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You Had To Be There,
Own It, Wear It, Hear It

The Hip List

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People don’t respect us.
Why should we respect
them?” See Page 100

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Red-light district Just exactly who is bankrolling this fall’s ballot crusade by San Diego mayor Jerry Sanders to privatize city services and limit pension options for city workers? First on the list in a campaign financial disclosure statement filed this summer by the group backing the Sanders measures is ACS State and Local Solutions, formerly known as Lockheed Martin IMS Corp., a Washington, D.C., outfit that makes those controversial red-light cameras that have had a lot of motorists fuming. ACS, which kicked in $2000 to San Diegans for City Hall Reform back on June 28, has made a good living by collecting a percentage of the fines that result from its automatic photos.

Another donor to the cause, Anheuser-Busch, which gave $2500, is the proprietor of SeaWorld, a city lessee that relies heavily on the city’s good will to fend off critics of its environmental policies and lease terms. Then there is OM Foster, LCC, which gave $10,000. Records reveal the entity to be a downtown real estate partnership between developer Oliver McLmillan and the wealthy landowning family led by Pauline Foster of Rancho Santa Fe, former board member of the Museum of Contemporary Art San Diego and mother-in-law of state education chief Alan Bersin.

A $5000 donor is Rural/Metro Corporation, the Phoenix-based company that has a contract to run the city’s ambulances. For some reason, the Sycuan Indian band, proprietor of a large gambling casino in East County, is also so concerned about the state of outsourcing in San Diego that it has ponied up a total of $20,000 for the campaign. The Builders, Associates, Contractors PAC gave $35,000; And the San Diego Lodging Industry Association PAC contributed $25,000. Former city council candidate and pro–Solead Cross maven Phil Thalheimer, who runs a flight school and is said to harbor future political ambitions, gave $10,000.

The bucks start here The fledgling Truman Association of San Diego, a group of centrist, pro-business Democrats vowing to vie with the local GOP’s wealthy Lincoln Club in the busy arena of independent fund-raising and campaign spending, has picked its first candidate deemed worthy of support. She’s Katherine Nakamura, an incumbent San Diego school board member running against Michael McWiney, a high-ranking Republican whom some Democrats see as a future threat to Democratic city council aspirations. Elected four years ago after a rough-and-tumble campaign during which the Union-Tribune attacked her Republican opponent Jeff Lee by disclosing confidential military service documents apparently leaked to the paper by someone in the Pentagon, Nakamura was an ardent backer of ex-school superintendent Alan Bersin. That was until two years ago, when Lee’s wife, Mitzi, along with two other newly elected board members and board incumbent John de Beck, made it clear they would send Bersin packing. Bersin, a nominal Democrat, now serves as Governor Arnold Schwarzenegger’s secretary of education. Ironically enough, considering this year’s Truman Association endorsement, Nakamura’s first race was heavily backed by wealthy downtown Republicans, including real estate mogul Maffe Burnham, who personally spent $20,000 on radio spots beating up on her opponent. Coincidentally, that’s about the same amount that Truman Association cofounder Art Castanares, a political consultant and former top aide to ex-state senator Steve Peace, says his group is planning to come up with for Nakamura this year.

Crossed up When he’s not out on the hustings praising the merits of the Kroll report on past malfeasance at city hall or plugging his privatization measure, one of San Diego mayor Jerry Sanders’ biggest causes of late has been keeping the Mount Soledad Cross. But not every member of his family agrees. So reports Don Harrison on Jewish-sightseeing, a website dedicated to coverage of local people and issues of that faith. Last month Harrison, a onetime political consultant, lobbyist, Union-Tri- bunewriter, and top aide to the late city councilman Bill Clinton, interviewed Sanders and his wife, Rana Sampson, an academic-minded ex-cop from New York whom Sanders says he met at a police convention. “One of the reasons that I love the United States is that there’s respect for all religions, and that the separation of state and church is something I feel very comfortable with,” Harrison quoted Sampson as saying about her opposition to retaining the controversial religious symbol on public land. “I just happen to be on the opposite side of this issue with Jerry.” Despite that difference of opinion, Sanders, who Harrison reports has visited his wife’s sister on a kibbutz near Eilat in Israel, closed ranks, sort of, with Rana on the issue of Hebrulalah versus the Jewish-backed B’nai Brith against the city. “I think the issue is really peace for everybody, and, as I said that day at the event, it is extremists that are trying to take that away from us, and that is just unfair.”

The Reader offers $25 for news tips published in this column. Call our voice mail at 619-235-3000, ext. 440, or fax your tip to 619-231-0489.

A Born Bureaucrat Shifts the Blame

By Don Bauder

Do you wonder why Mayor Jerry Sanders wants to spend millions of dollars annually to hire a high-priced monitor to oversee city finances? Or why he wants to study setting up a joint city/county authority to find a way to build a stadium for the Chargers?

The obvious answer, of course, is that the money will come from taxpayers. It won’t be his money. But there is a deeper answer, and you can reach it by sticking the letter k into the word “money” to make it “monkey.” If Sanders hires a big-name monitor as Fleecemaster Kroll, Inc., recom-
The Trick Is To Benefit Your District

By Joe Deegan

How best to survive? Should a member of Congress coddle his district or make himself a national name? After newspaper and television broadcasting careers, Lionel Van Deerlin in 1962 won a seat in the U.S. House of Representatives and served San Diego until 1980. As a House Commerce Committee member, he worked on several iterations of the national Air Quality Act. In 1976, he became chairman of the Subcommittee on Communications.

But, he tells me as we sit poolside outside his apartment in Point Loma, “You can’t just go to the people and say, ‘In the last two years I’ve managed to make sure that AT&T doesn’t lock up the communications business for the future’ with-out having something more practical for your district. So to keep getting elected, you keep an eye out for what you can do, and the trick, if you’re with the in-party, is to get announcements that are beneficial to your district.”

Van Deerlin, who turned 92 this summer, calls obtaining benefits for the home district “a wholesome objective.” After all, citizens elect their congressmen largely to represent their local interests. “And you’d have to be denied membership, do you?” I ask him, in contrast to Gold-erations. Here was Johnson,” says Van Deerlin, “just obsessed with the idea that people would think him, in contrast to Gold-water, somehow soft on defense. And I don’t think anyone was ready to accuse him of that.”

“In the beginning,” I ask Van Deerlin, “what were your feelings about the war?”

“I think it was about 1968.”

“The next time I was home,” he continues, “I had a number of meetings around my district, and...there was this group of six or eight that had a portable gallows. They carried these gallows around and would be in the back of the hall wherever I spoke, standing, not saying a word, but with these gallows, ready to hang me in effigy. On one occasion, there was such a hubbub out at Neighborhood House that Bill Kolender, who was then community relations officer for the San Diego Police Department, thought it was getting dangerous. He ordered the lights turned out, took me into a side room, kept me there for about ten minutes, then rushed me out to an unmarked car at the curb. On both sides of the car, these guys are rock-ing the car. I felt like a South American caudillo headed for the airport. There was never, I’m sure, any serious danger, but police don’t like to take chances. And that hung over me for a while because the people whowere angry were an important part of my constituency.”

During his 18 years in office, Van Deerlin worked with five presidents and through the assassinations of John and Robert Kennedy and Martin Luther King Jr. I encourage him to speculate on whether President Kennedy, had he lived, would have escalated the Viet-nam War the way Lyndon Johnson did. He doesn’t think that Kennedy was “less obviously influenced by political considera-tions. Here was Johnson,” says Van Deerlin, “just obsessed with the idea that people would think him, in contrast to Gold-water, somehow soft on defense. And I don’t think anyone was ready to accuse him of that.”

“In the beginning,” I ask Van Deerlin, “what were your feelings about the war?”

“I think it was about 1968. In the South Bay, from the very start, there was Chula Vista Star-News publisher Lowell Blankfort, who had been adamantly opposed to the war. The publisher of the Oceanside Blade-Tribune, Tom Braden, who had worked for the organiza-tion that preceded the CIA, was strongly against it too. But I still clung to the supposition that those in charge had infor-mation that was unavailable to me. No elected official can safely assume that.”

“It’s surprising that, in the heart of San Diego’s military community,” I say, “those two editors were opposed to the war.”

And knowledgeably op-pos-ed,” according to Van Deer-lin. “They were both very good. But they caught a lot of hell for their decisions. Braden is dead now, but Blankfort remains my very good friend, even though before the 1968 election...”
Born bureaucrat continued from page 6

chairmen of the Securities and Exchange Commission: Pitt and Richard Breeden. Former agency chairman “won’t come cheap; it will be easy to run up a tab without getting value,” warns Frank Partnow, law professor at the University of San Diego and author of two hot-selling books about Wall Street. “I don’t understand the city’s fascination with ex-SEC chairman,” hoots Weiss. “Do your city officials really believe that heading an ineffective federal agency qualifies them for anything other than heading another ineffective federal agency? Breeden is middling, and Pitt is an abominable choice.”

Both would charge big bucks — probably more than Levitt’s $900 an hour. In both cases, big bucks bring big baggage. Breeden, a former member of James Baker’s Texas law firm, Baker Botts, was a lawyer for the elder George Bush. When the senior Bush became president, he named his friend and confidante Breeden as head of the Securities and Exchange Commission. And who do you suppose was named general counsel of the agency? None other than James R. Doty, another Texan who had worked at Baker Botts. Doty had also given legal assistance to George W. Bush, the then-president’s then-obscure son, in his purchase of a piece of the Texas Rangers baseball team — the younger Bush’s only financially successful business venture.

In the early 1990s, Dubay was a board member of a Texas oil driller called Harken Energy. He cooked the books; the Securities and Exchange Commission decided not to pursue claims against KPMG. Hmmm.

And Pitt? He was formerly chief attorney for the securities agency. Then he went into private practice and began raking in $3 million or more a year representing accounting firms. He also represented some rogues — particularly, Ivan Boesky, the 1980s Wall Street arbitrageur who found his way to La Jolla after serving a stretch in prison. President George W. Bush named Pitt head of the securities commission. Very quickly, Pitt got criticized for giving private audiences to companies that were being pursued by the agency he headed. Almost as soon as he got into office, he told his former accounting industry clients that they could expect kinder and gentler regulation. But then came Enron, WorldCom, Adelphia, San Diego’s Peregrine Systems, and other massive frauds. Kinder and gentler didn’t sound so good.

Then in 2002, Pitt was looking for a person to head a newly created Accounting Oversight Board. There was general agreement in Washington and Wall Street that the job should go to John Biggs, who had been chairman of a big financial institution. But Biggs had been a critic of the accounting profession. The big accounting firms — Pitt’s former clients — objected. So Pitt pushed for a Beltway insider named William Webster, who headed the audit committee of a tiny company being sued for fraud. Pitt knew it but didn’t pass on the word to officials who had to vote on Webster. The officials howled, so did the public, and Pitt was gone in November of 2002.

So will Pitt or Breeden, or someone else of that ilk, be San Diego’s high-priced monitor? You can expect it. The consultant scam is a perfect cover for the consummate bureaucrat.
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Benefit district
continued from page 7
when he was making his rec-
ommendations, he wrote a long
and well-documented editorial
about the reasons I should be
retired. But then he con-
cluded that given the other
choice, the person I was run-
ning against, he would have to
reluctantly endorse my reelec-
tion.

"I am curious about Van
Deerlin's views on national
broadcasting," says Van De-
erlin, who was a proponent of
deregulating the industry. "What it
does mean is that the First Amend-
ment has taken over totally in
broadcasting. We used to have
something called the Fairness
Doctrine, which required that
broadcasters give attention to
public events but that they give
adequate opportunity to be
heard to both sides. This even-
ings has involved, in some in-
stances, the extreme nonsense that [they]
give representation to both
sides in the same broadcast.
Well, how do you do an impor-
tant document if you don't take
positions? The Fairness
Doctrine required that you give
what was called 'equal time.'
And the Federal Communi-
cations Commission read that
as equal by minutes and com-
parable time of day. In other
words, you couldn't go on at two
o'clock in the morning to give
somebody an opportunity to
respond to something that had
been broadcast at 6:00 p.m.
"But that's out the window
now. I think one improper
aspect of [developments in
communications law] has been
that the same owner may have
as many licenses within a given
coverage area as he can afford.
The purpose of licensing broad-
cast channels and bands was
to limit the coverage that a sin-
gle voice might have. What's
his name from Australia, Rupert
Murdoch, has even acquired
American citizenship so that
he cannot be barred from own-
ing licenses, and his ambition,
I'm sure, ultimately, is to have
every radio band and televi-
sion channel in the nation
owned by Rupert Murdoch.
That practically could not hap-
pen, but legally it could, almost,"

Van Deerlin says that in the
late 1970s his subcommittee
stalled, in the face of many con-
gressional sponsors, AT&T's
attempt to extend its monopoly
in perpetuity, which would
have allowed it eventually to
dominate future communica-
tions technologies. Early in the
next decade, after he had left
office, he says, federal courts
ruled against the company,
"using roughly the same lan-
guage we had been speaking
in our committee. If AT&T had
gotten its way, the Internet
would have been delayed
indefinitely."

In 1980, Ronald Reagan
defeated Jimmy Carter for
president, largely on the issue
of Carter's failure to solve the
American hostage crisis in
Iran. Van Deerlin is critical of
Carter for not taking stronger
action against Iran. "It was
just awful," he says, "to see a
nation's ambassadors paraded
around Tehran the way they were."

On Reagan's coattails, Dun-
can Hunter defeated Van Deer-
lin for the District 42 seat in
the House of Representatives.
(The district covered downtown
San Diego, everything south of
El Cajon Boulevard to the
Mexican border, plus Lemon
Grove and Spring Valley.) The
next day, Van Deerlin com-
plained that television cover-
age of Carter's concession
speech before the polls closed
in California contributed to
the election's outcome. But
Hunter's handling of the hostage
crisis had set up a Republican
charge that Democrats were soft
on defense. "I don't know about
other Democrats," Van Deer-
lin tells me, "but according to
Hunter, Van Deerlin sure was
soft on defense."

On page 7
..."I ask..." "...Deerlin's views on national
4-point type. "Van Deerlin" in 14-point
line? 'For Congress' in 36-point
...reluctantly endorse my reelec-
tion...""I am curious about Van
Deerlin's views on national
communications. "Have there
been any changes in broad-
casting laws?" I ask, "that have
given rise to all these strident
radio talk...?"

"Including San Diego
shows," interrupts Van Deer-
lin. "And..." I continue, "to the
Fox News method of present-
ing content that it labels 'fair and
balanced.'"
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Who Paid The Bill?
Read Mr. Bouvier’s article about “Mato” — a Guatemalan expatriate” (“Guatemalan Dream of American Green,” Cover Story, September 14). Just curious, and an answer would be most appreciated. So, we have two illegal immigrants with a “legal” daughter. Nice that he is able to send lots of money home. Now, how much money was sent to the hospital to pay for the birth of his daughter? As an ex–trauma nurse, having intricate knowledge of rising health-care costs associated with illegal and undocumented immigrants, did he pay the hospital bill?
Jon via e-mail

Episode Gap
Did you run out of fingers to count on and lose track of the sixth episode of “Unforgettable,” or was it more forgettable than the title implied? Maybe you never really knew how many episodes there were; after all, part one in the August 10 issue said it was “Part 1 of 5.” Perhaps if it had been a reprint with the disclaimer hidden way off to the side in tiny print you could have gotten it right with practice. No wonder the Reader is free.
Name Withheld via e-mail

Ink Wasted
I am wondering why the Reader would waste ink on the opinions of tarnished former congressman Jim Bates (“Airport Answers and the $800 Ashtray,” “City Lights,” September 7). Of all the knowledgeable resources available to you, you pick the one who was involved in an attempt to find a new airport location for San Diego that didn’t even work. I’m wondering how that makes him an expert. It is also lovely how little goes into the true reason why Bates is a dark figure lurking shamefully in the past. He makes himself out to be a harmless flirt when allegations of a much more serious nature were put against him and, if you recall, settled quietly out of court. As someone who worked for him in his office for about a year, I was subject to his “flirting” on a daily basis. I can tell you this man is a filthy liar who thrives on the very abuse of power he claims to find disgusting in politics. I am disappointed that you keep his name in the news. He is a person barely worth using your breath on.

No one should have to suffer the fate of being stranded on a desert island with this man. Not like anyone would accept his revolting offer.

Name Withheld by Request via e-mail

Death Metal For The Discriminating Listener
Regarding Scott Lewis and his take on what he thinks is death metal (“Fresh Meat,” “Blurt,” September 7). Reading the interview of Lewis about his band, Carnifex, I was hoping it would be meaningful. As mentioned, Cannibal Corpse, a band that has worn out its welcome with ten full-length albums, live DVDs, a huge merchandise selection, etc., it’s safe to say they have become a novelty act. I certainly don’t think they are the leaders in American death metal. They happen to be popular and well established through their longevity. There are bands around the world and here in the United States far more superior.

Scott makes the absurd comment that old death
metal all sounds the same. There will always be similarities. You have to consider that this form of music has been around over 20 years. Very remarkable. It has also evolved to a level of greatness. There’s a lot of creativity behind this music. Also, it is the most enduring, next to classical, and sadly it is underestimated. It always will be. But of course death metal is not for everyone. It takes a certain person to embrace it. Lucky for us, it isn’t mainstream and under corporate dictatorship. Believe me, this form of music could have possibly been abolished.

It’s hard to believe that death metal as a true, consistent form has outlasted the trends. Heavy metal as we know it has run its course. The true heavy metal head-banging genre is long gone, with the exception of Priest, Maiden, and Dio, who are icons. They are the true few left. And they still raise the metal flag, even though their scene has diminished. You can’t kill those guys.

When Scott Lewis refers to death metal as all the same, then what’s the point or motive to Carnifex? Groove D.M. has already been achieved, years ago, and actually it burned out big-time.

Another thing is death metal is not, by definition, “fun music.” It’s not made for children. It’s not intended for kids, unlike nu-metal, the worst music there is. It’s not even innovative, and it’s not linked to death metal, even though some nu-metal bands pretend to be part of the genre. It’s amazing how bands conceive a style, thinking a distorted guitar, a bass, blasting drums, and yelling vocals constitute heaviness or aggression. It’s a false illusion. Composing real death metal with the right formula and passion is the key to true accomplishment. To play extreme D.M. is the highest form of flattery, and it is here to stay, forever.

Tony D. Metal Spring Valley

Horses And Possums Don’t Mix

Your article about opossums was very interesting and inspiring (“Nocturnal, Misunderstood,” Cover Story, August 31). However, one small item was unmentioned. Opossums carry equine protozoal myeloencephalitis (EPM), a disease that can be fatal to horses, creating inflammation to the brain and spinal cord and leading to seizures, collapse, and paralysis. The opossum contaminates the horse’s feed or water through its feces. I hope the opossum rescuers keep this in mind when they decide where to release these critters.

Miriam Mustain via e-mail

We Get It

I was happy (and relieved) to see the column “TGIF” return to the Reader (August 10). I always get nervous in its absence, wondering if Brizolara has crashed and burned. “TGIF” is the first article I read each week. Maybe that’s because, even though I don’t share exact life experiences with the writer, I at least can identify with the difficulties/frustrations of life expressed. I can certainly identify ways more closely with Brizolara than I could with the past columns that used to run one page before “TGIF” by the woman with the five kids and her Ozzie and Harriet life. As convoluted and chaotic as “TGIF” may appear at times, we readers still can connect with the writer’s扶ility and look forward to reading “TGIF” each week. We get it, John. Keep the faith.

Sharon Power via e-mail

One Lofty Jerk

Regarding Barberella ("Tri- ary of a Diva"), am I the only person who thinks her “boyfriend” David is a pretentious shmuck? Not only does he demean the institution of marriage beneath his esteemed and much more-evolved-than-the-rest-of-us self, he refers to others constantly as “stupid.” The only stupid person around here is Barberella, for following this ass around like a puppy dog and thinking for one minute we actually believe she buys into his more-enlightened-than-thou b.s. Her ideals, and therefore her columns, reflect his opinions, not hers. Being involved in the arts does not give you a free pass to look down at the rest of humanity as uninformed.

Lorie Grant Point Loma
Hey, Matthew Alice:

Every time I see a football game, the kickoff guy always pushes on both ends of the ball before he sets it on the kicking tee, squeezes the living daylights out of it. So what does he think he’s accomplishing? Does he truly think he’s changing the physical characteristics of the ball by “moving” air inside of it prior to kicking it? Or is this just a symbolic act, like a baseball player wagging his bat while he waits for the pitch? Does Grandma know her physics?

— Richard Cone, Cardiff

Well, no, but she’s been seen in some local watering holes with a retired football coach. Will that do? We asked her to slip your question into the conversation some evening. Meanwhile, we dialed up Wilson Sporting Goods for their take on the situation. They make the balls used by the NFL. Would you believe it? We got the same basic explanation from the lounge lizard and the football makers. Ya never know where you’ll find an expert. Anyway, according to Wilson, every game begins with a pristine, never-been-fumbled, sparkly new ball. Right out of the box, footballs are stiff. The kicker would like a little more flexibility in the thing, so it’s not like kicking a rock. Smashing the ball beforehand accomplishes this. Coach explained that at the point of impact of toe with ball, the football actually folds back a bit over the kicker’s toe, which gives him a little better end-over-end control and much better distance once the ball springs off the tee. Mashing the football imparts at least some improved flexibility. Coach also says you’ll see this a lot in games played in cold weather, since the temperature stiffens the leather, requiring repeated squashings. So, the practice is not voodoo or fantasy football or some sports urban myth or nervous habit. A squashed football is a lively football.

Hey, Matt:

In those Lipitor commercials with Dr. Jarvik, he is standing in front of and walking through a stunning piece of architecture. What and where is it?

— Michael Faught, Clairemont

Get yourself a ticket to Milwaukee, Mike, then take a cab to the city’s art museum. There you will see the Quadracci Pavilion, like a combination of skeletal bird’s wing and baleen whale’s mouth. It’s the first U.S. commission for wildly popular Spanish artist-architect Santiago Calatrava. Since the pavilion’s completion in 2001, it’s been used as the backdrop for nine commercials, six of them for cars. Pfizer, maker of Lipitor, said they like the “clinical, cutting-edge” look of the place. Calatrava has a future Catholic-church commission in Oakland, if the thought of Milwaukee is just too much.

Chips and Dips

Okay, we get it. The Frito-Lay company is just plain wrong. Decades ago we heard from a nostalgic snack fan mourning the loss of Sour Cream and Onion Doritos. F-L denied any knowledge of the things, aside from a short-lived “lite” version. Since then we’ve had to set up a whole file cabinet for the disgruntled e-mails from people who claim F-L is full of it. Hoping to end the discussion, we present here a nationwide sample. Obviously we know nothing when it comes to voting; but junk food? We’re all over that. Caution: Two of the e-mails include the word “awesome,” which understandably makes some people break out in hives. Anyone fully sick of the word is warned.

I too distinctly remember Sour Cream and Onion Doritos in a dark green bag. At the time, that was my absolute favorite snack. I graduated from high school in 1980, so I was a snacking teenager then. — James Smith, Brandon, Mississippi

I too remember having the Sour Cream and Onion Doritos as a kid in the ’80s. They were awesome! No one here believed me either… Cool Ranch are similar, but NOT the same! — Shelley, Michigan

I remember them like it was yesterday, green and white bag and all. They were awesome. I think Cool Ranch came out right around the same time, and the sour cream ones just got buried in the hype. No one noticed their disappearance except for me :(

— Ted, New Jersey

Lowdown from Down Under

Centuries ago we grappled with the question of whether the Close Door button on an elevator works. Here’s the official line from Australia, but I’m not sure it applies in the Northern Hemisphere.

Otis elevator Door Close button. Finally the truth comes out. Yes, the “door close” button is connected. Yes, it does do anything when pressed. It was designed to operate when the elevator is switched to “independent service.” In this mode the elevator doors stay open until the Door Close button is pushed. Often used when [movers] are shifting furniture or when moving VIPs around, as when in this mode the outside calls do not cause the elevator to stop. Fact, from ex-Otis elevator serviceman and installer.

— Andrew Wood, Australia

A searchable archive of past columns is available at SanDiegoReader.com

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Two weeks ago I wrote a column about Chargers linebacker Steve Foley, who was shot near his house by an off-duty Coronado policeman. I finished the piece with, “...this story reeks of lies and omissions. More to come.”

More has come. More lies and omissions. Let’s catch up.

1. Foley was shot from behind. I have read a dozen stories saying, “Foley was shot three times—twice in the back of the left leg and once on the outside of the left thigh.” What does “outside of the left thigh” mean? Well, it’s a sentenced deliberately crafted to conceal meaning. What we want to know is the entrance and exit path of the bullet that hit Foley “outside of the left thigh.” That will tell us if Aaron Manaker shot Foley from behind three times instead of two. Or was it four?

2. Foley was out of his car, in front of his house, at that point liable for, at most, drunk driving, which is a misdemeanor. What did Foley do that required an off-duty cop, 26 miles out of his jurisdiction, to draw his pistol and fire at least seven rounds (one for the bushes or Foley, three into Foley’s car, three into Foley)? Foley did not know that this man, who was wearing civilian clothes and driving an unmarked car, was a cop. Saying you’re a cop and proving you’re a cop are two different worlds. Foley did know he’d been followed. There was nothing illegal or even strange about Foley getting out of his car and walking toward the cop.

The cop’s story, that a 25-year-old woman in Foley’s car was attempting to run him down while Foley was reaching into his pants, is “the dog ate my homework” that I won’t waste any more space on it.

3. The cop was going to drive away but realized he was in a cul-de-sac and could not leave. Let’s see, one cul-de-sac, one cop in a 2000-pound automobile, one cop holding one automatic pistol in his hand, and finally, one unarmed man in the street. Adds up to: the cop was trapped! Exactly how does that work?

By the way, Foley is still in the hospital as I write this. He was admitted September 3. According to PubMed, the mean length of a hospital stay for a heart transplant is 3.1 days using one technique, 8.8 days using another. One wants to know what is causing Foley to be working on his third week at Sharp Memorial. How severe are his wounds?

4. Prosecutors’ desire to run tests to see if Foley was using steroids is absurd, is trying to find anything that will discredit the man. Steroids, drunk driving in Louisiana, picking up women in bars, not eating enough fiber, does not explain why Foley was shot and shot again and shot again.

This case will go on for years. Foley has real friends. Chargers players and coaches have visited him. During the Raiders game, San Diego players danced Foley’s unique “bull dance” as a show of support. He’s been well liked on every team he’s played for. Foley will be able to find respectable, admired people who will be happy to give generous testimony on his behalf.

Foley is smart, as witnessed by his silence; always the mark of a pro. Foley has money to mount a defense and an offense. He can put a precise number on what he lost as a result of being shot. He’ll start at $1,650,000, the amount he would have earned playing for the Chargers this season. And, if the shooting causes permanent injury, he can put an accurate number on that loss, too. Best of all, Foley can sue government agencies, not wretches like you and me and the cop who are living paycheck to paycheck. Government agencies have the resources to pay millions, and here’s the beauty of it all. The government can pay if so ordered. For a criminal attorney, this is the mother lode, the one-in-a-million, what he dreamed of in that quiet, secret place where greed runs free.

I don’t want to go into the cop’s background now. You’ve probably read about it; it’s sad, bordering on tragic. But, other people will, and number one on that list will be Foley’s lawyer. This is not going to be good for the cop, anyone connected to the cop, the district attorney, and the public treasuries of Coronado, San Diego County, and Poway, for openers.

Finally, the reason we’re getting these shifting, ridiculous stories out of police and prosecutors is that most of what’s happening now is not about Foley’s drunk driving, which is why so many of these stories sound out of place and off-key. What’s happening now is all about the humongous lawsuit that Foley will file and the positions police departments and district attorneys are taking in anticipation of that. Drunk driving is the least of it.

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Diversity: mostly Caucasian, a few African American and Hispanic
Sunday worship: 10:30 a.m.
Length of reviewed service: 1 hour, 15 minutes
Website: www.lifepointcommunity.com

"NEXT Church" read the painted sign running along one wall of the converted industrial space: poured concrete floors, concrete-block walls painted in muted red and yellow, a canopied stage in one corner, and a 60's-era rumpus room set up in another, complete with fish tank, console TV, and purple-felt pool table. A coffee bar offered refreshments; jazzy-religious art offered edification. A pair of gray prayer pillars, covered in writing, flanked the entrance: "Thank you Lord for a new life."

"I pray for the families who have fathers, brothers, sons in the war with Iraq." Thanks for my mom, my family, my good-lookingness, my education, for heaven, for God." Pictures of church members were wired into a mattress spring mounted on a wall.

Among other songs, the band played Matt Redman’s ubiquitous “Blessed Be Your Name” downing it down and adding jangle-twang guitar work reminiscent of early REM.

"You give and take away/You give and take away/My heart will choose to say/Blessed be your name." Vocalist Catherine read from Romans 8: "Can anything ever separate us from Christ’s love?" Worship leader Justin ruminated on the love creation ought to bear from Christ’s love? We trust, Father, that your presence is here, that your Holy Spirit is here, that Jesus is here, and Father, we are surrounded by such a great cloud of witnesses...."

The band played again, and Hensley gave his pre-communion talk. He had recently read a book entitled Strong Fathers, Strong Daughters and found a story about a teenage girl who, after being sexually forced by a longtime friend, told her father about what had happened. "The father’s response was, 'Boys will be boys.' And he went and played golf!" The girl went through 18 months of counseling to recover from the impact of that afternoon. If the father’s response had been different, perhaps it might have short-ened that period — maybe changed it altogether. We rub off on each other, whether we like it or not. The good rubs off, and the bad rubs off." He talked about the good that had rubbed off on some newer members of the church: "God had gotten into their life through the influence of other people, and they find themselves doing things that would have been out of character 12 months ago."

Communion was meant getting up and partaking from a candlelit table holding trays of what looked like matzoh shards and tiny plastic cups of grape juice. Here as well, Hensley reminded us that “as we share in communion, it reminds us that we have a common union.... Father, you pulled us into the kingdom into communion."

The theme persisted through the lesson on “ways we can improve the relationships in our life that are important to us.” Hensley argued that the strongest relationships are those that “have God in common, and noted that Paul, in his letter to the Philippi ans, pleaded with two quarreling women to "agree with each other in the Lord." "The Holy Spirit of God is inspiring Paul to write to these churches, and the Holy Spirit felt like it was important enough to lead Paul to write this. Focus on what you have in common — your relationship with God. When you have two people who have Jesus in their life, there is a unity there, regardless of what you do.... The Bible calls it ‘the unity of the Spirit.’ The Holy Spirit is not a stranger to itself.” To help foster and maintain such unity, he exhorted the people to “live Godly values” in their own lives, pray together, and serve together. “One of the best ways of discovering God is to start doing what God does, and that’s serve.”

What happens when we die? "I believe that if a person has a personal relationship with Jesus, then they go to heaven and spend eternity with Him," says Hensley. "If not, they spend eternity separated from Him."

— Matthew Lickona

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Pardee Homes
The love of money may be the root of all evil," sighed Bernice, "but the only sure things are death and taxes. Money isn’t going anywhere. Except maybe my bank." She had just paid a penalty on a late tax payment and was feeling the pinch of unbudgeted expense. "I’m just tired of feeling like such a financial dunce.

That sounded like my cue. "What if I can find someone to help you start investing? You’re a smart gal. Grab the bull market by the horns!" Bernice, good sport, said she’d take a look at whatever I could dig up. "I’m always willing to make money," she said with a smile.

A couple of days later, I found Better Investing (760-741-4337 in North County, 619-589-2345 in South County; www.betterinvesting.org), a nationwide nonprofit organization of volunteers set up to provide education, networking, and practical investing experience. We want to help people become better investors," said Earl Davis Jr., president of the San Diego chapter. "Our four basic principles are: invest regularly, reinvest all your earnings and dividends, look for companies that have potential growth, and diversify — that keeps you from being the victim of an industry that might go belly up."

Some people get together and join Better Investing as a club (40/year dues plus $25 for each individual member); others join as individual investors ($50 to $80). "The biggest benefit of being a member is getting access to online information about companies. You also get a manual and a stock selection guide. The guide is the most popular tool we offer; it includes graphs on which you can plot the growth of a company based on its annual reports. If its rate of growth is such that it doesn’t look like the price of the stock is going to double in the next ten years, you can almost forget it right away. In the old days, we plotted it manually, and you can still do it that way. But we also have a computer program called Investor’s Tool Kit, which does all the plotting for you, and also some of the math, to let you know how a company is growing."

It noted that the kit allows you to adjust the graph based on various factors not covered in the basic profile.

From Davis’s description, it sounded like a club might be a good first step for a beginner — or a whole bunch of beginners. "Most people form clubs because of some common bond. There are two clubs at the church I attend. It’s known as a partnership, for income-tax purposes. Most clubs meet once a month, rotating between different people’s houses. Everybody puts in so much money a month. When I first started, it was in a club, and we were putting in $10, but that was way back in the ‘60s. For the first six months after it starts, a club should be looking at information and putting its money away," before beginning to buy.

After you’ve been meeting and studying and learning to use the stock-selection guide for a while, "you know more about the stock market than the average person. You’ve been exposed to some principles. The guide gives you an idea of whether a stock is a good one to buy. It also tells you when to buy it. Anybody can tell you that IBM is a good stock to buy, because of its reputation. But should you buy it now or not? Over the next five years, is the company going to grow or be stagnant? From annual reports you can make projections, relying on what a company has done in the past five years. You can get a rough idea of where it is right now and whether or not you should wait until it drops before going in."

Once the club is up and running, different people make presentations about different stocks. "Depending on the size of the club, there may be three or four. Based on the information presented, the members decide whether or not they want to buy that particular stock. They also make decisions about whether or not to sell stocks that the club already owns. "The stock is owned together."

Club or no club, computer program or no computer program, Davis said that some people still find the selection guide intimidating. They look at that graph and freeze. That’s why we offer ongoing workshops. Every year, Better Investing holds an Education Fest, open to members and nonmembers. Popular courses include, "When to Sell... How to Read an Annual Report... How to Use the Value Line — that’s a sheet that tells you everything about a company, such as how much is held by inside investors, for instance." Other workshops include Investing Terminology, Introduction to Portfolio Management, and Club Organization. Each is an hour long. Davis said that they would serve well as introductions for beginners, or as review/updates for veterans.

Davis encouraged getting started sooner than later. "The best time to get to anybody for something like this is when they’re young. Those of us who have passed the age of 30 wish that somebody would have told us."

I think I’ll be able to coax Bernice to the Education Fest. But if she wants to get started before next fall, more (and more in-depth) classes will be held in October at the Manchester Center in San Diego ($35 to register online or call). Morning classes include Using the Stock Selection Guide, Using Investor’s Tool Kit 5, and Introduction to Better Investing. Afternoon classes include Portfolio Management, Using Investor’s Tool Kit 5, and When to Sell.

Columns archived at SanDiegoReader.com

1. Earl Davis Jr.
2. Value Line

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WINGMEN

by Josh Board

Friends often ask if they can join me for the parties I write about. If I’m crashing a party, it’s more difficult when I have people with me. If I’ve been invited to the party, it’s awkward to bring others who are going to eat the food and drink the beer.

When I was interviewed on the Dick and Skibba Show one night, Skibba suggested that we hang out. I invited him to a party at a La Jolla mansion.

Driving through La Jolla Shores on a weekend sucks, but the valet at the party made it simple. I was happy to tip, since it was free valet and parking was difficult to find. (Nothing is worse than tipping a valet when they are already charging you and then they park the car ten feet away.)

Marc, the host, told me he calls his party the “Gold Diggers Ball.” He and his friends invite several single women, and when they see the house, their eyes turn into dollar signs. Marc told me a story about meeting a woman at the party once, going out with her, and then having her ask to borrow thousands of dollars. As I told one woman who couldn't stop talking about the huge house overlooking the ocean in La Jolla, “I’d consider turning gay, if it would get me into this house.”

There were security guards, lots of food, and drinks being served by two bartenders on the patio. I asked how much was spent, and Marc said, as he was writing a check to the band, “I spent over $5,000. I don’t mind, though. I only have these parties a few times a year. And I’m not looking to meet women here. These aren’t the types of women I want to date. I hired the Cher impersonator from Lips. I have my friends here.”

As the sun set, Marc told me one. It’s not about the money; it’s the principle. If the woman would make some gesture, instead of seeing my house and thinking I should spend so much money on them..."

“I’ve never seen so much dyed hair and cosmetic surgery in my life.”

Skibba and me about a woman he took on a private jet to Hawaii. Marc paid for everything. When they were walking around the island, she asked for a few dollars for an ice cream cone. “She couldn’t even buy her own ice cream cone, or buy me one. It’s not about the money; it’s the principle. If the woman would make some gesture, instead of seeing my house and thinking I should spend so much money on them..."

I thought Skibba would be a good wingman for me. He has long hair and a Jim Morrison vibe. But when we walked to the back of the house where it was less crowded, I became his wingman. We saw a group of Asian women sitting down, and we approached them. We both liked Tammy, but he sat next to her and started his rap. She was a doctor with a great sense of humor. One of her friends seemed interested in me. She said, “Oh, my god, you’re that guy from the Reader! The party raider or whatever it’s called.” She gave me a backhanded compliment of saying I was cute but dressed like a slob, and she volunteered to take me clothes shopping. Tammy’s friend seemed tipsy, and as Tammy and Skibba were talking, she asked Tammy for her medical opinion about an injury. After Tammy gave her advice, using all these medical terms, I asked

If doctors are often asked to look at weird things on people. She laughed and said, “As long as I’m not eating, and they don’t show me some disgusting rash on their body. I don’t even want to look at things like that on my own body.”

I lit up a cigar, and a blonde who looked to be in her late 40s came over. She had a thick European accent and yelled, “Stop smoking that cigar! It smells so disgusting!” Skibba said, “Hey, lady, your accent is disgusting.” She turned to Skibba and said, “I think your look is disgusting,” and she stormed off. The man who was with the European woman was staring me down. I wondered if Skibba would have my back if he came over looking for a fight.

I grabbed a drink and walked to the front of the house. Security wouldn’t let anyone upstairs to see the band. There was a crowd on the beach watching them sing Beach Boys and Buffet-y tunes. I heard the band go into a Herman’s Hermits song and thought they weren’t the hippest group around. Then I saw a group of 40- and 50-year-old women singing along and thought that perhaps I had judged wrong.

I met a woman named Jes-
A woman who was funny and flirtatious. She asked me if I golfed. I told her I had trouble getting past the windmills so I gave up. She laughed and offered to teach me. She handed me her phone number. I was digging her, but she said she was dating a few different guys and that she preferred it that way. She said, “This last guy took me to see Santana. Now that’s a great first date. He even had a bunch of joints. He told me he didn’t lick them, that he used spring water.”

I grabbed a glass of red wine and went to watch the waves roll in. It was so crowded that my view of the ocean was obstructed by singles trying to pick up on each other. There was one guy who looked like a porn star from the ‘70s — huge mustache, curly hair, unbuttoned shirt.

I noticed that the women use body language and facial expressions to show a guy that they aren’t interested, but the older guys don’t pick up on that. The woman usually ends up walking away in the middle of the guy’s rap.

I went back around to see how Skibba was doing, and he was walking Tammy to her car. He came back and said, “I don’t think it went well. I asked for her phone number, and she said, ‘Just as friends, right?’” I agreed that wasn’t a good sign. He added, “I think I blew it when I went to grab a cigarette and a condom fell out of my pocket.” A woman who was walking by started kissing Skibba as her friend yelled for her. I asked him what that was about, “I don’t know. I think she was drunk, though.”

I heard the phrase “This house is so cool” about 20 times. Where the bartender was serving drinks, I heard the phrase “Where does the line start?” about ten times. I overheard one guy say, “I’ve never seen so much dyed hair and cosmetic surgery in my life.” I noticed a few people like that, but I’d say it was less than 20 percent of the crowd. I wanted to tell the guy, “It’s no more embarrassing than your unbuttoned Hawaiian shirt and gold chain,” but I figured I had pissed off my quota of people for one party.

A woman approached me and handed me a Jell-O shot. I said, “At a party with good food and wine, I feel weird having a Jell-O shot.” She giggled, scooped hers out with her tongue, swallowed it in one gulp, and said, “I’ll get us two more.”

Crash your party? Call 619-235-3000 x421 and leave an invitation for Josh Board.

Columns archived at SanDiegoReader.com
Street Warfare

I was overwhelmed by the number of people working the area, each person trying to top the last with innovative ways to suck the change from David’s pocket. On one hand, I couldn’t blame them. On the other, I wanted to get to our hotel room, set down our bags, and pee. Someone popped out of the crowd and asked me for money — someone clean and well dressed. When I said I didn’t have any, he spat, “In that big purse? Come on, you’ve got to have change in your purse.”

“Whoa, why are you so angry?” David asked. “Can you fucking believe that? Even if I had change in my purse, which I don’t, why should I give it to some random guy on the street just because he asks for it? I don’t owe him shit! Why can’t we just walk down the fucking sidewalk without being pestered?” Noting my misdirected vitriol, I took a deep breath and let it out slowly. “Sorry, it’s just that I’m annoyed. For once, I’d just like to get from A to B without all these forced obstacles. I should talk to Zim about designing a video game, like street

David’s pocket were readily accessible. David listened politely for another few minutes while I took in the scene and chanted, shut up, shut up, shut up! in my head. After dumping a pile of quarters into the man’s hand, David turned with me in the direction of the hotel. The sidewalk was a gauntlet of extended hands. Half a block never seemed so far. Two steps later, I glanced at a woman leaning against the thick trunk of a tree and dwarfed by a large sheet of cardboard. Her shaggy haircut was current with the latest trends and colored black. She was young, pretty, and perfectly punk in a black miniskirt and red fishnet stockings that were torn in so many places it seemed the few remaining shreds were stuck to thigh and calf by sheer will. Intent on getting to our destination, I wouldn’t have paused if it weren’t for David, who had fallen behind and pointed to the hotel’s sign. The sidewalk was redolent of incense and hot dogs. We thanked him and continued our half-a-block trek, “she points.”

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recalls the Mormon Incident. Half of my family worships and admires Jane’s gumption in doing a thing we have only dreamed of, and the other half adorns her for her impertinence. Jane was on the phone with Mom, standing in the foyer of her home. The wooden door was open; the screen door was not. “I was standing by the door, and I heard a little tap. I knew they could hear me and see me. I walked up to the screen and they said, ‘Hi, we’re with the Church of Latter Day —’” and I just shut the door! I didn’t miss a beat in the conversation with Mom. When I turned around, Simon was sitting on the couch with his mouth open in shock.” Jane’s husband, like all of the men my sisters and I are with, is the patient half of the pair. “My time is valuable — why take the time to explain why I’m not interested? The common decency of being nice takes time, and I don’t have time for it,” she says. I fall into the half of my family who worships and admires Jane’s behavior in this situation. I wish I had the balls to nip irritating interactions in their obnoxious little buds. The clipboard came closer, and I began to speak loudly at David, creating the illusion that we were in the middle of a conversation so passionate, so heated, that anyone who dared to interrupt would suffer great and humiliating scorn. Secretly, though, my shoulders hunched in defensive tension, bladder on the verge of explosion, I wanted her to try. I wanted an excuse to fly off the handle and attack a pushy, zealous-about-her-first-job-for-a-cause teenager. If only I wasn’t such a great actress. She backed away at the tone of my voice, buying my act. Or perhaps she had actually heard what I was saying to David — my suggestions of equally annoying scenarios to present to anyone who interrupted me: “How about I storm into the restaurant where you’re having lunch with a good friend and I say, ‘Hey! Hey! HEY! Excuse me! Are you aware of the plight of the boll weevil? Now give me your name, address, and any money you’ve got on you!’” I managed to keep up the rant for the remaining 30 or so steps to the hotel’s entrance, where the smiling doorman was defiantly denied the opportunity to earn a tip when we insisted on carrying our own bags.

My sister Jane is great at this sort of thing. “No matter what they say, don’t engage, that’s the worst,” she advises. “If you say anything, they’ve got you, then you’re having a conversation. You’ve got to shut them down immediately.” Whenever I complain about the nuisance of people with a cause, Jane

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BEST LOCAL PERFORMANCE ON YOUTUBE —  
ROOKIE CARD AT THE CASBAH

Somebody filmed Rookie Card’s record-release party at the Casbah, where they took to the sidewalk in front of the club to perform the Beatles’ “Back in the U.S.S.R.” for an encore. Though some instruments are inaudible due to the amps being inside the club, there’s enough acoustic headbanging to get the small crowd singing along. The whole crew nearly falls over in amazement when, on cue, a jet soars overhead on its way to land at the airport, its roaring engine drowning out the final notes, identical to the original Beatles recording. The camera catches a shot of the jet and then swings back to everyone losing their minds over the supersonic synchronicity.

BEST RADIO RANT — TOM DELONGE ON 91X

“It’s so weird how our own government did it to us, 9/11 was not perpetrated by a bunch of people that just learned how to fly planes,” Tom DeLonge announced May 8 while playing DJ in a mock takeover of 91X — the station was temporarily renamed KAVA-FM. “We do know that the buildings came down in a fashion extremely similar to a controlled demolition of a building. We do know that expertise is needed to fly those gigantic planes into that exact location could never have been achieved by someone that just learned how to fly a small plane...[Vice President Dick] Cheney knew that the planes were coming in, and he capped the order to leave it alone so it could hit.”

BEST MAKEUP DATE — THE SYN, MARCH 17,  
ACOUSTIC MUSIC SAN DIEGO

The reunited Syn — with Chris Squire and Alan White of Yes — were supposed to play AcousticMusicSanDiego on February 23 and 24. A week before the show, promoter Carey Driscoll found out (from the Reader) that the group wasn’t coming due to low ticket sales. “Apparently, bands discovering that they’re not as big a draw as their egos allow them to think these cancellations somehow fall under an ‘act of God’ clause,” said Driscoll in his e-mail newsletter, “apparently because they think of themselves as gods.” The Syn kissed and made up with the venue and appeared March 17, performing songs both new and from their mid-’60s heyday, with a borrowed acoustic guitar lent by local Yes tribute band Roundabout. After “The 14-Hour Technicolour Dream,” Squire even told the audience a lengthy story about the Syn opening for Jimi Hendrix at London’s Marquee club in 1965.

BEST GROUPIES — ROCK SLUTS

“The only reason our friends put up with us is because they think there is a chance they might get laid,” say the RockSluts on their MySpace page. The local club grrrls have posted a “Guide to Keeping Your Man” for others who date musicians. Among their tips:

“No rumpshaka dances during the show unless your man is in 2 Live Crew.”

“You cannot drink on the band’s tab! Buy your own.”

“If you’re a stripper, keep work on the pole, not at shows. Not every-
BEST SHORT-LIVED COMEBACK — IKE TURNER WITH THE GORILLAZ
When animated rockers the Gorillaz performed with guest stars in NYC over several nights in early April, many were surprised to see North County’s Ike Turner earning great press for his performance of “Every Planet We Reach Is Dead.” The Hollywood Reporter called his turn at the mike “all too brief,” while the L.A. Times praised his “flamboyant piano solo,” saying he “played the room [the way he did] during the heyday of the Ike and Tina Turner Revue.” The New York Post reported, “Turner’s piano rolls were limber, expressive, and projected a Crescent City barrelhouse style that conjured the late great Professor Longhair. Fantastic.” Despite all this loving ink, a recent “Ultimate Movie Bad Guys” poll in Vibe magazine named Ike Turner (as portrayed in What’s Love Got to Do with It) at number four, behind Hannibal Lecter, Darth Vader, and Freddie Krueger, but ahead of Norman Bates.

BEST JEWEL SPOOF — “PANTS” BY HINDIBUNNI
Sung to the tune of Jewel’s “Hands”:
“Take a bite, a sip of your Sprite,
Forget about things fat-free and lite.
’Cause where there’s a meal to super-size
there we shall go dining.
My pants are large, I know,
But I’m not fat, I’m just big-boned.”

BEST CLOSET CHEF — CATHRYN BEEKS
“I’m putting together a cookbook containing recipes from the San Diego music community, with an accompanying compilation CD of local artists,” says Cathryn Beeks. “Each entry will have a little blurb from the contributor about how to serve the meal or where they got the idea.” Beeks has collected recipes and drink mixes from various performers, radio personalities, and music fans around town, including Gregory Page, Lisa Sanders, photographer Steve Covault, and about 20 others. “Music writer Ed Decker gave me a Bloody Mary recipe, with two secret ingredients. Hilary [former 91X DJ] submitted a fruity topping for ice cream with rum and cinnamon. Carol Ames gave up her protein smoothie mix, and Dave Howard donated his vegetable jalousie recipe. Christopher Dale [Superdoo] submitted the directions from the back of a box of frozen taquitos. The book will come with a disclaimer explaining that the recipes haven’t been tested.”

BEST PROTEST SONG — “WHEN DID JESUS BECOME A REPUBLICAN?” BY CINDY LEE BERRYHILL
Cindy Lee Berryhill’s “When Did Jesus Become a Republican?” is currently featured at Neil Young’s “Living with War Today” website, where songwriters are encouraged to submit political music. “I actually have a kind of ranking system there for the protest songs,” she says, “and I [went] from ‘newly added songs’ to number 13. I didn’t even know it had been added until L.A. Air America radio called and said they found my song on Neil’s site and would I do an interview.” Berryhill says she went through the regular submission process and the song’s embrace on Young’s webpage is unrelated to the fact that, a few years ago, she worked for Young’s manager Elliot Roberts and Lookout Management.

Sample lyric:
“When did Jesus turn the tables on tender and join the money lenders?
‘Stead of sharing with lepers, he’s sellin’ shares of Halliburton?”

BEST SMART-MOUTHED SHIRTS — SIK WORLD PRODUCTIONS
Local clothier Sik World Productions earned notoriety over a line of T-shirts for infants, with logos reading “My daddy’s a motherfucker,” “Satan Jr.,” “Are you my daddy?” and “Nice tits, can I try one?” Ladies’ shirts include “Size matters” and “Instant lesbian, just add water,” while men’s tops read “Man-whore,” “Got pussy?” and “It ain’t gonna suck itself.” For those who dress their dogs, there’s “I’m a bitch,” “Nutless wonder,” and “I’m smarter than the President.” Sik World also runs a record label, which recently released the debut album by Divided by Zero (comprising former Ghoulspoon members).
BEST AUTOBIOGRAPHY — “MEET ME WITH YOUR BLACK DRAWERS ON”

“I started off on my 70th birthday intending to write a biography of Big Mama Thornton, but instead I ended up penning my own memoirs,” says Sweet Baby Blues Band singer/pianist Jeannie Cheatham. Meet Me With Your Black Drawers On covers the ten-year period Cheatham played with the legendary blues belter, with backstage tales involving racism, sexism, and stars Duke Ellington, Lionel Hampton, Ornette Coleman, Jimmy Witherspoon, and Cab Calloway. There’s also the tale of the night Cheatham spent in a Dayton, Ohio, jail cell; says the septuagenarian, “You’ll have to buy the book to find out why.”

BEST PRIVATE PARTY WE WEREN’T INVITED TO

The Hard Rock Hotel hype officially kicked into gear with a February 16 invite-only party at On Broadway for around 1200 guests, most of them prospective condo buyers. Ashlee Simpson was the alleged host, though apparently the only time she was spotted was during her swear-laced introduction for Hoobastank (who played their first gig since releasing a new album). The party had an actual red carpet and celeb sightings amidst the ice sculptures and scantily clad model/waitresses, who included singer Macy Gray, Yellowjacket’s Ryan Key, and Velvet Revolver members Matt Sorum and Duff McKagan. How do we know it was a cool party, since we weren’t invited? We saw a pic of the DJ wearing a sleeveless black Misfits shirt.

BEST FOOD FIGHTERS — WE NEED P****

“We got kicked out of Dream Street and other places for throwing fast food into the crowd,” says We Need Pussy singer Chris Greer. Their song “99 Cent Oi Oi Oi” traditionally accompanies the food fights. “At the Rhythm Lounge, our bassist Mike threw a cheeseburger, and it hit a whiskey bottle and just about took out the bartender. I heard the owner call us assholes. They made us clean up the mess, and I don’t think we got paid that night.’” Greer admits his band aspires to being little more than “the poor man’s Gwar. We’ve always been more about performance than music.”

BEST VIRTUAL CLASSROOMS — CLICKFORLESSONS.COM

Singing lessons were the most-requested tutorial last year at Clickforlessons.com, according to cofounder

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Steven Cox (who also plays with Across the Room). After surveying around 3000 students nationwide, he says, "We had some surprises this year, including hip-hop dance at number four and belly dancing at number seven." After singing, other most-popular lessons included piano, acoustic guitar, violin, acting, salsa, and Spanish language. Least-in-demand courses were pottery, line dancing, glassblowing, and, somewhat surprisingly, how to strip.

**BEST BEER ANTHEM — “THE SAN DIEGO DRINKING SONG” BY THE BUZZBOMBS**

With only four lines, even the drunkest of patrons can usually sing along:

"I like beer and I live in San Diego
I started in L.A. and drank to Coronado
I drank until I puked and then I ate a bean burrito
I like beer and I’ll kick your bloody ass."

**BEST GIZMO GEEKS — ABT**

Carlsbad-based ABT gets around $60 for their iJet Two-Way, a radio transceiver that wirelessly controls iPods. The handheld unit has controls similar to an iPod’s, including a display for song and album titles. "Hopefully, this newfound track selection knowledge will protect your party from a sad musical death," reads a product review at engadget.com, "and the iJet Two-Way’s 150-foot range might let you grab some chips in the process. Though the iPod-inspired stylings don’t quite lend themselves to casual flashings, you’ll have to ask yourself if the added convenience is really worth risking your cred over."

**BEST PLAN TO GLORIFY A SATANIC KILLER — “LORDS OF CHAOS”**

The only Norwegian band most Americans have heard of is a-ha, but that country’s black metal scene has long been a hotbed of Satanic cults, onstage animal sacrifices, and over 100 burned churches, some of them torched by Varg Vikernes of the band Burzum. Local film company ZU33 is making a movie based on the book Lords of Chaos, about Vikernes and his conviction in the early ‘90s for killing Øystein Aarseth of Mayhem. Directed and co-written by local avant-garde musician Hans Fjellestad (who also helmed the 2004 electronic-music documentary Moog), the film will be a somewhat fictionalized account of the infamous “Black Circle” of Norwegian black metallers.

**BEST PUPPET SEX ON DVD — “LIVE FREAKY! DIE FREAKY!”**

"It is the year 3069...do you know where your Messiah is?" The stop-motion animated musical DVD Live Freaky!...
Die Freaky! was inspired by the Manson murders. Tim Armstrong narrates the film, about a Manson groupie in a postapocalyptic future who uses the book Helter Skelter as a blueprint for cleansing mankind with “music, murder, and mayhem.” Travis Barker and Rob Aston of Box Car Racer play a pair of cops, and supposedly, the hardcore puppet sex scenes had to be cut back after the film initially received an X-rating.

**BEST BELATED BITCHFEST — BEHIND THE MUSIC: RATT**

“This is the third time we’ve tried to work with these guys,” says a VH1 producer of Behind the Music: Ratt, which debuted in May. He says drummer Bobby Blotzer got bleeped the most. “Every time he mentions [former singer Stephen] Pearcy’s name, it’s preceded by ‘that motherfucker.’” The show has lots of local footage and includes interviews with the late Robbin Crosby, shot for a previous BTM attempt before the guitarist died of AIDS-related illnesses in 2002. Pearcy’s segments include his contention (not shared by all band members) that...
Crosby was felled not by sexual excess, but by dirty needles.

**BEST SONGWRITER’S JAM — THE GAME**

"It started when Jeff Berkley, Steve Poltz, and Gregory Page toured Australia," says Cathryn Beeks of the genesis behind her monthly songwriter’s jam the Game, held at the Mission Bay Boat and Ski Club. "They’d make up a song title, and then the next night, each of them would have to play a song based on that title."

Beeks now invites locals to have a whack at instant songwriting for a live audience, so far attracting players like Sven-Erik Seaholm, Mark DeCerbo, and others. Three sample lyrics from a previous Game, where the song title was "Quick":

**Joe Rathburn:** "A picture’s etched on my brain, of them taken by that hur’cane / They were gone just...that...quick."

**Bart Mendoza:** "You want the stars, the sun, the moon / all yesterday, if not that soon."

**Mark Jackson:** "So if you’re gonna quit me, baby, be quick / And don’t you try to burn me with your witch’s candlestick."

**BEST ODE TO A FORGOTTEN FRUIT — “POMEGRANITE GREY” BY COLIN CLYNE**

Colin Clyne explains his fascination with a certain fruit. "My late Nana used to always have pomegranates in her fruit bowl...I was reading about art history and interpretation and was delighted to read about the symbolism attributed to the pomegranate in art history and how it represented birth and creativity due to its overflowing seeds." The title of his new song "Pomegranite Grey" is purposely misspelled. "I lived in Aberdeen [Washington], which is also known as the ‘Granite City’ due to the majority of buildings being built of granite. It’s a very cold and grey-looking place during the winter months. I have this theory about British music being built round the melancholy of the weather and greyness usually found in most cities."

**BEST PRODIGY-TURNED-PRO — HARGO**

Twenty-three-year-old Hargo got his first taste of fame at 16, when his tune “Giving” was selected as official theme song for the 1999 South Africa Peace Conference. "Actually, I was only 8 when I wrote that for choir," he says. A 2000 performance opening for Seal earned a ringing endorsement from the headliner (“This young man’s music moved me deeply”), while the B-52’s Kate Pierson recently said of Hargo, "He’s a fabulous singer-songwriter." Hargo’s debut album *In Your Eyes* was released last year.
BEST FILIPINA FLIP-FLOP — PATRICIA JAVIER IS BORN AGAIN
Filipina recording artist and cheesecake model Patricia Javier (her most popular VCD Bare Naked opens with her moaning, “Please me, undress me”) has announced she’s put away the lingerie and become a Christian. “I’ve been born again and God has given me a new life, so my new album has ten inspirational songs that pay homage to our Lord,” she recently told a Manila newspaper. The 32-year-old lives in Chula Vista with her chiropractor husband, Dr. Robert Walcher, whom she married last December. “We met here,” she says. “We were split for a few months, but God helped us to reconcile. Robert didn’t have religion before, but now he’s a Christian like me. He allows me to sing Thursday nights at Ben’s Restaurant, which is owned by a Filipino.” You can still view video of her stripping at http://www.metacafe.com/watch/87790/patricia_javier_bare-naked.

BEST POLITICAL ALBUM — THIS GOLDEN ERA BY THE WILD TRUTH
“It’s pretty much about how we need to take back our country’s soul,” says Wild Truth singer/guitarist Sven-Erik Seaholm of the inspiration behind This Golden Era, the group’s first CD in ten years. “While we were all ‘getting ours’ to ‘keep America rolling,’ a bunch of evil fuckers took over the country, turned it upside down, and shook it until its pockets were empty. So, of course, the next ‘right thing to do’ was to drag us all into a quagmire of never-ending Middle-Eastern conflict. While we’re all saluting the high-flying banner of oil and trying not to feel bad by eating a pill to cure everything imaginable, there are actually guys on the floor of Congress arguing that preserving nature isn’t as high a priority, in light of the impending apocalypse.”

BEST BLUES FIND — ROBERT JOHNSON’S RECORDING STUDIO
Thanks to local blues his-
torian Tom Jacobson, we now know the downtown Dallas locale where Robert Johnson recorded 13 tracks in June 1937. While going through a stack of Columbia Records memorabilia, Jacobson found a letter from producer Don Law — the only person ever to record Johnson — confirming the rare recordings were made at 508 Park Avenue, a three-story art-deco building housing Brunswick Records at the time. Now owned by a Dallas drink distributor, the currently abandoned building may become eligible as a historic site, which could save it from demolition. The letter says Johnson was paid $25 per song. It also mentions a night in San Antonio when Johnson asked Law for money to pay a prostitute, reportedly complaining, “She wants fifty cents and I lacks a nickel.”

BEST CLASSIC ALBUM RE-CREATION — LOS LOBOS, JANUARY 6, HOUSE OF BLUES

For only the sixth time in their concert career, Los Lobos performed all 16 songs from their classic Kiko album (named number three in Rolling Stone’s “Best Albums of 1992”) to an enthusiastic HOB crowd. San Diego was the last city to see the Kiko re-creation before the band reverted to their regular career-spanning set list. Highlighted by lush, rootsy/psychedelic numbers like “Wake Up, Delores,” “Saint Behind the Glass,” and “Kiko and the Lavender Moon,” the LP is also planned as a theatrical production, currently slated for a 2008 premier.

BEST BACKPEDALING — KENNY WEISSBERG, MUSIC

When KPRI stopped producing new episodes of local showcase Music without Boundaries in April 2005, host Kenny Weissberg circulated an e-mail addressed to “MWB supporters” bemoaning the station’s determination to “eliminate any unfamiliar music and tighten up the playlist, i.e., more repetition à la top-40 radio. I fear that KPRI will soon become America’s first top-40 triple A station.” Weissberg quickly backpedaled with an e-mail to supporters reading in part, “There were certain things I said in that [earlier] e-mail that were either misconstrued or unintentionally incorrect. It seems I have created the false impression that KPRI cancelled Music without Boundaries. That is not the case. They feel that the Saturday morning time period is not the best slot for the show. When I sent my e-mail to you, it included a few statements that I deeply regret. I want to emphasize that I have nothing but respect and love for KPRI and my colleagues there.”

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KPRI began airing a Best of MWB compilation show on Sundays, and 91X picked up the program at the end of 2005.

**BEST FIBBER — ASHER MENDEL**

Before moving to Missouri, longtime local Asher Mendel (Star Chamber, Chicken Little and the Armageddon Juggernauts) told the St. Louis Journal that he performed a “donkey show” in Tijuana. “I did mouth exercises with taking in beer cans, because they have a similar circumference to that of a donkey,” he claimed. “One [donkey] was enough. After that, I had to have three stitches.” Mendel also stated, “I have this cute little butterfly tribal tattoo on the small of my back and, like, oh my God, I was so drunk that night. I must have had three daiquiris that evening. I don’t know what the tattoo itself means, but I think it’s kind of cute and flirty. That was the same night I got hepatitis at the Alpha Sigma Nu house.”

**BEST GOVERNMENT-RELATED CONSPIRACY — EVE SELIS AND THE EAGLE**

For years, Eve Selis was involved in a government-related cover-up. On September 9, 2000, she was to sing the national anthem at the America West Arena in Phoenix. The performance was supposed to be capped by an American bald eagle being released from a balcony to circle the arena and land on its trainer’s wrist. However, the bird instead chose to land on top of Selis’s head. She maintained her composure and even managed to bow for the audience, most of whom likely thought the landing had been planned that way. Says Selis on her website, “The trainer asked us not to speak of it, for fear of the eagle losing his congressional approval. This bird, which is an endangered species, was the only bald eagle sanctioned by the U.S. government to fly free at sporting events, rallies, military celebrations, etc. So we understood and kept it on the down low. We recently heard that the
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bird had retired, so what the heck. The truth must be told.”

**BEST BAND-NAME — SPELL TORONTO**

So many contenders for this one — Psychotic Serenity, Worth Every Scar, the Napoleon Complex, the Bloody Hollies, Satanic Puppeteer Orchestra, Naughty Nuns, Disgruntled Hippos, Ape Lust, Chimichanga and the Sour Chives, Jane Likes Dick, Nocturnal Emissions. We finally settled on Spell Toronto, known for going through guitarists the way Spinal Tap used up drummers. According to bassist Ismael Velasquez Jr. (a.k.a. “Chacho”), “The name comes from this girl we know, she told us that any guy who can spell ‘Toronto’ while performing oral sex on a girl is a master cunnilingus. So, after a lot of study and practice, we earned our degrees and took the name.”

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BLOOD IN THE RIVER, THE YUMA MASSACRE OF 1781

(Part Six of Six)

Captain Fernando Rivera y Moncada and Father Francisco Garces had so much in common, you’d think they met and hit it off. No one saw more of New Spain’s northern frontiers than the leather-jacketed soldier and the Franciscan priest. Rivera led the first wave of the “Sacred Expedition” to San Diego in 1769 — and may have chosen Presidio Hill as the site for the first mission. He led the “second expedition” from San Diego to Monterey, where he became first military governor of New California. During his troubled stay in the region, Rivera made at least six odysseys — at the head of unruly, often unpaid, underfed soldiers — including a 1,200-mile trek from San Diego to Monterey. When they couldn’t find a trail, soldiers hacked one out with crowbars, picks, and shovels. For Rivera, every mile of New California was enemy territory.

Garces was a guide for both of Captain Juan Bautista de Anza’s expeditions. Alone or with interpreters, he explored the Gila and Colorado rivers, the Grand Canyon (the first non-native to reach it from the west), the San Joaquin Valley, and Mojave Desert. The large, full-bearded friar rode a black horse and proselytized with a painted canvas: on one side, the Virgin Mary and infant Jesus; on the other, a soul burning in hell.

“He shows in everything the coldness of the Indian,” wrote Father Pedro Font, perplexed by Garces’s love of “savages.” He eats their “nasty and disgusting” food and calls it “appetizing.” Garces, Font concluded, “seems like an Indian himself.”

“I like them and they like me,” Garces wrote. They always asked if he was married — and what was under his habit. Though only in his mid-30s, they called Garces “Old Man,” out of respect for his obvious spiritual “power.” He visited hundreds of tribes and claimed to have seen at least 25,000 natives. Only the Hopi at Orabi — who confronted him on July 4, 1776 — were unfriendly. And in his diaries, he expresses anger at only one man.

Garces met Captain Rivera at San Gabriel Mission in late March, 1776. The friar was making a 2,000-mile search for an overland route, a “land bridge” from Santa Fe to Monterey. In a letter, Garces had requested a military escort to explore the “reed marshes” east of San Luis Obispo (the San Joaquin Valley). Rivera refused. He was even blunter in person.

Garces didn’t know that Rivera had spent the last several months pacifying San Diego after Kuryasay burned down the mission — and had just been excommunicated for taking Carlos, one of the leaders, by force from a religious sanctuary. “Thin as a string” from fever and frequent bouts of vertigo, and wrapped in a dark blue blanket, Rivera was racing to Monterey to ask Father Serra for absolution. Rivera’s fractured shinbone, badly set years before, throbbled. And his tormented soul was in exile. He was in no mood to grant favors to Franciscans.

“Do you have orders from His Excellency?” [the Viceroy]. “No? Then I must refuse.”

Rivera gave Garces a good horse and waved him away.

“The Commander took it very ill that I came here,” Garces wrote. “He said Indians of the Colorado should not go to the establishments at Monterey…that such contact could be harmful.

“I don’t doubt the commander has solid reasons. But begging his pardon: why stop the harmless and long-established commerce of the river people with those of the sea, consisting as it does in some white shell-beads?”

Rivera had a lifelong fear of being overrun in battle. The Franciscan “mania for founding missions in every corner,” he often complained, stretched his defenses too thin. Garces, by contrast, forged treaties among tribes wherever he went. He also went when natives died without the “three drops” — of baptism — that could have saved their souls.

Fate gave the warrior and the peace-maker something else in common: the next time they met, in 1781, both died tragically at the Yuma Crossing.

For centuries, the dusty trails of the Southwest led to the confluence of the Gila and Colorado rivers, the only place one could ford the Colorado year round. When Anza’s first expedition reached the crossing in 1774, Quechan villages controlled access. Without an alliance with the tribe, Anza noted, New Spain’s passage to Alta California would be “almost impossible.” New Spain courted Salvador Palma, kwawot (spiritual leader) of the Quechans. He went with Anza to Mexico City and was treated like a head of state. He returned with paper amounted to 3,000 pesos a year; [his wife] and three of their children all died paupers.”

Q U O T AT I O N S
1. Father Francisco Garces (in 1776): “If command of this river may be assured, then it is possible to cross the Tulares [San Joaquin Valley] in small boats and through them to the harbor of San Francisco; it will even be helpful for trade with China.”

2. Ernest J. Burrus, S.J.: “Neither Rivera nor any of his relatives received any part of his salary, which on average amounted to 3,000 pesos a year; [his wife] and three of their children all died paupers.”

3. Charles E. Chapman: “Historians have been altogether too prone to regard the hostility to the Spaniards [by California tribes] as a matter of small consequence. Its real import appears, however, in light of such events as the Yuma Massacre of 1781.”

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San Diego Reader September 21, 2006 41
a trunkful of clothes, trinkets, and promises of wealth beyond measure for his people.

Years passed. When nothing happened, Palma's power declined.

In the fall of 1779 the new governor, Teodoro de Croix, ordered two "military towns" built near the crossing. This relatively new strategy combined mission, pueblo, and presidio. Plus, Croix boasted, it was a lot cheaper than presidios.

"In essence," writes John L. Kessell, Croix was ordering two Spanish towns of twenty-five families each set down in the midst of three thousand wrought-up heathens two hundred and fifty miles beyond the last garrison."

Father Juan Arricivita, who chronicled the disaster that followed, called Croix an "Artisan of Death."

In December 1780, 100 settlers and soldiers, along with herds of cattle, horses, pack mules, and sheep, descended on the river. They built two military towns: La Purísima Concepción at the Yuma crossing; and San Pedro y San Pablo de Bicüner, about ten miles northeast. Both stood on the west side of the Colorado, to shield against the Apaches, and both invaded Quechan dreams of prosperity.

Garces, who thought hybrid-towns a "mongrel" notion, wrote that by raising impossible expectations, "Palma and the gifts from Mexico have done more harm than advantage."

The Spaniards took the fertile bottomlands for themselves. Their livestock grazed on Quechan crops. As a result, when Garces spoke of baptism to the natives, "they mock you."

Ensign Santiago Yslas, the young, untried commander of the Yuma settlements, told Palma that the time for free gifts "has already passed." If his people want clothing now, they must work for it. In the spring of 1781, Yslas requested two cannons and ten irons from Croix. Yslas built a whipping post at Concepción.

For a minor offense, Yslas had Ygnacio Palma and Pablo, highly respected leaders, arrested and placed in the stocks.

While incarcerated or shortly after, Ygnacio had a powerful icama — dream vision — revealing that his people must rid their lands of invaders.

In late spring, the colonists ran short of food. Yslas sent a party of soldiers to Mission San Gabriel to buy more. Ygnacio feared they'd gone for reinforcements.

Ygnacio led bands of young braves through the two pueblos. They shook 24-inch war clubs and hurled curses at the mud huts and the families hiding behind barred doors.

During the first week of June, 40 recruits and nearly 1000 horses and cattle approached the crossing from the south.

It was Rivera, heading an expedition for the new pueblo of Los Angeles and mission at Santa Barbara. Since he last met Garces, Rivera had lost his governorship and became Lieutenant Governor of Baja California. He'd received orders to bring soldiers and settlers from Sonora to Alta California. The assignment was odious since most of the people he tried to recruit believed, with Father Jacob Baegert, that Alta was "the worst place on earth."

The expedition left Alamos, Sonora, in April. Rivera vowed that the journey to Mission San Gabriel would be his last. Weary, often irrational, the 57-year-old hadn't received a peso for his last seven years of service. "He quarreled with all," writes Ronald L. Ives, "including many who could
have helped him.”

Rivera saw trouble when the horde of settlers and animals passed through the Alchiroma lands. A small group of natives, led by a Christianized woman, came to greet him. Rivera nodded, dutifully, but didn’t regale her with gifts. The Alchiroma turned away. Then the woman came back and threw a hat and baton (given the tribe by Garces or Anza) on the ground. Since you bring no gifts, she said, you are in “bad faith” with the Alchiroma.

The woman was an interpreter. Although Rivera had told the interpreters at the Yuma Crossing, Francisco Xavier and Joseph, that his party was just passing through, they spread the word that the combined forces would annihilate the Quechan. Rivera’s expedition had come up the Camino del Quechans.

Rivera, a few unmarried soldiers, and a small squad from California herded the emaciated cattle to a camp on the eastern shore, across from Concepción. For a month, the animals fattened themselves on Quechan mesquite trees, cornfields, and t允il (screwbean) groves. Soldiers molested Quechan women.

Early in July, Lieutenant Arias Caballero and sub-Lieutenant José Arguello accused two Quechans of stealing. The officers beat one and ordered the other whipped.

Within a week, Quechans, Mojaves, and some Halchiroma began to cover themselves with mud — to recognize allies in battle. They scratched thin lines down their faces. Others painted their bodies red, their faces black. Young braves tested their bows and flint-headed arrows; the old attached war thongs. Those without bows or clubs carried shields and 8–10-foot spears. Quechans believed that fighting well in battle was more important than winning. On the morning of Tuesday, July 17, 1781, they fought to win.

To avoid the white-hot desert sun, the Spanish colonists at Concepción and Bicuter got up before dawn to till their fields and dig irrigation ditches. At Concepción, Father Garces prepared to say the day’s second Mass at 8:00 a.m. Ysías would assist. His wife, María Ana Montielo, walked with him to the adobe church. On their way they noticed natives assembling in the town plaza, their arms loaded with firewood. Ysalas, who had never posted sentries, ordered Corporal Pascual Baylón to stand guard.

As her husband prepared to serve the Mass, writes Montielo, “the war whoops of the Indians began.”

Three or four Quechans dropped their firewood andclubed Baylón to death. Father Barrence, who had said the morning’s first Mass, heard the cries and ran from his apartment to the plaza. Breaking through the cluster of Quechans, he grasped Baylón’s dying hand, then raced through a gauntlet of swinging fists and clubs into the church.

Realizing that the Quechan Nation was in revolt, Garces stopped Mass. Frightened townspeople began screaming about who deserved blame for the uprising.

“Let forget whose fault it is,” Garces shouted back, “and simply consider it God’s punishment for our sins.”

“His voice was compassionate,” writes Montielo, “though his face was ashen gray.”

More and more natives streamed up the steep hill. They ran from house to house and to the fields in search of prey. All day, those in the church huddled together.

Approximately ten miles northeast, Bicuter stood on a bluff, 100 yards from the river. As at Concepción, only two soldiers were stationed at the pueblos. Although one guarded the horses, no one guarded the town.

Around 8:00 a.m., July 17, as Fathers Juan Díaz and José Moreno walked across the plaza on their way to Mass, Quechans converged from all sides. A pistol fired. Díaz dropped to his knees; then natives crushed his skull. According to Arricivita, all his life Father Moreno had been “obsessed with the palm of martyrdom.” At Bicuter, Moreno received “the epitome of all other forms”: he was beheaded.

Since Bicuter was fast from Rivera’s camp, the attackers didn’t fear reprisals. They dragged the Spaniards from THE CHARGED PLAZA, STREWED WITH CORPSES, SMOLDERED BENEATH THEM IN THE MORNING SUN.
their homes, killing the men and some of the women. The rest they took captive.

“In the heart of the attack,” writes Mark Santiago, “survival depended on luck and the mercy of individual Quechans.” Forty-five (of 77) settlers died at Bicuter, their naked bodies left to decompose in the sun. A soldier, Miguel Romero, escaped down the hill. Swimming for his life, he crossed the Colorado and hid behind cattanwood and reeds on the eastern shore. As Romero swam, natives smashed down the door of his home and murdered his wife, Maria Juana Cota, and their two children.

By midday, some attackers took their booty home. Most, however, headed south. At dusk, they joined forces and launched a second assault on Concepción.

“That night,” writes Montielo, “the Yumas began to burn our houses and belongings and kill as many of our people as they could. That was the night my heart was broken.”

During the day, her husband, Commandant Ylas, snuck from the church to his house nearby. That evening he went to the plaza with a musket and pistols. As he tried to make a call to arms, Quechans accosted him. From the church door, Montielo “watched my beloved husband clubbed to death before my very eyes.” Natives stripped Ylas’s clothes and weapons, dragged his body down the hill, and threw it in the river.

After murdering the commandant, Quechans broke into his home. They caught a glimpse of the gifts Viceroy Bucarli had promised Salvador Palma in Mexico City: furnishings, bundles of clothing, even a large cache of grain Ylas kept for

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<td>M Salon Complimentary designer haircut</td>
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<td>A Bi-Plane Air Adventure Free flight ride</td>
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<td>A Balloon Flight $20 off hot-air balloon rides</td>
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<td>A Plus Rental $20 off Harley rental</td>
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family emergencies. Warriors destroyed everything, even the grain.

Concepcion was aflame, except for the church. Spears and arrows spiked the doors; rocks and clubs pocked the walls. But the sanctuary, and those inside, had been spared.

At night, writes Montielo, Garces and Barreneche moved stealthily about the village, giving sacraments to the wounded and dying.

“The devil is on the side of the enemy,” Father Barreneche told the refugees the next morning, “let us praise God for sending us these trials.”

As Montielo “awaited death at any moment,” Barreneche told the natives, “around one p.m., Wednesday, July 18 — “the Spaniards around蒙特里奥的营地。里维拉

Rivera’s uniform and carried his shield like a talisman. Rivera’s uniform and carried his shield like a talisman. His ancestors said Rivera

ordered the natives back with Spanish weapons, Palma splitting toward them. But the Spaniards were ready to shoot again.

After a volley the attackers swarmed the horsemens, crippling the animals and sparing their riders.

Survivors assembled behind the barricade for a last stand. The end was swift. Arrows blackened the sky. Then the attackers swarmed the barricade and overran the camp. Quechas tore the leather jackets off the soldiers and heaped the corpses on a mound. Some say that Salvador Palma put on Rivera’s uniform and carried his shield like a talisman.

Five years earlier, in one of his complaints to Viceroy Bucareli about his lack of troops in Alta California, Rivera wrote, “I shall be reduced to ashes and my bones will have whitened in the sun before reinforcements will arrive. That is, alas, the fate that awaits me.”

Months after the assault, Rivera’s sun-bleached bones, identified by his badly set leg fracture, were discovered by the river.

Although Father Serra loathed Rivera — even called him the devil’s henchman — when he heard the news Serra wrote: “Our poor Don Fernando, he who was so cautious in the matter of Indians … killed in one fell blow! Alas! What are we to say on the matter? God alone knows.”

At 5:00 p.m., worn out with Spanish weapons, Palma ordered the natives back across the river to Concepcion. “Flee,” Father Barreneche shouted from the rooftop when he saw swimmers splashing toward them.
Barreneche grabbed his breviary and crucifix. He and Garces herded the seven women and several children out of the mission—for the last time, both knew.

Should they try to reach Bicuñer?—Barreneche asked Garces.

No. Montielo writes: “Garces assured him that it was completely destroyed and its inhabitants killed.”

They decided on the visita, a small church they'd built half way between Concepción and Bicuñer.

The group moved north with caution. On the far side of a narrow lagoon, they heard a man’s anguished cries. Gertrudis Cantud recognized the voice: it was her husband, Pedro Burgués, a soldier, begging for a friar to hear his last confession. Go to him!

Barreneche couldn't swim. As he waded across, his arms flailed in water over his head. Clutching at trees and stalks of brush, he pulled himself to safety.

Since being with priests might endanger them, Garces decided it would be safer if he and Barreneche separated from the rest. “Stay together,” he said. "Do not resist capture and the Yumas will not harm you.”

Garces had given most of his clothes to the needy. Wearing only shorts and cowl, he crossed the lagoon and joined Barreneche. "This was the last we saw of the two fathers," writes Mon-

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they lay dying."

Many natives and an estimated 105 Spanish men, women, and children died at the Yuma Massacre. The 76 captives were put to work in the fields.

Salvador Palma, head chief once again, ordered all religious icons and vestments thrown in the river. No Quechan ever lived at the former sites of Concepción and Bicuñer.

"With this military act," writes James A. Sandos, "the Quechans effectively closed the land route from Sonora to California for the remainder of the Spanish and Mexican eras, making California solely dependent upon the sea for external supply."

Palma destroyed the symbols but couldn’t quite erase the influence. Before their bodies were exhumed and taken, in empty metal cigarette cases, for reburial at San Xavier del Bac Mission, a legend claimed that a fragrant chamomile rose from Garces’s and Barreneche’s hastily dug graves.

Another legend grew. Both captives and natives swore that, after the massacre, a solemn procession of tall white-robed figures walked the blasted streets of Concepción at night. They carried candles and sang eerie hymns. Some said they were Quechan ancestors mourning the braves who died in battle; others said angels taking Father Garces’s spirit to the sky.

In either case—or more likely because he didn’t want to encourage even graver reprisals by keeping them—instead of selling the captives into slavery, Salvador Palma hastily ransomed 48 and set the rest free.

SOURCES:
1. Juan Domingo Arricivita, Cronica serafica y apostolica del Colegio de Propaganda, Part II, Mexico, 1792.
TWO ARTISTS

might seem to have little in common besides age and location (they are both around 40, and live and work in San Diego), but in fact they have similar sensibilities and work with the same goal in mind: engaging an audience directly. This is not as common as you might think, since much of the apparatus of the art world is devoted to complicating the issue. University art departments and the publishers of art magazines like to make art seem mysterious so that they can explain it to the rest of us, and that lends monetary value to art objects.

It is true that the more you look at art, the more you can see, and some works are more complicated than others. Art resonates most fully when it is contextualized; you can love de Kooning’s pictures of women without ever seeing a portrait by Ingres, but once you’ve seen an Ingres, de Kooning’s genius becomes even clearer.

Nonetheless, you don’t need to take a university course to appreciate a Jackson Pollock canvas; all you need to do is sit in front of it for ten minutes. The work of Curry and de Salvo offers us immediate pleasure, but it has staying power, too. Literature, said Ezra Pound, is news that stays news, and we can say the same of all authentic art. Titian’s and de Salvo can tell you that becoming an artist is as much a vocation as it is a result of talent, training, and relentless work. They both liked the idea of becoming an artist when they were young, but they eventually realized, as all true artists do, that they had no choice in the matter.

Remaining creative is not easy, especially once you have made a name for yourself, and de Salvo have crossed a crucial juncture in an artist’s career, which is why I recently decided to talk to them in San Diego. Both have established reputations and recog-

ART PROMISES nothing of what all Americans are trained to desire: money, power, and visibility.

the Bay Area, moved here in 1992).

America is ruled by cultural illiterates, from the White House to the television studios, and training in visual art, music, and literature is offered in public schools only in token allotments. In such a society, the dedication of artists has a kind of poignancy. But Curry and Curry said over lunch in La Jolla, a block or two from his dealer, Quint Contemporary Art, this past spring. “I never really considered anything else but art. I had an interest in biology and science when I was in elementary school, and I was really good at drawing things in class. I had a bio teacher who encouraged me to go into medical

wildlife was what I liked,”

because if you are true to your talent you must keep trying to find new means of expression, and art promises nothing of what all Americans are trained to desire: money, power, and visibility.

“I thought I was going to be a wildlife painter when I was a kid, because I didn’t have any knowledge of art, and illustration. But that was short-lived. I think I was already worried about how I would make a living, and medical illustration seemed like an answer. But it was way too rigorous and too limited for me.”

After two years at Grossmont Community College in El Cajon, feeling a bit adrift, he enrolled at the San Francisco
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Art Institute. It was then that Curry, a low-key, slight man with a thoughtful manner and a quiet smile, realized, “there was no question that that’s what I would do. There comes a point when you realize you can’t do anything else.”

Roman de Salvo studied at the California College of Arts and Crafts in Oakland before earning a master’s degree at the University of California at San Diego. De Salvo is pleasant, open, placid, but you sense the concentration he brings to his work as he explains it. Both he and Curry are enthusiastic about making art, and their enthusiasm rubs off as they speak; it is clear that they make good teachers.

“In my earliest memories I can remember being by myself and focusing on some little project or another,” de Salvo said in a café not far from the street-level garage on West Ash Street in Little Italy, on loan from the State Department of General Services, where he had been working for 15 months. Nexus Eucalyptus, his monumental ode to the state highway system, a kind of road map cut from eucalyptus trees that would hang by wires from a tall steel tower, was to be erected in a few weeks, and slices of trees in all kinds of shapes—curving, straight, bifurcated, with and without branches—lay on supports across the garage floor, each of them numbered. “My mom used to set me up with some little crafts project or another. And then, in school, if there was something to draw, I was always the one that got praised: ‘Look what Roman did!’”

De Salvo’s witty, disarming sculptural works—his materials have included furniture, drinking fountains, and a cannon—have been shown at the Whitney Biennial, the California Biennial, up and down the West Coast, in New York, and in exhibits that traveled the country. He and Curry share a dealer in Mark Quint.

De Salvo is a maker; his skill at building things is inseparable from his vision. “I got into ceramics in high school, and I credit that with a lot of what it took for me to go to school. My friends were cutting school and there was a lot of temptation for me to do that. But the thing with ceramics is that if you throw a pot and put it in the kiln one day, you’re excited to see how it comes out the next day.”

Senior year, he was awarded an art scholarship, “and when I went to college I did ceramics to the point where I got tired of throwing pots, and I thought, why not see if I can make sculpture? So I took some sculpture classes, and that started opening my eyes to many other things. At that point, becoming an artist seemed like the natural thing to do.”

Art is subversive: it upends our worlds, in small or large ways. All artists are critics: They want to add to or alter what they have already seen, read, or heard.
and they aim to overturn assumptions. For this reason, art is surprising. It changes our visual perception of things in the world and alters received wisdom.

Curry and de Salvo are modest men with startling talents. They show no signs of obsessive careerism, and they are generous in speaking of their contemporaries; they simply do what their talents dictate. Yet their work is radical in its root meaning; you won’t look up through the trees in quite the same way after you’ve seen Curry’s Constellation paintings, and once having seen de Salvo’s transformation of a laptop computer into a TV-dinner tray, you won’t approach your own computer with indifference.

One of de Salvo’s best-known works — it can be seen on the grounds of the Museum of Contemporary Art in La Jolla — is Liquid Ballistic, his 2001 reimagining of a Revolutionary War-era cannon. De Salvo’s life-size firearm, with its accurately scaled mahogany cannon and big spoked wheels, looks real enough, but it fires water, not cannonballs (it contains a storage tank and water pumps.) Further, it can be used as a seesaw, complete with rubber bumpers made from automobile tires at each end.

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of the cannon.

In an earlier work, Garden Guardians, made in 1994, de Salvo again rendered notions of self-defense (or aggression) absurd. He placed joysticks of the sort you might use to shoot down an enemy fighter, or at least play a video game, atop the low walls of the Museum of Contemporary Art, facing the ocean. If enemy aircraft were to threaten the shore of La Jolla, visitors to the museum, Garden Guardians suggested, would be the first line of defense. When the joysticks were tilted in various directions, nothing happened, to the consternation of some museum-goers. But when the triggers were pulled, the joysticks emitted a surprising breath of perfume.

Everything de Salvo makes relies on the participation of the viewer, to one degree or another; sometimes he invites physical interaction with the work of art. Other times he simply wants you to be surprised, even challenged, by the ease with which our assumptions about everyday objects, and the world, can be overturned. Were you to flush a certain toilet in a restroom at the University of California at San Diego in 1994, you might have been alarmed to see a geyser of water shooting up from a floor drain, as if the plumbing had gone haywire. This was de Salvo’s Zurn Fountain, named after the maker of the commercial floor drain. De Salvo wants above all to be accessible while following the dictates of his own imagination. “I like to think of a general audience,” he said. The garage where he worked in Little Italy was separated from the street on one side only by a roll-down steel security grate, and thus “people were always passing by and looking in. It’s been really gratifying because there’s been so much enthusiasm, and I feel like I’m doing something that doesn’t require an education in art. It’s not that obscure. What I do is specialized, but my hope has always been to have the work fit in everyday spaces, with everyday people, however you might imagine that.”

Earlier in his career, de Salvo was more adamant about the question of accessibility and art’s potential to be viewed an exclusive preoccupation. “In my formative years I was against the ‘art’ context, because work that is viewed only in that context is automatically set up so that it has to be defended. I didn’t want to do things that needed to be defended, I just wanted them to be experienced.”

That philosophy suggests that de Salvo is working in the line of artists who came of age in the 1960s, who sought a democratization of art. The “happenings” created by artists such as Allan Kaprow, the heroically scaled sculptures of everyday objects such as ice cream cones and clothes-

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**Clinical Research Center**
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pins that Claes Oldenburg made — these were meant to erase the line between fine art and public life, get art out of the museums and into the street.

De Salvo wants to “let the experience flow naturally. Whether or not it is seen as art is not the point. I just want to make things that are experienced in a pleasurable way, and there is something rich in that experience — when the synapses are firing in everyone's minds. The audience is everybody.”

His work is designed to be appreciated in the specific places where it will be seen. “I think a lot about that — in some cases people will be coming to some grand bureaucratic edifice to do business with the state, or else they might be waiting for the trolley. You engage people depending on what they are doing, how they are going about their business.”

The big sculpture of highways, 125 feet long by 50 feet wide, is suspended 30 feet in the air; it hangs from a 69-foot tower. It stands in the courtyard of a five-story building, at eye level with the third-floor offices. “You can see it from the courtyard, but all of the offices have balconies, so it

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**San Diego Reader**

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The way in which the trees were killed proved an unexpected benefit to the project. While the individual tree pieces have been assembled to form a big, winding, road-like network, each individual section of eucalyptus contains its own
intricate roadmap, courtesy of the eucalyptus longhorn beetle. De Salvo went down to point out the beautiful patterns that ran through the wood.

“These are the tracks of the grubs that killed the tree. You can see all these tiny little paths emanating from a central point — here's a spot right here. Basically, a beetle laid its eggs in this spot, and they all hatched into grubs and started forging in different directions. As they grew, they cut a wider and wider path until they turned into beetles, came out of the tree, and went off looking for another tree. It’s like a micro-version of the larger piece.”

He took pictures of all the pieces and worked with a scale model as a guide while laying pieces out in the garage in Little Italy. When he needed help, he employed a graduate student in sculpture who helped him in terms of scale.

“People walking by in the street would come out of the tree, and they all hatched into grubs and started forging in different directions. As they grew, they cut a wider and wider path until they turned into beetles, came out of the tree, and went off looking for another tree. It’s like a micro-version of the larger piece.”

I had the pieces milled down, the reaction was, ‘What are all those trees doing in there?’ It’s like a micro-version of the larger piece.”

Stephen P. Curry’s transformation of trees takes place on paper and canvas. Constellation, his new series of paintings, refines the approaches to painting the artist has taken in the last decade and suggests that he has found a fresh way to paint as an abstract artist, although he works with nature as partial inspiration.

Curry is fascinated by the push and pull that takes place in our minds when we are confronted by something that seems real and artificial at the same time; he homes in on perceptual confusion, but in the subtlest ways. The tightly clustered treetops in the Constellation series read as negative space; it is the spaces between the leaves that we see. Thus, in Constellation #2, painted in 2005, we see jagged shards of color on a white background: it is as if a brightly colored vase had been dropped onto a white floor. Those shards, in tones ranging from bright yellow through orange and red to crimson, also look like scattered islands on a map, or festive shrapnel.

It is only when we look at the contours of those shapes that we first notice the leaves. We are, in fact, looking at something like a photographic negative, for the white background is the canopy of leaves through which we can glimpse bits of a multicolored sky — the sky of sunset, or of Mars, or of an apocalypse.

The play between negative space and positive space is at work in most representational paintings, as well as in most abstractions. The notions of foreground and background are basic to any attempt to create a three-dimensional illusion on a two-dimensional surface, and Curry is drawn to such basic questions.

“I realized when I was making this new body of work that it had something to do with trying to teach students about composition, about basic ideas in painting. I started showing them work by modern artists such as Ellsworth Kelly, and so ideas about composition informed these new paintings,” he said.

Curry teaches at Palomar Community College in San Marcos and at the Art Academy of San Diego. “It’s nice because it keeps me on my toes, communication-wise. That is, I talk to people,” he said, laughing. “I spend so much time in my studio that I come home

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and can’t communicate with my family. So it helps. Teaching takes me away from the studio, but in the long run, it’s a good thing.”

He earned a bachelor of fine arts degree from the San Francisco Art Institute in 1990. Besides his childhood interest in wildlife and biology, he recalled seeing “a big coffee table book of Leonardo da Vinci, and that was a huge influence. But as far as contemporary art goes, the first real ‘wow’ for me was Jim Dine. I liked the way he used different materials, and his expressive quality. That led to Christopher Brown, a Bay Area artist—I liked his surfaces, the way he handled paint.

“When I was a kid, my mom was always looking at art, especially de Kooning and Diebenkorn. She was a homemaker, but whenever she could, she took art classes. And I’d go with her occasionally, so in a lot of ways she introduced me to those painters. I’ve always been fascinated with de Kooning. I like the feel of the paint in his work. The thing that always attracted me to painting, when I was a little kid, and still does, was just the idea of paint.”

Curry has called the act of painting “a conversation between myself and the paint on the canvas. It is a visual expression of my thoughts; language dissolves and time ceases. My secondary concerns are the subject matter and my relation as an artist to the history of art.”

His still-life paintings fall squarely into that tradition, and he has said that working in the genre is his attempt to “elevate” it from its low status. In earlier centuries, still-life painting was considered of lesser importance than religious or heroic painting, and in modern times it has been perceived as less serious than abstract painting. Because Curry’s “argument” with paint, as he puts it, puts the attention on the medium—on his way of painting the subject, rather than on the subject itself—he succeeds in making ordinary subjects mysterious and resonant. It is here that his and Roman de Salvo’s sensibilities overlap most obviously.

In the Constellation pictures, “I wanted to completely get rid of the idea of illusionism and rendering. I’ve always enjoyed expressive backgrounds so I was...
thinking, how can I use this expressive background”—the colorful sky, glimpsed through the trees—“and just deal with painting, with moving paint around? But I still wanted some kind of structure, some composition.” He began making small gouache studies of trees and sky, then began painting on canvas. In earlier works in the series, the source can be made out more readily than in the later works, which grow increasingly abstract.

The dramatic development in his paintings, over the last five years in particular, was a result of “a strong desire to want to change the look of my work repeatedly. I don’t want to stay in one style. I did still lifes with an expressive bent for many years, and then I had a desire to explore many different ways of painting at the same time. I’d been thinking of Gerhard Richter and the way he explores several different ways of painting simultaneously. And that’s something that’s influenced me more than Southern California painting or anything that’s happening in the United States, really.” It is fascinating to go backward in Curry’s career, tracing the evolution of his current style. Pageant, for example, made in 1997, is a painting of six songbirds, all with their feet on the ground, wings folded. Some have apparently been caught in midthought, while others peck at the ground or look around alertly, their eyes like watermelon seeds.

The six birds are nicely represented. In Titian or Watteau, they would signify or augur something. Here, however, they carry no connotations; they read as a series of studies, and as evidence of the artist’s facility. Like all of Curry’s paintings, they are easy to look at for a while, and then you begin to feel a bit disoriented. There is a suggestion that these birds are not what they seem, or, rather, that they are not what we have come to expect of bird pictures. One now appears to be speaking; another, scowling. A foreshortened bird, ducking its head, is rendered in a smear of paint, like a face painted by Francis Bacon. And then there is the seventh bird: no more than a silhouette, perhaps it is standing guard over the others; perhaps it is visiting from the underworld.

A pageant is a show, a pretense, a display—especially an ostentatious or colorful display: the Rose Bowl parade. The birds are like floats, and indeed the ground they seem to stand on is ambiguous, an expanse of slick green-brown paint that could be sky or earth or a kind of no-place. And so, despite that fact that a six-year-old would know these apparitions as birds, we cannot forget that they are manipulations of pigment.

In 1999, a series of still lifes emphasized Curry’s love of painting in its different possibilities.
Erico Carreño, D.D.S.  

Then a quartet of apples and some grapes on a gray tabletop that bleeds off into a drippy, scratchy, gray-white background — and the dripped paint cascades over parts of the lovingly rendered fruit, as if the world has stopped, the light has become a little dimmer. But the paintings are more than a little disturbing. It Will Pass, a triptych, shows trees and branches silhouetted against a sky of soaked yellow and red. This could be the scene of a forest fire or a nuclear conflagration. Only a handful of leaves remains on the trees, and they could also be birds or bats; a hot wind seems to blow through the scene. The title It Will Pass is both reassuring and portentous.

Apart from reading meaning into canvases, there is the simple joy of looking at them. The tree trunks are like capillaries, or blown ink, and read as gorgeous drawing over the rich colors. The paintings are community-based — Curry is above all else a lyrical painter — and the Gloaming series is almost Wagnerian when seen in the context of his other works.

Roman de Salvo’s sculptures and installations reflect the world around them, and comment on the way we see the world and relate to it. According to Stephen Curry, art shows us, and future generations, “how we were seeing the world at this time. I think art should be timeless rather than timely, even as it reflects our society. I think art work should be intelligently and thought-provoking, but ultimately it needs some esthetic quality that attracts people to it and makes them pay attention.”

Curry and de Salvo like being associated with what an outsider sees as the San Diego art scene, though now that they have succeeded in making distinguished careers for themselves, the “scene” is less important to them than the larger community.

“I can do what I do and survive, and that’s the big success for me,” de Salvo said. “I do feel I’m part of it. I get so much exposure, but it’s not limited to artists — there are architects and art enthusiasts and academicians. I have a lot of friends here in San Diego, and being an artist has connected me to a community, that feels good, and it’s important to me.”

— Robert Long

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They're All Bad  

Look at the way she carries her purse. She knows, she lets that purse dangle, it's history. The white-haired woman, crossing University at Fairmount, clutches her handbag under her arm. “Black guy did a purse snatch over there couple of months ago,” Officer Jim Stevens nods toward Lucky's parking lot.  

“He got chased by the clerk. He was rolling up the alley, and the clerk solicited help from some East San Diego Hispanic gang members, yelled, ‘That guy stole some old lady's purse.’ The gang members are really into taking care of their 'hood, watchin' out for their own. So they took off after the guy and caught him. Clerk got there, guy was down. Clerk thanked the gang members. They said, ‘We'd like to stick around and talk to the police but we can’t.’ Clerk looked, saw the alleged purse snatcher had a stab wound in his back.  

“Purse snatches on a real regular basis at this check-cashing place,” Stevens indicates a storefront at University and Fairmount's corner.  


We drive another half block east on University. Stevens lets the big Ford Crown Victoria cruiser find its rhythm inside the current of cars. He takes in the street with one glance, is absolutely alert, vigilant. He nods at a heavyset man walking toward us. “See that guy, he's a checker at 7-Eleven down at 3105 Fairmount, where I do my paperwork. Other night, some guy walked in behind the counter and slapped him around, beat him up.”  

“Yep,” says Stevens, “this part of town — dangerous at night, dangerous during the day. Dangerous, period.”  

SDPD's tans fit not quite smoothly over Stevens’s 6’3”, 190-pound frame: the bulletproof vest's bulk shows under his shirt, his biceps pull the sleeves tight. Square chin, hard flat cheeks, straight nose, wide-open green eyes, and tanned, what saves Stevens from all-American oatmeal-wholesome good looks is an Elvis sulkiness, a bad-boy pout, to his mouth.  

Thirty-one-year-old Stevens is a ten-year SDPD veteran. His father, Ed Stevens, retired in 1979 after almost 30 years with the department. He encouraged Jim Stevens to become a policeman. Stevens graduated from the academy in October 1980, worked in Clairemont for two years, in Southeast San Diego for three. Worked narcotics for a year, then went back to Clairemont. Been assigned to Eastern Division for 18 months. Stevens likes Eastern. “More excitement. More going on. People are...
Seven months earlier, on a third watch (9 p.m. to 1 a.m.) ride-along, Stevens told me about a call he’d taken to a house on Wightman. Woman in her 90s, living alone, woke to burglars ransacking her house. She screamed, burglars fled. When Stevens arrived to take the report, the woman sobbed. The only possessions that meant anything to her had been stolen — an antique clock her late husband had brought with him when he emigrated to America and an AM radio that kept her company when she couldn’t sleep. Report complete, Stevens returned to patrol. He hoped, he’d told me, he’d get lucky and catch a baby-faced 15-year-old who insisted — believably — he’d never been busted. Stevens’s initial check showed the boy clean.

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“Told me about a call he’d
7 a.m.) ride-along, Stevens
on a third watch (9 p.m. to

What happened on that
case? “They are all doing
major time.” He grins, then
asks, “You know that kid we
chased in the stolen Mazda?”
I nod, yes. We’d chased and
captured driving a stolen
Cadillac, Cripdown? “Parolee
we’d apprehended driving a stolen
Cadillac, Cripdown? “Parolee
violated. Back in prison.”

This is the second watch (3
p.m. to 1 a.m.), and we stop
at 49th and University to
acquire what for Stevens
seemed a good, they treat you good

To keep our eyes open for
violated. Back in prison.”

Just a child and
cage wire that separated us,
my shoulder, I looked at his
sobbing. The only posses-
sions that meant anything to
her were lost — an antique
clock her late husband had
brought with him when he
emigrated to America and
an AM radio that kept her
company when she couldn’t
sleep. Report complete,
Stevens returned to
call. Stevens’s initial check
showed the boy clean.

...the only
easy way, says, “Armed and
dangerous, always got a gun. If we spot him, I am going
to want you to stay down
low, because there’s a good
chance there’s gonna be a
shootout.

“Used to the area, got
friends who live here, feels
comfortable here. If he had

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any sense, he’d head out. He’d probably eventually get caught; but if he stays here, he’ll get caught a lot sooner. He’s confident, very elusive, a good driver, an expert car thief. He steals only fast cars — Firebirds, Trans-Ams, Irocs.”

We take off, then, before light fails, to cruise the neighborhood. “Checkin’ things out, bein’ visible, lettin’ people see we’re here, lookin’ for anything unusual. Hit some of my hot spots.”

Where we will look for this suspect, the neighborhood with which the suspect’s familiar, lies within Eastern Division’s 82 square miles, an area that encompasses everything east of 805, south of Miramar Road, and north of 94 to the city limits. Of the city’s seven divisions, Eastern’s radio frequency is the busiest (a significant portion of Eastern’s calls are occasioned by gang activity). Some 180 police officers work out of the division’s Kearny Mesa headquarters: 150 in patrol, 30 as detectives.

Stevens most often patrols beats 316 and 317 and knows the blocks, the residents, in the intimate, instinctual way fly fishermen know familiar streams and bird-hunters know familiar fields. Beat 316 is bordered by 805 to the west, Fairmount Avenue to the east, University to the north, and to the south by Home Avenue; Beat 317 is bordered to the north by University Avenue, to the east by 54th Street, by Home and Chollas Avenues to the south, and to the west by Fairmount. “University Avenue is worse than El Cajon Boulevard. Forty-fourth is all-around pretty bad all the way up. Van Dyke is bad; 44th and Van Dyke both are big for gangs, for dope, rock cocaine especially. Highland is bad, Menlo, Marlborough, Wightman, and Chamoune, a lot of stuff goes on there. Winona, they come out of the woodwork at night to deal up and down Winona, University and Winona, lot of rock cocaine gets sold out there.”

The world of the late ‘40s and early ‘50s, shabby and solid, unrolls before us — narrow porches hidden behind blue hydrangeas and poinsettias, behind stunted evergreens onto which tall palms cast meager shadows. An unexpected note strikes a visitor. Chain-link fence surrounds these houses; iron bars criss-cross windows and doors; no windows stand open; security lights flood side yards. And there are the courtyard walls, fences, sidewalks alight with skeins of hallucinatory graffiti. And, I think, perhaps in a stuffy room in one of these houses waits the man, “armed and extremely dan-
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gerous,” who bears that face in the photo. I imagine him idle, restless, irritable, sitting before a television set, weapon in one hand, remote control in the other, punching through channels; imagine that no basketball tournament, no situation comedy, not even a hot-dancing bare legs and breasts three-minute video can seize, hold momentarily in place, his fear. I imagine he walks to the window, pushes aside a flowered drape, gazes into the street, fingers the gun held loosely in his hand.

“People who live down here, they know what kind of area this is. They’ve had cars broken into. Been burglarized. And if you look closely, you’ll see bullet holes all over the place. So people fortify their houses. Lot of ‘em have dogs, big guard dogs — Dobermans, pit bulls, German shepherds. Pit bulls are definitely the dog of choice. Don’t cost much, you can pick up one for 50 bucks.”

Although many Eastern Division neighborhoods are fairly evenly racially mixed, others form enclaves of black, Hispanic, Oriental, or white. “As soon as we cross 40th Street, it goes from being pretty racially mixed to being primarily Hispanic. Fortieth all the way down to 805, it will be predominantly Hispanic.”

In Southeast San Diego, which Stevens patrolled for several years, gangs have turf boundaries somewhat rigidly drawn. The Neighborhood Crips claim basically everything from I-15 to Euclid Avenue, north to 94, and south to Imperial Avenue. Neighborhood Crips are bordered by three rival gangs, one of which is a Crip faction, which, in event of gang warfare, would team up with Neighborhood Crips. The gang that borders Neighborhood Crips to the west, the friendly faction, is West Coast Crips. To the east is Little Africa Piru, and to the south is Syodo Mob.

Stevens explains, parthenetically, that black gangs, nationwide, for the most part, divide into two factions, Piru (or Bloods) and Crips. Legend has it Piru takes its name from a street in a town in L.A. Piru gang members refer to each other as “Blood.” “Crips,” says Stevens, “started out as a group of guys that

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Weber's beating in East San Diego, unlike southern San Diego, is not divided turf-wise. So here in East San Diego, you can have a Crip set — say, Raymond Avenue Crips out of L.A. or the local West Coast Crips — on one block, and one block over you can have a Blood set, maybe some Piru gang members out of L.A. or the local Eastside Piru. That's why this area gets so hot.

"As far as street gangs go, the Mexicans don't like blacks, blacks don't like Mexicans, neither of 'em like Orientals. Usually they tolerate each other, but every now and then something will happen, and two rival gangs fight."

We turn onto the 2700 block of Highland Avenue. "This street here is sure a problem." Stevens drives into an apartment complex's parking area, above which two floors of balconies, reminiscent of tiered cell blocks, rise.

"Just got back on the street. Buffed out." Stevens nods toward a shirtless black male, hugely muscled, who stands on the second-story balcony, Greeting Stevens with an upraised palm, the man calls down, "What it be like?"

Stevens waves, says to me as we nose out of the complex's parking lot, "Guy's OG, original gangster, Piru. If I were another black kid and a Crip, and he would've said that to me, 'What it be like?' that would have been a challenge, I would have said, 'What it C like?' and it would have been on."

"Piru gang members would say to another Piru, 'What up, Blood? What it be like? What be up? What be down?' Crips would say, 'What it C like?' And if a Piru gang member said to a Crip gang member, 'What up, Blood? a Crip's immediate response would be Ain't no Blood here, Cuz.'"

The police band radio, She said he took a rifle out and threatened her and her kids with it."

"Cover a 415. Sister's boyfriend, hanging at door, refusing to leave."

Does he go to many domestic disturbances? Stevens sighs. "Yeah, a lot."

Children playing along sidewalks wave, and Stevens honks, waves back. I ask if his greetings are made in the spirit of good commu-
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sidewalk, loses grin, sneers when he spots Stevens. “Raymond. Me and Raymond don’t like each other at all, because I’ve put him in jail three times, twice for being drunk, once for dealin’ dope.”

Do many people give Stevens these angry glances? “Yeah, and you get quite a bit of that diarrhea ‘oh shit’ look — they look nervous, make it a point to look away from you.

“Most people down here though are glad to see us. But they are the silent majority. Mostly it’s because they’re scared of retaliation at the hand of the dope dealers. Don’t blame ‘em either.”

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Wightman, Stevens taps the brakes to avoid hitting a small boy who appears, seeming—
ly, from nowhere. Guacamole slides off the plate onto my skirt.

Stevens hands me his napkin. “I’m makin’ quite a mess, huh?”

“We’re out of the car. You find lots of graffiti in these alleyways. Less likely anybody’ll be watching, give ‘em more of a chance to write.” Garage doors, fences, sides of sheds, concrete retaining walls: graffiti delirium blooms. OBS, RCLS, BSD, East San Diego #1 — gang names and gang-bangers’ gang names — Cubby, Sparky, Slow, Shyboy, Pookie, Smurf, Pony, Dreamer, Ricky, Jueto, Trigger, Mosco. Perpendicular orange and reds spill out in a rainbow arc high on a toolshed wall: Mi Loca Vida.

“Pretty generic nicknames,” says Stevens. “There’s usually a Chuco, a Flaco — which means skinny. What they’ll do, they nickname their buddies — like if he’s short, looks like sort of a mouse, they will call him Mouse; if he looks like a rat they will call him Rat or Ratón.”

Black gang-bangers, Stevens tells me, tend toward names that refer to guns. “Breakdown, for breakdown shotgun; Trey-Eight, for .38; Sawed-Off, for sawed-off shotgun.” Black gangsters also often use “Lil” as part of a gang name. “So there’s a Lil Deuce,” says Stevens. “‘-Deuce’ because the gang member’s known to carry a .22.”

Sinking sun pinkens lurid spiked letters emblazoned across walls. Mi Loca Vida — My Crazy Life — crowns the violent phantasmagoria; I think of jailhouse tattoos, skin inscribed in ballpoint pen, with snakes and naked-breasted women and daggers and dragons, think that many of those who have thrown up their names on these walls will progress from youth detention facilities to county jail and ultimately, state prison.

“ESD crossed out OBS right here,” ESD slashes across an OBS written in broad felt-tip pen on a frame outbuilding. “OBS will come along and see that and cross out ESD and write ‘Fuck ESD’ or something like that.”

ESD, Stevens explains, is a Hispanic gang. OBS — Oriental Boys — takes its members primarily from the Cambodian population. OBS is about a year old. Most OBS members were born in the States. They tend to speak a black English and use the slang black gangbangers use.

“OBS is claiming Crip, so they carry the blue rag like Crips do, and they usually call each other Cuz.

“Usually, Hispanic gangs feud with Hispanics, and they usually get along with blacks, and vice-versa. Oriental Boys and Hispanics, for some reason, they got off on the wrong foot. OBS is trying to claim territory and get established; they’re feud— ing real heavily with His—panic gangs. Been goin’ at it six months. In that time, there have been many drive— bys committed on each other.”

Where do they get guns? “Black market, burglaries.”

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Back in the car, we cruise northbound on Menlo, toward University. “3700 and 3800 Menlo, OBS territory.” Dozen teenage Oriental males and one blond male mill in front of a concrete retaining wall. One long whistle — high, piercing — arcs across the neighborhood. “Lotta times you drive by, you hear ‘em whistling. Whistlin’ to let everybody know we’re here. One whistle, that’s one cop car. Two whistles, that’s two cop cars. Sometimes, instead of whistling, they’ll yell, ‘One time,’ or ‘two time,’ for one cop car or two cop cars.

“Hardcore little gang members, OBS,” says Stevens as pleasantly as if pointing out the yellow and orange cannas that brighten a nearby housefront. “If they don’t have guns on ‘em right now, they have access to guns close by. They are real careful to see who drives by, there could be a drive-by killing any moment. Had we come around the corner real fast, there would have been immediate movement on their part.

“Between 30 and 50 actively claim OBS, but a lot more than that associate with ‘em. What actively claiming means is that if, as a police officer, you ask ‘em, ‘Do you claim OBS?’ and they say, ‘Yeah, I claim OBS,’ then we can document them as a gang member in our files. But if you stop five or six of ‘em, and they’re all dressed like gang members and they talk like gang members and they’re hanging out with documented gang members, unless they actively claim, we don’t list them in our gang file.”

I ask about habits of Oriental gangs.

“Drink beer, smoke marijuana, aren’t much into hard drugs. Steal cars, are heavily into Toyotas, mainly Celicas.”

We cruise streets bordered by overgrown sidewalks and dusty alleys off which gardens sprout, past pastel frame houses, stucco apartment buildings, past eruptions of weeds and wildflowers, more cannas, cacti. We pass abandoned storefronts, churches, schools, and schoolyards, tenements and projects with window panes missing and gunshot holes along walls. We pass houses hidden behind chain-link and rock wall. Within one courtyard, from a bed of rusty ferns, rises the pale statue of a female saint, arm raised in blessing.

Stevens grabs a taco. The female dispatcher offers from the radio one after another call.

“Someone 242-ing an open-heart patient.”

“The 4300 block of Adams, reporting party says possible 459 occurring now. RP saw male enter window there, go into house.”

“In alley, white male, wearing pajamas, yelling at people for over an hour, RP thinks he’s 51-50.”

Stevens talks about local gangs. For Hispanics, he says, “Being in a gang is more of a tradition. Their brothers were in the gang, their uncles and dads. They watch out for each other.

“Hispanics stay in gangs forever, unless they get jumped out — fight their way out, three or four guys...
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be the shit out of you. You got to beat your way in as part of your initiation, and you got to beat your way out.”

Hispanic drug of choice?

“They drink beer, smoke marijuana, smoke some PCP from time to time, although PCP is pretty much played out. Steal cars, do the occasional burglary.”

“Black gang members get in gangs, it’s peer pressure, they want to be cool, get respect.”

“Dope-dealing activity is about equal between Crips and Piru. Hispanic gang members dabble in dealing dope, but they’re not into it as heavy as black gangs. Not too much. “Meth?” “Frequently you have a drive-by where they use bird shot, which is a warning — don’t talk shit, don’t do dope — drive-by where they use bird shot, they mean to kill ’em. When they do a drive-by, they use a .45 or a 9mm or something like that, they’re out to hurt or kill somebody.”

Air begins to cool on my elbow, set outside the window Stevens wants kept open for a foray before sunset — warfare on the garage side of road, could be some kind of war. He gets out. Morning-glory vines get out. Stevens stops to start as heavy as black gangs. Not too much. “Meth?” “Frequently you have a drive-by where they use bird shot, which is a warning — don’t talk shit, don’t do dope — drive-by where they use bird shot, they mean to kill ’em. When they do a drive-by, they use a .45 or a 9mm or something like that, they’re out to hurt or kill somebody.”

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The first night I’d gone out with Stevens, we’d arrested three subjects for auto theft (all three arrests were preceded by pursuits) and been one of the first cars at a murder scene.

That night we had not been in the cruiser 30 minutes before a pursuit took place. We were driving, I was asking Stevens (whom I had heard extolled as one of SDPD’s most accomplished nabbers of stolen vehicles) how he determined whether or not a car might be stolen.

“You look to see who is driving, do they seem nervous. Is it a profile vehicle? One of the vehicles commonly stolen, a Mazda, Toyota, Nissan. These foreign vehicles are popular to steal because their ignitions are easy to defeat.

“You look for vehicle damage — punched-out door locks, broken windows. You look in cars to see if they have a screwdriver stuck in the ignition. You look for plates that don’t appear to be the proper plate for the vehicles — older, six-digit numbers on a license for a vehicle that would have been assigned the newer seven-digit plate. Or maybe you will see a Nissan and it’s got a Chevrolet license plate frame, that is often an indicator the plate has been switched.

“You watch the car. Are they going in a great big circle, are they obviously trying to make turns to keep from being followed, are they constantly looking back to see if they are being followed, looking at you in the rear-view mirror?

“Once something raises...
your suspicion, then you develop your probable cause—your PC—to make a stop.

Among PCs Stevens suggested were speeding, failing to signal a lane change, expired registration, or any number of equipment violations—nonfunctioning lights, bald tires, broken windshield or windshield obscurement.

We were driving that night westbound on Myrtle. A white Mazda approached on Fairmount. Indicating a possible obscurum, we lit him up, took off, and if we were old friends engaging in a long weekend beach house game of charades, abruptly, as if slapped, I recognized that these men, this police car, radio mike I held in my hand (and my own voice, tremorous, calling for backup), shotguns I reached for, Stevens’s back (then at a half-block’s distance), were real. My blood, not play-acting ketchup, could spill slow and hot across Ford’s seats. I grabbed the shotgun. The men fled. In seconds three police cars arrived. That August night, so hot that by 2:00 a.m., air remained stifling, I shivered.

The Mazda’s driver escaped. An hour later, a call came for a murder on that same block, not ten feet from the place we’d stopped. The victim had been shot in his car. What was left of his head flopped to one side, what remained of his mouth contorted in agony, and one brown eye bulged out of its socket, staring at us. The chickens my grandmother beheaded in the back yard for Sunday dinner continued to twitch even while she was wiping with her apron their blood from the axle head. Likewise, the victim’s arms and legs continued to jitter.

Yellow police do-not-cross tape was strung, sealing off a two-block area. The detective in charge had staked off the area for a grid search when there was more daylight. Stevens and a dozen other patrolmen began a house-to-house neighborhood canvass.

Past dawn, we came up on a Cadillac, against which leaned Cripdown—a small-boned black male parolee in his mid-20s, with whom we’d chatted earlier at Stevens’s 7-Eleven “office” parking lot, in which we were sitting now. I’d noted him in a white T-shirt. In his mid-20s, with whom we’d chatted earlier at Stevens’s 7-Eleven “office” parking lot, in which we were sitting now. I’d noted him in a white T-shirt. Cripdown smelled terrible—stale sweat, metabolizing booze, urine.

“Probably a hot model,” said Stevens about the Cadillac, and continued driving. He called in the plate, car came back stolen, several weeks before. Cripdown was only leaning against the Cadillac, nothing wrong with that, said Stevens. To prove he’d stolen the car, we needed to catch him at the wheel. So we would turn into a side street that would afford a view of Cripdown driving out, and we’d wait.

While we sat, Stevens used the tactical frequency on the car radio to alert other units to encircle the area to keep Cripdown from escaping and to be ready to make a strategic response when and if he rolled. Fifteen minutes later, Cripdown steered the Cadillac southbound on 44th, made a right, and made another right on Myrtle, then started to drive up Myrtle, then saw the police car. Stevens lit him up, Cripdown sped up, we sped behind him, Cripdown crashed into a liquor store. “Vodka, $4.69,” a sign mounted above the now-

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battered nose of the Caddy offered: “Malt Beer, 99 cents.”
Before Stevens vaulted out, three more police cruisers slipped in alongside us, and from the cars leaped six police officers, weapons drawn. Stevens, using methods taught in police academy for a felony hot-stop, took cover behind the driver’s door, held his weapon in a two-hand grip, and began directing Cripdown out of the Caddy.

“This is the police department, we have reason to believe you are an armed felon, do exactly as you are told.”

Cripdown opened the Cadillac’s door, peered behind him, seemed to ponder for a moment the seven guns bores directed at him. He smiled meekly. Tentatively, he put one foot out onto pavement.

Stevens barked, “Put your hands up in the air.” Cripdown brought up his arms. “Step away from the vehicle.” Cripdown took two sideways steps away from the Cadillac.

“Slowly turn in a circle and then face away from me.” Cripdown did this. “Now, walk backwards toward us.”

Cripdown walked backwards, stumbling. An officer strode toward him, grabbed him, put him face down on the hood of Stevens’s cruiser. His brown cheek pressed into the well of the white hood, his eyes closed. As the officer snapped cuffs on him, Cripdown appeared utterly relaxed, at rest. He inhaled, exhaled rhythmically, easily, like someone about to sleep.

Before placing Cripdown in the back-seat cage, a straight-faced Stevens said to me, “You know that perfume you’re wearing?” I nodded, yes. “Do you have it in your purse?” I nodded, yes, again. “Why don’t you spray some of it around in here before we put in our passenger?” I grumbled through my bag, found the Chanel Cristalle, sprayed.

Cripdown grew restive during the reading of his rights. He wanted, he said, to explain. The Caddy was not stolen but had been rented by him from a friend for $20 and two dime rock.” The “lesser,” Cripdown assured Stevens, was expecting him to return the car Monday morning. Stevens,
amused and disgusted, shook his head.
I had thought criminals wily and clever, as on television and in black-and-white gangster movies that as a child I’d loved. I was surprised to hear Cripdown insist upon confessing, even after Stevens seemed almost to beg him not to talk. Given gangster films’ cops-versus-robbers antipathy, I was surprised, too, at how friendly Stevens and Cripdown were toward one another; they were more like peers engaged in an enterprise whose success they mutually desired rather than enemies pitted one against the other.

*   *   *

Now, four hours into his second-watch shift, Stevens steps into the car, hands me a package of peanuts, turns the key in the ignition. “Ready to roll?”

At 36th and Van Dyke, Stevens points out a fairly new white-over-red Cadillac, two men in front. “The guy we’re keeping an eye out for supposedly several days ago was seen riding around in a Cadillac like that one.” Stevens’s eyes narrow. “They saw us back there at 7-Eleven, and ever since they pulled away from 7-Eleven, they’ve been trying to get away from us.

“Thinkin’ I might come after him, his quickest escape route would have been if he turned right.

“They should’ve done, had they had their shit together, he wouldn’t’ve stayed on that straightaway, he woulda started turning right. Because in order to turn left, you have to fight with cross-traffic. And you got to slow down. So, rule of thumb is always turn right.

The Cadillac turns into an alley. “They’re trying to evade us, that’s why he hit the alley.”

At 4000 44th, the Cadillac stops. “He knows I’m back here.” I think of the face in the photograph, the eyes downcast and almost sleepy, the lopsided grin. I imagine him lying across the Cadillac’s back seat, an Uzi on the floor of the car, his hand com-

“Some of these girls out here are contaminated with the virus, and they’re passing it along.”
“Guys steal cars to import drugs, run aliens, to make drug transactions, do drive-bys; they steal cars so they can go out and do a burglary. They steal them for joyrides, a trip to beach, take a girl out on a date.”

The Cadillac pulls over, Stevens drives slowly past the Cadillac. His eyes gaze peripherally. His breathing quickens slightly.

He smiles. “Guy who’s driving? Name’s Baby Green. In the passenger seat, J-Dog. Those are their Piru names, North of ’em Lincoln Park Piru, hard-core Piru gang members. From the Syndo Mob. Baby Green’s a parolee, spent prison time for armed robbery. J-Dog, me and J-Dog go back many years. I arrested him for being under the influence of PCP when he was about 16 or 17. He’s also done prison time for armed robbery. You know what? He’s an all-around superior athlete — track, football — but he’s still out here fuckin’ off.

“Parolees are subject to follow-up, even slow. He often works alone, and I ask if he would rather work a one-man car or have a partner. “Every car in San Diego,” he answers, “should be two-man.” Stevens thums his fingers along the steering wheel, studies the Cadillac. “Some of these guys, like Baby Green, are real streetwise, they learn a lot of tricks in prison. Like, if you’re dirty, you make the move, you stop, you know what you’re doing. Then the guy following you, he doesn’t know what you’re doing, and you, have the element of surprise.

“You got a guy who’s done time for armed robbery and he’s dirty, he’s got something dirty in that car, you pull him over like that, he panics, he sees you’re by yourself, he thinks things are rollin’ his way and he’s got the upper hand, there’s no tellin’ what he’ll do.”

The Cadillac’s lights have been turned back on. “He’s rollin’.” Stevens pulls away from the curb. At 3700 43rd, Stevens announces, “I like it right here, Well lit.” He lights up the Cadillac. Baby Green stops. Stevens gets out, approaches the driver’s window. “So what are you guys up to?”

Baby Green smiles. “We jus’ be goin’ to my girl’s house.”

“Just cruisin’ around? You tried to bust a move down that alley.”

Baby Green smiles again. “I know you need me is why.”

“I’m gonna get somethin’ to show you guys real quick.” Stevens returns to the car, brings back the photograph. “Seen him around?”

“Newspaper,” J-Dog says, stonefaced. “Newspaper.”

“You recognize him pretty quick.”

“Newspaper is where I recognize him from. Don’ know his name.”

“See him around?”

“Only in the paper, like I tol’ you.”

Stevens waves. “Be cool.” As we walk back to the car, Stevens says, “Damn straight, they’ve seen him around. They’ve seen him around lately too, I know so. I could tell by J-Dog’s response. He said right away he recognized him. Said, ‘Saw his picture in the paper.’ I’ve been reading the paper every day; the pictures they have of this guy are no good. Also I don’t believe J-Dog’s a real avid newspaper reader.”

“* * * Half moon bright white, stars, Cooler. We drive University, through sparse traffic past now-darkened Oriental markets and video-rental outlets that stock Oriental-language films, past grocery stores selling Middle Eastern staples, martial arts schools, narrow bars with “lounge” after their name. I look over into the lane next to us, peer down into a Mazda driven by a teenage male, try to see if a screwdriver is sticking out of the ignition. I confess to Stevens that ever since our first ride-along, I’ve found myself checking profile cars for telltale signs of theft.

“You’ll see ‘em,” he says, adding, “Me and my partner about three months ago at a real avid newspaper reader.”

were at a stoplight, and I saw a screwdriver sticking right out of the ignition, looked like a 13- or 14-year-old kid driving. Kid pulled in front of us, and we developed probable cause to stop him. We lit him up. He took off, just like that, out of control, going down Streamview, tried to take a corner doing about 60.

“I backed off, didn’t want him to feel so pressured he had to drive like that. He lost control, hit a parked car, a telephone pole, slammed a truck with a camper shell, three more cars, went up like the Dukes of Hazzard, did a flip in midair. Fortunately, the car he’d stolen, it was one of those ones that automatically belts, so he was seat-belted in. His face smashed the windshield. If he hadn’t been in that type of vehicle, he undoubtedly would be dead.

“Anywhere you have a lot of stolen vehicles, as we do in San Diego, you are going to have pursuits. People around here are pretty hip to gettin’ out of our way.”

Along Fairmount, Stevens spots three teen-age black males walking toward us. Two of the trio he knows, one — Axe, a Crip from West Coast 30 — he’d recently arrested. “Last time I ran into Axe, he and another couple of guys had just gotten through beatin’ in a gang fight. Everybody had a little bit of blood on ‘em that night.”

Photo of suspect in hand, Stevens bounds out his door. Five long, rapid steps bring him abreast of the three. “Seen him around?”

The photographic paper glows under streetlamp light. I tense, as if expecting the face and the bulked-out that my imagination has shaped would suddenly spring from nearby bushes.

Naw, the three say, they’ve not seen him. Axe nods at the photo, says, “That nigger was kickin’.” Stevens asks Axe what he’s been up to, Axe, laughing, recalls the night Stevens arrested him, the gang fight, insists, “I not hangin’ no more.”

“You probably shouldn’t be wearin’ that jacket.” Stevens indicates Axe’s blue jacket.

“I gotta have it.” Stevens turns to me, explains, “He’s violating probation right now. It’s a violation of his probation if he claims.” Stevens turns back to Axe, asks, “Is your brother locked up?”

“Naw.”

“What happened on that case?”

“He’s gotta go to court on the first.”

Talks turns to OBS, the Oriental Boys, Stevens says, “They’re tryin’ to say they’re sidin’ with you guys, they’re claimin’ Crip. You guys kickin’ with ‘em.”

Axe says, “They got lot of guns.”

“No.” Stevens smiles, “We been up on ‘em and we got their guns.”

“Cripdown,” Axe asks, “he still around?”

“We arrested him driving around in a hot model. He was lookin’ pretty good for a while. Then he started suckin’ on the pipe.”

After more talk about who is where, who’s locked up, who’s claiming what, Stevens says, “We’re going to bust out of here; see you fellows.”

I ask how old Axe is. “Sixteen. He’s all right. He’s a YCOG, Young Cousin Of Original Gangsta. He’s been in some pretty stiff shit. He’s very streetwise. Most of these kids are extremely streetwise.

“In order to be able to stop and talk with gang members and to build any rapport with them, you have to know their slang. Your body language has to change, your grammar. You can’t pronounce things perfectly; you gotta use street slang, gang slang, they don’t talk to somebody that sounds educated at Yale. You have to know their homeboys. I know the OGs, the original gangsters, the older guys, and once you start talking about the OGs, you start getting their attention right away, because they look up to those OGs.”

Does Stevens notice any difference among gang members when arresting them? “Hispanics are generally a little more tight-lipped. Blacks and whites are easier to wheel and deal with. Tell you what, give me a little bit of info, we’ll see if we can shift charges around a little bit, maybe let you slide on this and that. Blacks and whites are more likely to talk with you a little bit. Hispanics are more likely to say, ‘I’m not snitchin’. You got me for this and that, you do what you got to do.’ ”

* * *

We pull up next to a police car stopped at Central and University. “They work a prostitute detail,” Stevens says and then yells out his window to a patrolman, “What up?” The officer explains that they were chasing a prostitute who had run from them. Stevens pulls away from the curb, waves, smiles, calls out, “Quit harassin’ people.”

Fewer prostitutes now work El Cajon Boulevard, Stevens says, adding, “As soon as people start getting fed up with something and start coming out and say—, as they did about prostitution, that they’re tired of whores up and down the boulevard, then we can do more proactive enforcement, because we know then that people are behind us.”

We turn onto El Cajon’s neon. “Prostitutes usually come out about ten, ten-thirty, and they’ll stay out all night. They see you comin’ from a long ways off. You have to be sneaky to find ‘em. They can spot a cop car, they know what the cars sound like, they know what the headlights look like, parking lights. Usually they pick up the pace a little bit when they see us, to look like they have somewhere to go.

“Some of ‘em are car dates, some have a hotel room, some take dates to vacant houses. But most are car dates and most dates consist of oral sex. About half use condoms. And some of these girls out here are contaminated with the virus, and they’re passing it along.

“Some of ‘em tell you they make 30 or 40 or 50 bucks a trick, several hundred dollars a night. Depends on the girl. A lot of ‘em are

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The blonde tells us they had danced topless in Tijuana but not for men or males who have had breast implants and who are dressed up like women. Stevens suggests we pay a visit to the clerk who was stabbed. When Stevens enters, customers, all male, look startled — from their study of dildos and lubricating unguents and various latex devices. The clerk, handsome dark-haired mid-30ish, in white shirt, smilingly greets Stevens. “What happened on your injuries? How did they turn out?”

“Well, he punctured my lung, fractured my hand. I grabbed him and I grabbed the tray. He was really going at me. Actually, I guess I’ve watched too many movies or something. I’d go through that stabbing in a minute before I’d go through my experience again with that trauma unit, that was the worst. They don’t leave no stone unturned over there. He punctured my lung, but they put my stomach open to explore.”

“We make a left and hit a couple of side streets. Everything begins now to look dangerous. I think, again, of the face in the photograph, wonder in which of these houses the suspect might be hidden, and when I hear what sounds like gunfire, I start. “Some kind of a backfire,” says Stevens. “Possibly could have been a gun with weak ammo. Around here could be anything. We’ll wait and see if any cars come rolling out of the area.” Wind has come up, rattles branches and fronds. Dog barks. My heart wildens. I think, again, of the face in the photograph, wonder in which of these houses the suspect might be hidden, and when I hear what sounds like gunfire, I start. “Some kind of a backfire,” says Stevens. “Possibly could have been a gun with weak ammo. Around here could be anything. We’ll wait and see if any cars come rolling out of the area.” Wind has come up, rattles branches and fronds. Dog barks. My heart wildens. I think, again, of the face in the photograph, wonder in which of these houses the suspect might be hidden, and when I hear what sounds like gunfire, I start. “Some kind of a backfire,” says Stevens. “Possibly could have been a gun with weak ammo. Around here could be anything. We’ll wait and see if any cars come rolling out of the area.” Wind has come up, rattles branches and fronds. Dog barks. My heart wildens. I think, again, of the face in the photograph, wonder in which of these houses the suspect might be hidden, and when I hear what sounds like gunfire, I start. “Some kind of a backfire,” says Stevens. “Possibly could have been a gun with weak ammo. Around here could be anything. We’ll wait and see if any cars come rolling out of the area.” Wind has come up, rattles branches and fronds. Dog barks. My heart wildens. I think, again, of the face in the photograph, wonder in which of these houses the suspect might be hidden, and when I hear what sounds like gunfire, I start. “Some kind of a backfire,” says Stevens. “Possibly could have been a gun with weak ammo. Around here could be anything. We’ll wait and see if any cars come rolling out of the area.” Wind has come up, rattle...
first time, a 323 or 626.”

Stevens likes, I observe, apprehending stolen cars. He laughs, “Thrift of the chase,” then adds, serious now, “Eighty percent of the time — no, 99 percent of the time — that person in that stolen car, that’s likely not the first law he’s broken or the first car he’s stolen. Car thieves are usually pretty hardcore individuals who are into a lot of crime, not only stealing cars.

“Guys steal cars to import drugs, run aliens, to make drug transactions, do drive-bys; they steal cars so they can go out and do a burglary. They steal them for joyrides, a trip to beach, take a girl out on a date.

That Maala you heard, you think that was their car? No. Those guys likely stole that car, then went out and did their armed robbery and probably already dumped the car.

“It’s a game in a way,” Stevens confesses. “You develop probable cause to stop them, then you make the stop. About half the time they pull over, about half the time they rabbit on you — try to get away.

“A lot of times, when I stop a car, I will say, ‘Turn it off’ before I even walk up towards them, because a smart car thief, he’ll wait for you to get out of your car, and you start walking towards him, and then he hauls ass on you.

“It’s an art, chasing cars. You don’t want to chase them in an unsafe area or manner. But you can’t back down, you can’t have the word get out that cops aren’t chasing cars, because crooks then would literally live out of their cars. If you live out of your car, you want to go to get something to eat, you drive through at Jack in the Box, whatever; you stay in your car most of the time, you’re safe, because the cops aren’t going to go after you. Crime would run rampant — if police pursuits were across the board denied.”

I ask Stevens to tell me about a particularly memorable pursuit. He considers for a moment, then offers, “Different gangs have different initiations — go out there used to be in South east a gang who called themselves the 41st Street Mad Drivers. Now they call themselves the Neighborhood Crips. They don’t bait us into pursuits like they used to, but they’re still into the same type crime — car theft.

“The Mad Drivers were known for their ability to steal cars and to solicit, sucker, and lead cops on high-speed pursuits. To become a me member of the Mad Drivers, you had to get into a pursuit with the cops, and your home-boys would have to witness it. So what the gang would do is to predesignate a pur sue route and then line up along that route and wait to see the chase.

“First one I got in, 1983, ‘84, was at 3600 Market Street. I’m driving eastbound on Market, one-man car, workin’ by myself, graveyard. Brown Z-car pulls up in the lane next to me, directly to my left. I look over at them. They look at me.

“Two black kids, 16 or 17, blue Crip rags pulled up right above their nose, so all I can see are eyes. Driver nods his head. I know they want me to chase ‘em. Jnood, motion with my hand, ‘Go ahead, pull up.’ They change lanes, get right in front of me.

“I lit ‘em up and the chase was on.

“I chased them up and down side streets off Market. As I was going up side streets, people were yelling and screaming, rooting on their homies.

“I chased them for three, four miles. Those old Fairmonts we had back then were super-slow. Eventually we got on the freeway. They turned out their headlights, stuck out their arms, and they waved goodbye. Their car was a lot faster than mine. They blew my doors off, blew me away. I last saw them going northbound on I-15.

“I radioed ahead to the cops working East San Diego. One cop spotted them as they got off on El Cajon Boulevard. Before it was over, they ended up getting into three separate pursuits with three different police units — being chased, evading their pursuers, being picked up, evading their pur suers again. The next day the Z-car was recovered, unoccupied, over by Wight man. Of course, it was a stolen car.”

“Three-sixteen Victor.” Dispatcher asks Stevens to respond to an 11-44 in a nearby apartment complex off El Cajon.

“Could be anything,” he says, “drug overdose, stabbing, shooting, heart attack. Might have to call the coroner, the coroner will come out.”

The fire truck’s emer-
“Either going to be an 11-44 natural or she'll be transported to the hospital,” says Stevens. “What we do now is stay, out of the way.”

I ask how his work has changed in the decade he's been a policeman. “People are much more blatant about everything they do now, like they don't care. They don't sweat doing time like they used to. Doing time anymore ain't that big of a thing.”

“Things are a hell of a lot more dangerous than they used to be. Lot of guns floating around.”

From the radio on Stevens's belt, the female dispatcher asks, “Do we have a Vietnamese interpreter?”

Then, “Transporting one juvenile,” then, “Stand by for detox, 375-pound woman threatening to fight, will not hesitate to fight. Chronic.”

Stevens paces the small courtyard. “Ten years ago, I would have possibly been in a physical confrontation with someone several times a month. Now? I talk to people. Take some guy who’s hell-bent on fighting everyone he sees. You go up there and talk to him right, you can get him to go and sit in the back seat of your car easily, and he’ll likely apologize to you for being such an asshole. That’s a skill you develop. It takes a long time. It was hard for me to learn.

“Couple years ago, a woman under the influence of PCP ran up to the car, ran up in front of me, jumped on the hood of the car, jumped up on the roof, started to pull on the light bar. Dentin’ it all up. She weighed 260 pounds. She was goin’ crazy. I called for backup. He got there. I started talking to her, and she started crying, and she was apologizing for messing up my car, and she got in the back seat and put her hands behind her back for me to handcuff her. However, as soon as I got her handcuffed, she started going off again. Kicking the windows, battering the windows with her head. She was going nuts.”

From the radio, “Two black males, bleeding from the back. Over on Van Dyke, on the 245 shooting, for evidence collection on the backside of Tierrasanta. Occurred at 13:45 hours, two gang units here now and one at Mercy Hospital.”

What’s it like to see death all the time? The only 11-46 that depress him, he says, “are the civilian naturals. Crimes involving a real legitimate victim, they bother me, but not gang- or dope-related deaths.”

I ask if there’s a cop show on television that he likes. “No, most cop shows are pretty phony.”

I say that he seems to have a fairly pleasant disposition. He agrees. “I do. If you’ve got a patient disposition, you’ve already got a lot going for you on this job. I don’t get in over my head if I can help it. You pick up on that. Somebody out of prison, for instance, he thinks you don’t know how to carry yourself, say you’re new or something, he picks you up on that through body language.”

Has he ever had to use his gun? “I take it out a lot, I'll take it out a lot, but I’ve never had to shoot anybody.”

Stevens had recently returned from training with the pain-compliance devices called narvachus. To make space on his belt for the narvachus, he had removed one of the two sets of handcuffs he had been carrying. “I used to carry a buck knife too, had to take it off also — I used that knife for everything, cutting tape, jimmying locks. We’re carrying semiautomatic pistols now, so I’m carrying two clips. Each clip carries usually about 15 bullets. I’ve got flashlight, handgun — a Ruger P85, radio, Pierre 24 polycarbonate nightstick. Altogether, I’ve got about 25 pounds on my belt, which makes a big difference when you’re chasing somebody. Also, the vest, bulletproof, adds another three or four pounds.

Forty-five minutes we’ve been leaning against the brick courtyard wall, talking and listening to calls come over the radio, when the paramedics pass us, pushing a gurney to which is strapped an open-mouthed woman, wisps of white hair damp on her forehead. The paramedic tells Stevens, “We’re going to transport her.”

Back in the car, we turn onto Myrtle and Fairmount, Stevens suggests I look to my right at a garage apartment. “Up there, where the window’s open, that’s where our buddy, the guy we’re keeping an eye out for, has been known to hang out some of the time.”

“This corner has had several shootings, dope-related assaults. Gangsters congregate in this parking lot, deal in dope, stolen cars, little bit of everything. In fact, this is where we spotted Crips-Dawn’s Cadillac that morning.”

Van passes us. Stevens waves. “Couple of undercover narcotics. Getting ready to go over and raid a house.”

Radio offers a burglary. Stevens grabs the mike, “116 Victor, I’ll take that.”

He turns to me, says, “These burglaries can often take two hours. Most burglaries, he adds, “happen in daytime, most are committed by kids or dope fiends. You figure burglars are doing 50 to 100 burglaries to every 1 burglary they get caught for.”

The burglary victim opens his front door before we step out of the car. Husky, white, 30ish, dressed in jeans and a denim jacket, white, 30ish, dressed in jeans and plaid shirt, he wrings his hands, says, as we walk up the pavement toward the house (which smells of urine and cat pee), “This is the first time someone has invaded my personal space.”

He returned home from work after five, went into his den and found his camcorder and various other electronic devices gone and one window wide open. Nothing else — not the television, VCR, computer, not his new luggage, not his piggy bank — was missing.

Leading Stevens through the house (which smells of the two cats asleep on the living room sectional couches) to the den, the man says he’s already asked neighbors if they saw anyone suspicious. They did.

“The cameras I kept here. He motions toward a dusty oak dining table, on which dusted squares attest poignantly to the theft. Then, again, wringing his hands, swinging hard, he confesses that the bedroom windows had been left unlocked.

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**Stevens checks windows, then asks the man to show us to the back yard.**

- He discovered — laurels shade two windows. Stevens, playing his flashlight (Stevens’s $150 flashlight has adjustable beam light and dimmer), spots in grass beneath one window a white cotton sock. “Probably put this sock over his hand when he reached up in here to open the window. Means more likely he’s been arrested before, didn’t want to leave fingerprints.”

- Thirty minutes later, we are across the street, standing in the living room of an elderly couple, who, from matching recliners, have been watching television on a console outfitted with a massive screen.

- “Your neighbor,” says Stevens, voice raised to be heard above laughing track, “got home about five, found he’d been burglarized. Says you saw a suspicious-looking stranger around today. What did he look like?”

- On television a dog is running in circles around a midget dressed in top hat and tails.


- “Six foot, six foot two?”

- “No, not that tall.”

- “Five ten?”

- “I’d say so. Very neat-looking fellow. Clean hands.”

- “About 180, 190 pounds? Medium build?”

- “Yes. Middle-aged. About 40 years.”

- “When you say ‘middle-aged,’ ” asks Stevens, “how old do you mean?”

- “She laughs. ‘Younger than me.’

- “Outside, Stevens says, “They look like that painting of the two old people, what’s it called?”

- “American Gothic?” I say, walking behind him quickly to keep up with his long stride.

- “Yeah, Grant Woods painted that. Let’s go back to 3105 Fairmount, bust this report out.”

- From the radio, the female dispatcher offers: ‘RP standing by in front of the Big Bear. Volunteer from CMH en route’ and ‘11-10 with the RP standing by, vehicle is an ’87 Nissan pickup. Waiting in front of the Mervyn’s store’.

- “7-Eleven’s night manager strangers through the lot toward Stevens’s car. “We ought to sell out,” he says to Stevens, “and go to Puerto Vallarta.”

- Stevens holds up the photograph. “Look at this, will you, tell me if you’ve seen this guy in here. Buddy of his lives right next door, in the apartments.”

- “Yeah, I’ve seen this guy.”

- “Remember when was the last time you saw him?”

- “A while.”

- “The face I have been imagining, to which I’ve appended a restless body, for whose bulk I’ve conjured hiding places, surprises me by looking no different than when I first saw it nine hours earlier. It is still only a very unremarkable, everyday face.”

- “He’s wanted for murder. Hangs out with a kid who comes around here quite a bit, tall, thin black kid, used to wear beads in his hair, a Crip.”

- “Want me to take him if he comes in? I’d be more than happy to.”

- “Don’t even try to. This guy’s always armed.”

- “Then we gonna be even. Come right down to most of ‘em ‘round here are chickenshit.”

- Back on the streets again after midnight, sparse traffic, ahead of us a Kawasaki. A girl, whose tight pants swathe attractive buttocks, clutches the cycle’s driver. Stevens smiles. “A little cult?” He says about the bike: “A Ninja. I’ve got one like that, except mine’s red, white, and blue.” Stevens grins. “Patriotic colors. I stopped that bike before, guy didn’t have the Class 4 license.”

- Call comes over the radio, gang fight in a schoolyard. “Might be,” Stevens suggests, “some of those OBS boys.”

- We turn onto Myrtle. The half moon’s luster whitens rooftops, air has turned crisp. No cars pass us. The neighborhood is so quiet that insects’ whir and chirp can be heard, and even the radio has ceased its crackle, the voice of the female dispatcher is silent. Stevens nods toward a liquor store. “This is where we pulled into the wall into which Cripdown crashed still offer “Vodka, $4.69” and “Malt Beer, 99 cents.”

- So what did he think Cripdown would do in prison? “Weight losses, hon his skills.” Would anyone from the neighborhood visit him? “A few people will, every now and then.” Did Stevens ever visit anyone he’d sent to prison? “I stopped that bike before, guy didn’t have the Class 4 license.”
Guts on the Gridiron
Women’s Pro Football League

They’re proving themselves as athletes, as women trying to play football. There’s a whole different level of passion involved. Plus, women are known for being more emotional than men,” says So Cal Scorpions player Jody Taylor. “Now imagine you have two women on the line [ready to charge at] each other — we almost had a brawl on Saturday, there was so much emotion charged up.”

The Scorpions have been playing in the Women’s Professional Football League since 2004. Because they have no corporate sponsors and are not on television, female professional football players are unable to make a living from the sport. The Scorpions are able to pay each player $75 per game, in an eight-game season.

“You can’t always count on your gate,” explains Taylor, adding that many tickets are given to community organizations and that the team is lucky if ticket prices cover the operating costs.

The Women’s Professional Football League plays by the same rules as the NFL, with three exceptions: the ball is a TDY 1000 (smaller than the 28-inch-long NFL ball), the play clock is 25 seconds rather than 45, and the kickoff is from the 45-yard line instead of the 30.

“It’s full contact,” says Taylor. “People will come and say, ‘Wow, these kids from La Jolla are big,’ and we’re, like, ‘Yeah, those are women,’ and they’re, like, ‘You’re kidding me!’ Those are women hitting each other — we almost had a brawl on Saturday, there was so much emotion charged up.”

Three women on the team wear the Xena line of shoulder pads, which have extra padding for breasts, but most of the players stick with men’s gear. “Women’s torsos are shorter, so men’s shoulder pads fit to give you breast protection. In the beginning, people thought this wasn’t going to last,” Taylor says of the league, which is in its ninth year. “But now vendors are coming out with more products for women, like sports bras with hard plastic shells and female mouthpieces.”

Scorpions players come from all walks of life. “We have a couple of cops, a Marine, moms, and a nursing student,” says Taylor. Over 100 women try out every season, and many players are recruited. Crystal Stokes, #61, was recruited by Taylor and Bagala while driving on I-8. “We’re driving down the 8 at 70 miles per hour, and I look over and see these super, Lela Ali-cut arms, and I screamed out the window, ‘Have you ever thought about playing football?’ She screamed back, ‘Let’s pull over!’ She’s in the Marines to become a drill instructor, she’s hard core, but she’s also kind of like a gazelle — the first time she nailed someone she got up and said, ‘Yay, me!’ She runs like a gazelle, and now she’s our starting defensive end and averages two to three sacks every game.”

Gidge — the first time she nailed someone she got up and said, ‘Yay, me!’ She runs like a gazelle, and now she’s our starting defensive end and averages two to three sacks every game.”

Being big and strong, says Taylor, does not mean one must sacrifice femininity. “There’s a split picture of Lela Ali, where on one side she’s in an evening gown, and on the other side she’s beating the hell out of somebody. You can still be a girly-girl and have muscle.” Tarrah Philpott, #52 and a linebacker, “does wedding planning, and one time she came to the stadium holding her shoulder pads and helmet, wearing a little black dress and pumps, and she left the game with a broken nose,” recalls Taylor.

Not everyone is ready to accept women on the football field. “It’s mostly elderly women who think we shouldn’t be doing this. They’re stuck in the mind-set that we should be at home, cooking for our husbands. In five years, I remember only two incidents where I’ve had guys challenge us.” One of those times, Taylor was hanging out with Michelle Starks, #72. “We had one of those stress balls that you squeeze, and it looked like a football. This guy said, ‘What a joke, women playing football.’ I said, ‘I’ll accept that on one condition: You go over there, about 20 feet away, and I’m going to throw this ball, and you’ve got to catch it and run back to me.’ He was, like, ‘That’s it!’ and I said, ‘Yeah, but first you have to get past her,’ and Michelle, who is 320 pounds and six feet tall, stood up. He backed down.” — Barbara

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So Cal Scorpions (dark jerseys) vs. L.A. Amazons, July 22, 2006

Orchestra of Baja California presents “Pérez de Gallos,” Thursday, September 21, 8 p.m., at Centro Cultural Tijuana (Paseo de los Héroes and Mina Street, in Zona Rio). 011-52-664-687-9636. (Tijuana)

Film Festival with filmmakers from more than 20 countries presenting their projects, lecturing, and more concludes on Sunday, September 24, at Centro Cultural Tijuana (Paseo de los Héroes and Mina Street, in Zona Rio). Details: 011-52-664-687-9636. (Tijuana)

Raw Live Tour, wrestling planned on Friday, September 22, 4 p.m., at Monumental Bullring by the Sea. 011-52-664-480-1080. (Playas de Tijuana)

U.F.O. Lecture by Jaime Maassain on Friday and Saturday, September 22 and 23, 7 and 9:30 p.m., at Centro Cultural Tijuana (Paseo de los Héroes and Mina Street, in Zona Rio). Details: 011-52-664-687-9636. (Tijuana)

Photograph by Barbara Barchuk

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Punta Banda and Todos Santos Bay, visit to oyster, mussel, bluefin tuna aquafarms, lunch, transportation. Reservations: 619-255-0203. (Ensenada)

Wine and Dine in Ensenada, Baja California Tours hosts outing led by David Clark, Saturday, September 23, 9 a.m.—7:30 p.m. Event includes tours and tasting at Chateau Cantou, Monte Xanic, Pedro Domecq wineries in Valle de Guadalupe. Barbecue lunch at Dona Lupa winery. $89 per includes lunch, transportation. Reservations: 858-454-7166. (Guadalupe Valley)

Sixth Annual International Jazz Festival with performances by Contrapunto, Sacha Boutros, Ensenada Jazz, Javier Bátiz Blues Band, many others, Sunday, September 24, noon, at Ventana del Mar. 011-52-664-147-4001. (Ensenada)
**Outdoors**

**Lanternlike Venus lies just left of the exceedingly thin, waning crescent moon on the morning of Thursday, September 21. Start looking very low in the eastern sky at around 6 a.m. to spot both of them. Binoculars may be required to see the pale moon. Any vantage point with a view of the mountain range to the east of San Diego will do, as long as coastal clouds don’t interfere.

**Fall Officially Begins** at 9:03 p.m. local time on Friday, September 22 — a good excuse to throw an impromptu evening party to celebrate the occasion. At equinox, the sun shines directly down somewhere on Earth’s equator. At 9:03 p.m. San Diego time this year, that equatorial spot lies in Indonesia. The autumn season will continue for another three months until the sun “moves” to its farthest southerly point, winter solstice, December 21.

**Are You a VIP?** Cabrillo National Monument kicks off tidepool season with Volunteers-in-Parks orientation and trainings on Saturdays, September 23 and October 7, at monument. Conference includes presentations by field experts, monument staff, volunteers. Park Service asks volunteers to commit to serving eight hours per month. Free. Registration: 619-523-4576. (POINT LOMA)

**Find Gold** — leaves and flowers that is — during guided walk crossing San Diego River in Mission Trails Regional Park on Saturday, September 23, 8:30 a.m. at Kumeyaay Lake campground entry station (Two Father Junipero Serra Trail). Free: 619-668-3281. (MISSION BAY)

**Treking the Refuges**, view migratory waterfowl and wildflowers of South San Diego Bay National Wildlife Refuge during outing hosted by Chula Vista Nature Center, Saturday, September 23, 8:30 a.m. Free. Required reservations: 619-409-5903. (MISSION BAY)

**An Expert Birder** from San Diego Audubon Society leads bird walk in Tecolote Canyon on Saturday, September 23, 9 a.m., at Tecolote Nature Center (5180 Tecolote Road). Free. Bring binoculars and drinking water. 858-381-9944. (CLARIBNENT)

**Beach Cleanup** at La Jolla Shores hosted by San Diego Coastkeeper on Saturday, September 23, 9 a.m. Free. Directions: 619-758-7743. (LA JOLLA)

**Help Remove Invasive Plants** and refuse along San Diego River — from I-5 west to river mouth — with Audubon Society volunteers, Saturday, September 23, 9 a.m.—noon. Wear work clothes, bring work gloves and weeding tools if you have them. Free. Directions: 858-273-5242. (MISSION BAY)

**Visit Historic Oaks and Kumeyaay Grinding Rocks** during guided nature walks in Mission Trails Regional Park on Saturday, Sunday, Wednesday, September 23, 24, and 27, 9:30–11 a.m., in Mission Trails Regional Park; (One Father Junipero Serra Trail). Free. 619-668-3281. (SAN CARLOS)

**Bizarre Trees**, cacti, and succulents star when Offshoot Tours hosts its monthly hour-long guided stroll through desert garden, Saturday, September 23, 10 a.m., starting from park’s visitors’ center. Free. 619-235-1122. (BALBOA PARK)

**Explore Newest Addition** to San Dieguito River Park’s Coast-to-Crest trail and learn cultural significance of area with guide Cindy Stankowski of San Diego Archaeological Center, Sunday, September 24. Outing starts at 1:30 p.m. Directions, requested reservations: 858-775-6956, missionserra-pd.org Transnational, Unafraid, Eager to burn boundaries — self-exiled Bellydance Showcase with dancing by Mira, Monika, Silina, and Nari, live music by John Bilezikian and friends, Thursday, September 21, 8 p.m., at Claire de Lune Coffeehouse (2006 University Avenue). $5. 619-688-9845. (NORTH PARK)
Zimbabwean dance theater artist Nora Chipaunza performs Chimungu for Sushi Performance and Visual Art, September 22–24, at Walter Art City Heights Library Performance Annex (3795 Fairmount Avenue). Piece uses movement, film, text, sound installation to describe personal and collective trauma of surviving war and revolution in Zimbabwe. Curtain ris at 8 p.m. on Friday and Saturday, 7 p.m. on Sunday. $20 general. 619-238-4566. (CITY HEIGHTS)

"Take It to the Table: A Dance Action for Peace" presented by Evoke Dance Theatre Friday, September 22, around Copley Symphony Hall (750 B Street). "Actions" at noon, 2, 4, 6, 7 p.m., in celebration of Ani DiFranco "Actions" at noon, 2, 4, 6, 7 p.m., at Symphony Hall (750 B Street). $3. 858-586-7 p.m. on Sunday. $20 general.

"Trolley Dances 2006" presented by Jean Isaacs San Diego Dance Theater and Metropolitan Transit System Saturdays and Sundays, September 23, 24, 30, and October 1. This year's dances run along Orange Line beginning at Euclid Avenue trolley stop, tour guides then escort audience downtown. Choreographers include Monica Bill Barnes, Bradley Lundberg, Jean Isaacs, Kate Brill, Yvonne Hargisdeguy, Ben Levy. Performances begin every 45 minutes, 10 a.m.—3:15 p.m. Tickets (which include all-day trolley pass) are $25 general, $10 seniors, $5 students, people in wheelchairs and strollers free. Reservations: 619-887-8759. (METRO)

50th Annual International Dance Oktoberfest sponsored by San Diego International Dance Association folk dance clubs is September 23 and 24 in Balboa Park. Club's Saturday's dance workshops run 1—4 p.m., promising basics in polka, waltz, schottische. Events on Sunday: 12:30—6:30 p.m., with grand march (1 p.m.), dance performances (2:15, 3:30 p.m.), audience participation dances, vendors, food, singing of German songs throughout day. Free. 619-422-1584, 858-366-1801. (BALBOA PARK)

All Things Swing Dance Party with music by Voss Rendezvous with Hal Smith, workshops, dancing, performances, games, on Saturday, September 23, at Dance Annex (3795 Fairmount Avenue). No cover. 760-728-9749.

English Country Dancing takes place every Wednesday, 6—9 p.m., at Jean Hart Academy of Dance (Oak Knoll Plaza, 12227 Poway Road).

Bridal Bazaar Saturday, October 15 Del Mar Fairgrounds, 11am-4pm. More than 200 booths exhibits everything for your wedding. Info: www.bridalbazaar.com. ...$200

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Almost Abstract, lecture exploring career of artist Edgar Degas, Wednesday, September 27, 1 p.m., at James Edgar and Jean Jessop Hervey Library (Point Loma Li

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“De Colores Means All of Us,” Elizabeth “Betita” Martinez, whose “life and work provide a model of internationalism and solidarity,” speaks Wednesday, September 27, 5 p.m., in Arts Building room 240 at CSU San Marcos (333 South Twin Oaks Valley Road). Her main project is Institute for Multiracial Justice. Free. 760-750-4366. (SAN MARCOS)

“Questions Answered, Satisfaction Guaranteed,” get insider tips on local art market when Phyllis Van Doren, Scott White, David Lewinson, and Larry Poteet gather Wednesday, September 27, 6:30 p.m., at Buena Vista Nature Center (2022 South Coast Highway). 760-439-2473. Free. (SAN MARCOS)

Bring Your Binoculars for Inspection and cleaning when J. Craig Weatherwax II, owner of Oceanside Photo and Telescope, addresses binocular basics and “cutting edge of optics technology” for Buena Vista Audubon Society, Wednesday, September 27, 6:30 p.m., at Buena Vista Nature Center (2022 South Coast Highway). 760-439-2473. Free. (SAN MARCOS)

“Forging New Paths to Conflict Transformation in Serbia and the Former Yugoslavia” is subject when Svetlana Kijercavin speaks for Women Peacemakers event, Thursday, September 28, 12:30 p.m., at Joan B. Kroc Institute for Peace and Justice at University of San Diego (5998 Alcala Park). Free. 619-260-7509. (SAN DIEGO)

Mangoes! Learn of their variety, culture, and lore when California Rare Fruit Growers meet on Thursday, September 28, followed by tastings of exotic fruit ice creams from south of the border. Gathering starts at 7 p.m. in room 102 of Casa del Prado. Donation: $5. 619-846-3337. (SAN DIEGO)

Haiku Poetry Writing Workshop led by author, poet, college instructor Karen Kenyon, Thursdays, September 28 and October 5, 7 p.m., at Book Works (Flower Hill Promenade, 2670 Via de la Valle). $35. 858-735-3735. (CARLSBAD)


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OUT & ABOUT

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Swimming Near a Baby Gray Whale separated from its mother inspired long-distance swimmer Lynne Cox to write *Swimming to Antarctica*, of author Franklin F. Gould's "The Woman's Right" signed, discussed by author Reverend Dr. Mel White, Thursday, September 27, 7 p.m., at L.A. Cetto's (330 North Coast Highway). Art by local artists on display. Free. 760-746-4132. (MISSION HILLS)

"Stand-Up for Peace," performances in recognition of United Nations Day of Peace, Thursday, September 21, 8 p.m., at Comedy Store (916 Pearl Street). $5. 858-454-9176. (LA JOLLA)

The Backyard concert series continues with performance by Tim Riffe featuring Jordan Reimer, Friday, September 22, 7 p.m., in amphitheater at Community Reformed Church (777 West Felicita Avenue). Art by local artists on display. Free. 760-746-4132. (MISSION HILLS)

Roots Rocker Rosie Flores for AccousticMusicSanDiego, September 22 ($15, $20). Venice takes stage on Thursday, September 28 ($18, $22). Concerts begin at 7:30 p.m. at Normal Heights United Methodist Church (4650 Manfstead Street). 619-303-8176. (NORMAL HEIGHTS)

"Music of the People," music faculty at Miramar College will perform their favorite rock, pop, jazz, folk, and classical music in concert, Friday, September 22, 7:30 p.m., in Little Theatre (room 3601, One Barnard Drive). $10. 760-795-6815. (OCEANSIDE)

"Operation Homecoming" at Encinitas, national tour for new book hit. Encinitas Community Center (1140 Oakcrest Park Drive) on Friday, September 22, 7:30 p.m. Reading with San Diego and other California-based authors and editor Andrew Carroll. The NEA-established Operation Homecoming to help U.S. troops and their families write about experiences in Iraq, Afghanistan, and home front. Free admission. Required reservations: 760-753-6041. (ENCINITAS)

From Child Prodigy to Seasoned Artist, Laura Preble signs, discusses The Queen Greek Social Club, Saturday, September 23, noon, at Barnes and Noble Grossmont Center (5500 Grossmont Center Drive). 619-667-2870. Free. (LA MESA)

The Samoan Way, author Mary Elizabeth La Hay shares story of family from island of Ta'u in American Samoa during slide-illustrated talk, Saturday, September 23, 2 p.m., in community room at Oceanside Public Library (330 North Coast Highway). Let- tresses written 1936–1959 by her aunt and uncle provided source material for her book *Letters from Samoan Life, Love, and Lore of the Mana'a Islands*. Free. 760-435-5580. (OCEANSIDE)

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Host Arizona Diamondbacks in Petco Park, Thursday, September 22–24, at 5:05 p.m. on Friday and Saturday, 1:05 p.m. on Sunday.

%of the St. Louis Cardinals for games at 5:10 p.m. Monday–Wednesday, September 25–27. Road trip continues with games against the Pittsburgh Pirates, September 28–October 1, at 6:07 p.m. on Thursday and Friday, 1:10 p.m. on Saturday, 1:40 p.m. on Sunday. Tickets 877-374-2784.

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**Reading**

**Replaceable You: Engineering the Body in Postwar America**

By David Serlin

*University of Chicago Press, 2004, $25, 244 pages*

**FROM THE DUST JACKET:** After World War II, the U.S. underwent a massive cultural transformation that was vividly realized in the development and widespread use of new medical technologies. Plastic surgery, wonder drugs, artificial organs, and the ethics inspired Americans to believe in a new age of modern medical miracles and the power of medicine to transform the lives and bodies of the disabled and those considered abnormal.

**WHAT THE CRITICS SAY:** “David Serlin relocates the American fascination with using medicine to realign body with identity. [The quest for true self became a hallmark of Americanism in its grand struggle with world Communism.]” — Journal of the American Medical Association

“David Serlin’s remarkable book...presents four mid-20th-century case studies of troubled bodies. Analyzing various amputees supplied prosthetics; the A-bomb victims brought to the United States for plastic surgery in 1955, known as the Hiroshima Maidens; African American entertainer Gladys Bentley, who reported herself cured of the lesbian lifestyle by hormone treatments; sex-change pioneer Christine Jorgensen.” — *Building the History of Medicine*, Johns Hopkins

**ABOUT THE AUTHOR:** David Serlin holds a Ph.D. in American Studies. He is coeditor of *Artificial Parts, Practical Lives: Modern Histories of Prosthetics and of Policing Public Sex: Queer Politics and the Future of AIDS Activism*. Professor Serlin received the 1997 Gustav Meyers Center Award for a Book on the Subject of Human Rights in North America. He teaches at the University of California in San Diego.

**A CONVERSATION WITH THE AUTHOR:** David Serlin’s voice sounds young on the phone as he tells me about his early life:

“I was born in Thousand Oaks, which is in Ventura County near Los Angeles. At three and a half, the family and I went east, where I grew up. This is the start of my third year back in California, as Associate Professor of Communication and Science Studies at UCSD.”

“One of the very popular courses you teach is called ‘Politics of Bodies.’ At the Smithsonian you’ve lectured about medical science and society. You combine your many interests in your remarkable book about body image and medical consumerism. So what do you make of body modification these days?”

“It’s fascinating, you can turn on a reality TV show and watch someone select a new nose or a major body change.”

“When we then watch being made,” I interject, “squirmishly, in ‘living color — the actual surgery.’”

“The desire to want to change yourself is a very old story. On a show like Extreme Makeover [or The Swan], there will be a woman looking in a mirror, saying, ‘That’s not the real me. I want a surgeon to help me become the real me.’ People believe they can trump nature with technology.”

“In New York, there’s a person known as the Cat Woman, who is using cosmetic surgery to give herself feline features.”

**In New York, there’s a person known as the Cat Woman, who is using cosmetic surgery to give herself feline features.**

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**SPECIAL**

**Taste of the Mission**, Friday, September 22, 6 p.m., at Mission San Diego de Alcalá (10818 San Diego Mission Road). $30 tickets include wine tasting, food, commemorative wine glass. Required reservations: 858-351-9510. *La Jolla*
we participate in. It makes your
self look like a cat, or removing
ribs, body modification that’s gone
into a postmodern head
spin, or is it just the evolution of
something that’s been going on
for thousands of years?

bomber, I say, "but it’s com-
ing to us now through the chan-
nel of medicine, which makes it
so odd.

"Health, advertising, mar-
tet and entertainment have all
been rolled together. Earlier,
medicine was seen as mere
private. Today, people are par-
ticipating in [selecting sur-
egies], caring for, showing, e-mail-

doctors.

"Plastic surgery, you write,
start in response to the hor-
ridiculous wounds suffered by WWI
soldiers.

"Actually, plastic surgery
was first employed at the turn of
the century, by people who wanted
to change their self-image.

German Jews emigrated to
the States and German Jews in
Germany wanted certain traits
changed so that they wouldn’t
have the stereotypical appear-
ance of a Jewish face. A lot of
skin lighteners and bleaches
were also wanted on the market
for American. But it’s really after
WWII that the kind of profes-
sional discipline we think of
as plastic surgery really became
a thing. Germany in particular
begins as emergency medical prac-
titioners in operating
theaters in Europe returned
home and took up reconstructive
surgery.

"And with these proce-
dures, "comes the idea
of replacing organs and rebuild-
ing humans."

Procter & Gamble pauses.

"During and after WWII there
is an unbelievable explosion
of medical technologies, then
cutting-edge European medical
deVICES — everything from cor-
ning to dialysis machines."

When does the idea of
organ banks arise? I ask.

"In the ’40s and ’50s. The
first are tissue and eye banks
developed by the military. But
blood banks, with the ability to sepa-
rate plasma and store blood, are
defined.

In fact, it’s 1960s.

but there was an
organization of facades, Doha
hospital, exhibit, museum and
cannon balls. Bombing from
Ambreino, a method
ister named Tomimoto selected
25 and brought them to the
States.

"Yes," says Dr. Serlin.
"These young women
were hidden by their familes, kept in cellars and
not allowed to work. Because
their beauty was destroyed. A lot of their families
were Shinto Florists. At
some point, an unrecog-

ified child was evidence an ac-
tor had committed some terrible
crime. Tomimoto organized
the women, and they met in private
in his church to share their expe-
riences. Tomimoto had studied
at ENS in the U.S. and made
arrangements. The 25 brought here
were to be medically treated for
their disfigurements.

"By then the American press
were calling them Hiroshima
Maidens."

"Tomimoto had been
approached by Ralph Edwards,
a host of a TV show, to
an episode of a TV series that
His show was a forerunner of reality-TV shows.

He would ambush a celebrity, a famous
person, a hero, then bring on people from their past,"

not I, but the voice my
might not have heard in years.
The unidentified voice would
bring in details from the individual’s life, revealing
something about them, before being reunited.

At the very end, host Ralph
Edwards would present his guest
with a scrapbook that memo-

ralized it all.

"Did Ralph Edwards think
this experience to/devote to
pro-
mote cultural reconciliation?"

"No doubt. And it was
actually Tomimoto who
wished to put two of the women on the show, but behind a screen, in
silhouette only, to preserve their
privacy. This also made the Maid-
ens enormously enigmatic at the
same time and was an alienating
experience for the women, hidden behind screens like
shadow puppets."

"Ralph Edwards," I remind

him, "surprised Tomimoto with his family, who’d flown
across the Pacific. But the real surprise
was Robert Lewis."

"Yes, Lewis was the copi-

e of the Enoa Girl, the plane
that dropped the A-bomb on Hiroshima. He had agreed to appear on the
program, but when

he realized what he was about
to face, he retreated to the
near-
by studio. Staff brought him back
to the studio and pled with him
to stay. "You’re seeing the end of
the show, Ralph Edwards recalled
the moments leading up to
his death. "Then, brought out Lewis, who
appeared on stage sputtering
and uncomfortable. Tomimoto looked
like a deer in the headlights. The
two were urged to shake hands,
which they did. It’s about the
most awkward thing I’ve ever
seen; it’s kind of horrifying."

"Your book is full of ironies.

"Your book is full of ironies.

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"The Weaver’s Dream" was
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One of them is that, not long after the Hiroshima Maidens had their operations, plastic surgery became an elective procedure. And very popular, with people getting face-lifts and nose jobs and tucks in the pursuit of youth. And for, as Asians, it meant round eyelids. Colored contact lenses were introduced, pronounced cheeckbones were reduced, foreheads made more Western. A huge business.

"You write that by WW II, prosthetics became quite sophisticated, and there is a real attempt made to restore soldiers’ limbs and masculinity."

"Yes," says Professor Serlin. "Since most troops were working class, the goal was to return them to the workplace, back to industrial work on a factory floor, in a plant. The replacement limbs reflected this and became more ambitious and motorized, employing all sorts of technology, pneumatics tubes that would allow the arm to extend, and electrodes hooked up to residual muscles to re-create motor skills. Ironically, this very development in robotic arms leads to industrial robots, which take over assembly-line work and by the mid-’70s displace most workers."

Another huge area of body modification that started after WW II involved hormones.

Hormones were held to be miraculous agents, as evident in the story you tell about Gladys Bentley.

"She was impressive," says Professor Serlin. "Gladys Bentley was a flashy nightclub performer in the 1920s and ’30s. She was black and openly gay. Gladys even married her white girlfriend in 1928 in a ceremony in Atlantic City."

"You refer to her as a ‘bull dyke’."

"That was a term used mostly by working-class lesbians back then. ‘Bull dyke’ would be a more common term today." 

"Oh, yes, and as out there as it was possible to be. Years later, however, in 1953, she announced herself in a magazine article as a natural woman again. A hormone imbalance is given as the reason for her lesionism and rauousness. Injected with hormones, she is cooking, cleaning, being middle class."

"The pictures with the art are hysteric. Gladys in the kitchen; Gladys ironing."

"People talked about hormones in the ’50s the way people now talk about genetics. It was believed your glands and hormones determined your identity. People with immature hormone balance and fat bodies and make themselves happy and healthy — normal."

"Where they’d want to cook dinner and vacuum, I laugh. Bentley’s experience is benign, compared to Turing’s. Alan Turing was a genius cryptographer during the Second World War and credited with breaking major theoeries, but he was a big woman. After the war, he’s arrested for indecency and sentenced to having hormone treatments."

"In England," says Professor Serlin, "it was called orgotherapy. Exactly the same treatment prescribed for Turing’s homosexuality was prescribed for Gladys Bentley’s lesionism. Turing was diagnosed as having excessive testosterone, which led to his criminal acts. If his hormone network could be neutralized, effeminized, he would have less desire for men. However, the hormones induced gynecomastia, enlarged breasts. He took his life not long after. ‘The treatment was also called chemical castration,’ he added. ‘Turing killed himself in an incredibly poignant and symbolic way.’"

"Yes, he disses an apple in cyanide and eats it."

"He’s set of reversing the Garden of Eden. You write ‘Turing chose deliberately to appropriate the symbol of the apple...to express the death of self-knowledge, rather than its traditional acquisition.’"

"We’re quiet for a moment. "What?" I ask, ‘do you think of so many star athletes taking hormones and other body enhancing substances?’"

"Every athlete is using some form of technology. The idea is that there is some pure body that is not mediated by performance enhancing machines and drugs is ludicrous. We are using technologies to enhance our bodies. We’re all doing it." - Jars Jurjevics
GALLERIES

“The Image Projected: Single Panels, Stacks, and Grids” opens with reception at artist Sheldon Greenberg, Thursday, September 21, 6 p.m., at Susan Street Fine Art Gallery (413 South Cedros Avenue, suite 500). Event begins with reception at 4:30 p.m., followed by a tour at 5 p.m. Tickets: $17 in advance, $20 at door. Recommended reservations: 858-793-0316. (SOLANA BEACH)

The San Diego Museum of Art

Details about the art events are available at www.sdmoa.org.

Events that are underlined occur after September 28.

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 92138. Or fax to 619-881-2401. You may also submit information online at Sandiegoreader.com by clicking on the events section.

“Music of the People,” music faculty at MiraCosta College will perform their favorite rock, pop, jazz, folk, and classical music in concert, Friday, September 22, 7:30 p.m., in Little Theatre (room 3601, One Barnard Drive). $10. 619-795-6815. (MIRA COSTA)

The Kensington Trio plays works by Beethoven, Chopin, Albinon, Ginastera, Saint-Saëns, and Rodriguez, Sunday, September 24, 2:30 p.m., at San Diego Public Library (820 E Street). Donation: $15. 619-297-4366. (DOWNTOWN)

Border Crossings, clarinetist Marain Liebowitz and pianist Richard Thompson take on tangos of Piazzolla, jazz of D’Rivera, classical treasures of Latin America for Concert Hour series, Thursday, September 28, 12:30 p.m., in Palomar College Performance Lab (room D-30 at 1140 West Mission Road). Free. 760-744-1150 x2316. (SAN MARCOS)


“From the Vaults: Recent Acquisitions” focuses primarily on works on paper, demonstrating a range of contemporary drawing and photography practices in recent additions to permanent collection. Closes Sunday, December 10. Find the museum at 700 Prospect Street. 838-434-5541. (LA JOLLA)

Museum of Photographic Arts, “Breaking the Frame: Pioneering Women in Photographic Art,” examines photographs, films, newsreels, and cameras from the late 1800s to mid-1920s that changed the world. Exhibit celebrates first women in photojournalism such as Margaret Bourke-White, Graci Roberto, Thérèse Bonney, Hanneli Mieh, others. Through Sunday, September 24. Find the museum in the Casa de Balboa building, at 1649 El Prado, 619-238-7559. (BALBOA PARK)

Museum of Contemporary Art San Diego, La Jolla, “TRIASSNACtions: Contemporary Latin American and Latin Art,” closing on Sunday, May 13. Features approximately 50 works by artists from museum’s permanent collection. Showcased pieces demonstrate “diversity and hybridity of contemporary Latin American art,” with artists working across media and between disciplines.

Concurrently, see site-specific installation by Chicago-based Argentinean artist Santiago Cuara. His art juxtaposes images of progressive, historical figures and events with his personal experiences. This pieces engages the architecture and oceanfront site of museum.

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JONNY LANG
October 4 7:30pm
$35/$45/$55

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October 15 7:30pm
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SM
band (+44) at the Roxy in West Hollywood. Until August, Hoppus had been silent about the band’s breakup initiated by cofounder Tom DeLonge nearly two years ago. In an interview posted at blink-fan website b182.com, Hoppus is quoted as saying DeLonge demanded that all recording be done in his North County home studio or that the band members could record their parts separately.

“Trying to Frankensteina a CD together by mailing each other Pro Tools files to work on in our own private studios was ridiculous,” says Hoppus. “We said, ‘You are trying to control everything, and it’s wrong.’ He said he couldn’t be a part of anything he couldn’t control, and then he left the rehearsal space…. Tom didn’t even call to quit the band. He had his manager do it for him.” Also at b182.com, Hoppus says, “On the last North American tour, we took out a demo studio in a dressing room every day…. During the long hours of downtime on tour, we would go in there and lay down ideas for the next blink-182 album. There were some cool songs started in those dressing rooms. After Tom quit, our old manager [Rick DeVoe] called and said that he was going to take some of the ideas that we had started on the tour and rerecord them for Tom’s new band [Angels & Airwaves].”

DeVoe, based in Encinitas, did not respond to a request for comment. “I think it is in poor taste that [DeLonge] plays blink songs at [Angels & Airwaves] shows,” says Hoppus on the website. “It is disrespectful to the fans. It is disrespectful to the legacy of blink-182.”

At their first show, (+44) did not play any blink songs, but one L.A. music-industry insider who was at the show says, “Some songs were real blink-sounding; really happy and poppy…. There was one really funny line. Mark says, ‘Man, it’s been almost two fucking years since I’ve been onstage. There’s silence. Then he says, ‘So, has anything happened since I’ve been gone!’ Everyone laughed. Then he plays this song that is about the breakup of blink-182.”

That song, “No It Isn’t,” is on the first (+44) CD, When Your Heart Stops Beating, to be released November 14. The band kicks off their six-week nationwide tour at Soma on October 13. — Ken Leighton

**Break from Tradition**

Richard “Boogeyman” Martinez, a three-year veteran of the Freak Show (an eight-member break-dance crew), says the local b-boy culture will not accept anything rock-edged. “I have a mohawk. I’m into industrial music. I was raised around ‘80s bands like Bauhaus, Depeche Mode, and Siouxsie and the Banshees or punk bands like the Subhumans or the Casualties…. People don’t respect us. Why would we respect them?”

“We’ve been in a lot of fights.” “They get hated on a lot,” says Mike Matcke, who organized the recent B-Boy Battle at Mira Mesa’s Epicentre. “Everyone has an argument with them. They get battled on a lot. People start mocking the way they dance. When people make fun of your dancing, they are definitely insulting you.”

Martinez says the Freak Show’s look has cost them in break-dance competitions, including the B-Boy Battle, which had a $1000 first-place prize. Although Martinez doesn’t mind that Killafornia won first place, he says the crew that beat them in their semifinal round were not as good.

“We got robbed. Everyone thought we won…. But we got invited to a competition in France. We’re going there in November.” The Freak Show, which has attended competitions in Texas, St. Louis, Oregon, and the Bay Area, practices their nontraditional routines four or five nights a week.

“We’re more explosive. We do a lot of tricks. I put my leg over my head. One of my moves is I jump up as high as I can and land on my shoulder. I do a lot of balancing. I have a yoga move a ‘lotus freeze’…. Most of us want to get into Cirque du Soleil.” — Ken Leighton

**Big House**

4th & B employees learned last week that owner Ali Nilforshan sold the club to House of Blues Concerts. A former employee says 25 of 75 employees will be retained, and there are plans for a different name: “They are going to sell the name to the highest bidder.”

Housed in a former bank, the club was opened by Bob Speth in 1995. He sold it to a consortium of 17 investors in 2003. Nilforshan assumed sole ownership of the concert venue two years ago when he bought out the other investors. Nilforshan reportedly spent over $4 million on a remodel.

“He spent way too much on it,” says a former employee. “After three months, he figured out it wasn’t working.” So, four months ago, Nilforshan turned over the booking to the House of Blues. Nilforshan does not own the building. “But [Nilforshan] just signed a ten-year master lease,” says the former employee. “House of Blues got a three-year lease [from Nilforshan] with an option for another two years.”

The 1100-capacity House of Blues and 1650-capacity 4th & B are a few blocks away from each other. Some speculate that House of Blues took over 4th & B with the plan to transform it into an all-age venue to compete with the 2300-capacity Soma. This September, the no-booze, all-age Soma is booked 23 out of 30 days. The former employee says 4th & B won’t go all ages because in order to do so...
San Diego Reader: Music Scene

Drummer Luis Illades lives the immigrant work ethic. The Tijuana native and graduate of North Park's St. Augustine High plays in four groups.

After joining San Diego bands that fell apart during the mid-'90s, Illades moved to San Francisco when he passed an audition to join gay punk/indie act Pansy Division. After a decade and a half of touring, Pansy Division has wound down to an occasional gig.

In San Francisco, Illades drums in the Cheap Trick cover band Southern Girls. He tours the world with both the Plus Ones (due at the San Diego Sports Club on September 30) and a reformed Avengers, the pioneering West Coast punk group that opened for the Sex Pistols' last show in 1978.

During a recent American tour, Illades and Avengers bandleader Joel Reader opened the show with their band the Plus Ones every night. One weekend earlier this month, the drummer played a set with each band at Manhattan's soon-to-close CBGB, then four sets the next day: a Saturday-afternoon radio show with the Avengers in Jersey City; both bands at Maxwell's in Hoboken; then a late-night gig in Brooklyn. The next night, Illades played two more sets in Boston.

Over the holidays, Illades visits family and friends in TJ and S.D. and runs a catering business. In S.F.'s Mission District, he DJs regularly at Club Unicornio, a Latin music night that he founded with fellow jaijaiwate Julio Cesar Morales; they offer everything from the latest Merencon to mambo to Spanish psychodelipunk.

“…The six pieces retail over the holidays, Illades confirmed Illades, referring to the notorious transgender bar. "When it finally closed last year, we even bid for their sign on eBay. Couldn't afford it — but we tried." — David Stampone

Crude and Dangerous

Chris Doolittle says the all-percussion Procrastinators (who met in SJSU's Drumline) formed in 1999, when they built their first drum kit.

“We bought barstools at Wal-Mart and, using a lighter, we melted holes into the sides of plastic water bottles, which we had emptied into the bathtub. Then we shoved two wooden dowels into the bottles to mount them to each of the barstools on either side of the middle stool. We went to the Salvation Army between Legoland and as a touring business. We break a water bottle a day. The original four bottles’ cost is $15 per bottle when we return to the Salvos. Subsequent bottles were borrowed from numerous places around the county. We’re up to our fifth generation of barstools; they were coming apart from being beat with heavy sticks… Cookware was typically costing us $3 to $5 per piece. The copper-bottom Revere cookware — that lasted two hours — cost us $80 for each set. I tried buying better cookware, but even the mid-range pots and pans just couldn’t cut it.”

While at the 2005 Monterey County Fair, the band hooked up with New Era Cookware, which provided sturdy seven-ply pots and pans. “We got eight sets… The six pieces retail for around $270. It’s one of the biggest upgrades to our equipment.”

The group now includes multiple incarnations that play frequently at places such as Legoland and as a touring ensemble. “Last year, one of the teams was at a California fair and was propositioned to perform nude in a barn while people watched and videotaped it for $100. Needless to say, they turned her down… Sometimes, we get drunk girls and women rubbing their butts on our backs while we perform.” — Jay Allen Sanford

CONTRIBUTORS

William Cohn, Dave Good, Jeremiah Griffin, Larry Harmon, Michael Hommington, Ken Leighton, Ryan Leyko, Derek Plunk, Eric Rife, Jay Allen Sanford

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**The Procrastinators Won’t Do This Nude**

Chris Doolittle says the all-percussion Procrastinators (who met in SJSU’s Drumline) formed in 1999, when they built their first drum kit.

“We bought barstools at Wal-Mart and, using a lighter, we melted holes into the sides of plastic water bottles, which we had emptied into the bathtub. Then we shoved two wooden dowels into the bottles to mount them to each of the barstools on either side of the middle stool. We went to the Salvation Army between Legoland and as a touring business. We break a water bottle a day. The original four bottles’ cost is $15 per bottle when we returned to the Salvos. Subsequent bottles were borrowed from numerous places around the county. We’re up to our fifth generation of barstools; they were coming apart from being beat with heavy sticks… Cookware was typically costing us $3 to $5 per piece. The copper-bottom Revere cookware — that lasted two hours — cost us $80 for each set. I tried buying better cookware, but even the mid-range pots and pans just couldn’t cut it.”

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San Diego Reader
September 21, 2006

4th & B

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WHY WAIT?
Mohawks and Bathrobes

“We do different game show themes to interact with the crowd.”

I first saw Van Housecoats last April Fool’s Day at Dream Street. It was a comedy night, and I wanted to see the Dateless Losers and ChrisChrisChris. There was a bevy of drunk stand-up comedians onstage, rotating short stints of vitriol — yelling, cursing, racial slurs. It wasn’t funny.

Standing outside were three guys with Mohawks, wearing bathrobes — or housecoats, as they say in the vernacular. They were smoking cigarettes and seemed ready to stomp on faces with their laced-up boots.

“What’s with the punk band?” I asked one of my friends. “I don’t know, but they scare me,” he said.

When this group set the stage up like a living room, with a skeleton sitting in an easy chair said. My friends. “I don’t know, but they scare me,” he said.

Van Peter “I got my bass from a friend for 120 bucks, plus the promise if I ever get big I would sign it and give it back to him. — to me, I just like noise, so I’ll play anything.”

Van Greg “An Epiphone Les Paul wannabe. Wish I could have a Gibson, but someone’s going to have to pay us for me to get that.”

EARLIEST MEMORY?
Van Ben “Slamming my brother’s nuts in a gate after too many shots.”

Van Peter “Pissing in my closet when I was four.”

WHAT’S IN YOUR CD PLAYER?
Van Peter “Remembering how to play the songs, I thought you meant, like, the beach on Sundays — for the fish, which grabs their attention while trawling, you give a much brighter light theme and gave out prizes. It turned out to be way more fun than I thought it would be.”

Van Greg “My preference are the spinners — trashing, you give a much brighter light theme and gave out prizes. It turned out to be way more fun than I thought it would be.”

FAVORITE CHARACTER ON GILLIGAN’S ISLAND? Van Ben “I would say Mary Ann. She looks all wholesome and homely, but if you got her in the sack I bet she would go Wonder Woman”

Van Greg “Mrs. Howell — Lovey. Older women are so much more giving and experienced. Plus, she’s rich!”

FAVORITE PLACE TO HANG OUT? Van Greg “My house. I’ve got everything I need there: TV, Xbox 360, my band room, beer — why leave?”

Van Peter “The beach on Sundays — for Wiffleball.”
**WEDNESDAY**

**Tom Petty & the Heartbreakers:** Coors Amphitheatre, Wednesday, September 27, 2010 Entertainment Circle, Chula Vista, 619-575-9000.

**SONIC YOUTH:** House of Blues, Wednesday, September 27, 1055 Fifth Avenue, Gaslamp, 619-298-2983.

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**SEPTEMBER**

**Guster:** Open Air Theatre, Thursday, September 30, 3105 Ocean Front Walk, San Diego. 619-575-9000.

**Venice:** AcousticMusickSandiego, Thursday, September 28, 4850 Manfield Street, Normal Heights, 619-305-8716.

**Snow Patrol:** House of Blues, Thursday, September 28, 1055 Fifth Avenue, Gaslamp, 619-298-2983.

**Shires:** House of Blues, Thursday, September 28, 3105 Ocean Front Walk, San Diego. 619-226-7662.

**Ellis Paul:** AcousticMusickSandiego, Friday, September 29, 4850 Manfield Street, Normal Heights, 619-305-8716.

**Wolfmother:** Viejas Casino Concerts in the Park, Friday, September 29, 5005 Willow Road, Alpine, 619-445-5400.

**Unwritten Law, Switchfoot, Peter Tork:** AcousticMusickSandiego, Friday, September 30, 1055 Fifth Avenue, Gaslamp, 619-445-5400.

**A Day to Remember, AFI:** Belly Up Tavern, Saturday, October 1, 143 South Cedros Avenue, Solana Beach. 858-481-8140.

**Cecilio & Kapono:** Humphrey’s Concerts in the Park, Saturday, October 1, 5005 Willow Road, Alpine. 619-445-5400.

**Madeleine Peyroux:** Humphrey’s Concerts in the Park, Saturday, October 1, 143 South Cedros Avenue, Solana Beach. 858-481-8140.

**The Cherry Poppin’ Daddies:** Belly Up Tavern, Saturday, October 1, 143 South Cedros Avenue, Solana Beach. 858-481-8140.

**Cecilie & Kapono:** Humphrey’s Concerts in the Park, Sunday, October 2, 2241 Shelter Island Drive, Shelter Island.

**Kasabian:** House of Blues, Friday, October 13, 1055 Fifth Avenue, Gaslamp, 619-298-2983.

**Brooks & Dunn:** Coors Amphitheatre, Saturday, October 14, 2010 Entertainment Circle, Chula Vista, 619-575-9000.

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**THURSDAY**

**Brian Culbertson & Kellie Malutti:** Humphrey’s Concerts in the Bay, Thursday, September 23, 2241 Shelter Island Drive, Shelter Island.

**The Psychodelic Furs:** House of Blues, Thursday, September 23, 3450 Sports Arena Boulevard, College Area, 619-584-6992.

**Viejas Casino Concerts in the Park:** Thursday, September 23, 2241 Shelter Island Drive, Shelter Island.

**Houghman’s Hermits:** Viejas Casino Concerts in the Park, Friday, September 29, 5005 Willow Road, Alpine. 619-445-5400.

**Herman’s Hermits:** Viejas Casino Concerts in the Park, Friday, September 29, 5005 Willow Road, Alpine. 619-445-5400.

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**FRIDAY**

**Ant DiFranco:** Copley Symphony Hall, Friday, September 22, 1245 Seventh Avenue, downtown. 619-231-4343.


**Rosie Flores:** AcousticMusickSandiego, Friday, September 22, 4850 Manfield Street, Normal Heights, 619-305-8716.

**LeAnn Rimes:** California Center for the Arts, Friday, September 22, 340 N. Escondido Boulevard, Escondido, 619-246-0469.

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**SATURDAY**

**Papa Roach:** Viejas Concerts at Bayside, Saturday, September 25, Embarcadero Park South, 619-445-5400.

**“Adams Avenue Street Fair” with Gregory Page, the 7th Day Bunkers, Whiskey Tango, and more:** Adams Avenue, Saturday, September 25, and Sunday, September 26, between Bancroft Street and 15th Street, Normal Heights, 619-282-7529.

**“Festival Del Mar” with George Thorogood & the Destroyers, Cake, Dr. John, and more:** Saturday, September 25, and Sunday, September 26, Del Mar Fairgrounds, Del Mar, 858-753-1341.

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**SUNDAY**

**The Temptations:** Humphrey’s Concerts in the Bay, Sunday, September 26, 2241 Shelter Island Drive, Shelter Island.

**“Nashville Star Tour”: House of Blues, Sunday, September 26, 1055 Fifth Avenue, Gaslamp, 619-298-2983.

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**TUESDAY**

**John Mayer and Sheryl Crow:** Viejas Concerts at Bayside, Tuesday, September 28, Embarcadero Park South, 619-445-5400.

See SAOSIN Live at Lou’s on September 27, at 4pm

The debut album 9/26/06

Pre-order Saosin at Lou’s Records or www.lousrecords.com and receive a V.I.P. wristband to guarantee your place in line to meet the band at Lou’s! **Stages are limited.**

Join SAOSIN at their CD release party!

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soasin.com mypace.com/saosin Preview “Voices” now at www.lousrecords.com
San Elijo Hills presents The Second Annual

FESTIVAL DEL MAR

DEL MAR FAIRGROUNDS

SATURDAY SEPTEMBER 23

GEORGE THOROGOOD & THE DESTROYERS
DR JOHN
MEDESKI MARTIN & WOOD
LITTLE FEAT
DIRTY DOZEN BRASS BAND
SHARON JONES & THE DAP-KINGS
COMMON SENSE :: CHRISTIAN SCOTT
SUPER CHIKAN :: BILL Mcgee BLUES BAND
JERRY JOSEPH :: CHRIS KLICh
FELIX FAN :: JOHN KEawe
MARRIED BY ELVIS :: FRANKI LOVE

SPECIAL DRUMMING SETS
BOTH DAYS BY DELTA NOVE

SUNDAY SEPTEMBER 24

CAKE
DILATED PEOPLES
ISRAEL VIBRATION
moe.
DON CARLOS
MAD PROFESSOR
ALO (ANIMAL LIBERATION ORCHESTRA)
LEON MOBLEY & DA LION :: KAKI KING
ELIJAH EMMANUEL & THE REVELATIONS
B-SIDE PLAYERS :: BREAKESTRA
THE K-23 ORCHESTRA :: SKANIC
CHRISTINE BAZE :: PAU HANA :: THE CENSORED

FESTIVAL DEL MAR ALSO FEATURES:
THE AACR FINE ART PAVILION
FEATUREING OVER 15 INTERNATIONALY & LOCALLY ACCLAIMED ARTISTS
FOOD PAVILION & TEQUILA TASTING
GREAT FOOD AND MANY TEQUILAS TO SAMPLE
KIDS KORNER
A PLAYGROUND AND INTERACTIVE ACTIVITIES THROUGHOUT THE DAY
KARL STRAUSS BEER GARDEN

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SATURDAY & SUNDAY SEPTEMBER 23 & 24
RACE TRACK INFIELD AT DEL MAR FAIRGROUNDS :: 11AM-8PM

ticketmaster

TICKETS AS LOW AS $40 PER DAY

$1 PER TICKET SOLD WILL BE DONATED TO THE SURFRIDER FOUNDATION

San Diego Reader September 21, 2006
**HAPPY HOUR 5-9 pm**

**SUNDAY!**

Calendar of Events

**September**

- **Brian Culbertson featuring Eric Darius / Keiko Matsui**
  - Thursday, September 21 • 7:00

- **Temptations**
  - with special guest Candy Kane
  - Sunday, September 24 • 7:30

- **Emmylou Harris**
  - Tuesday, October 3

- **Joan Baez**
  - with special guest Rhythm Village
  - Wednesday, October 4 • 7:00

- **Cecilio & Kapono**
  - Sunday, October 8 • 7:30

- **Larry Carlton Blues Project**
  - featuring Robben Ford
  - Dave Mason
  - Monday, October 9 • 7:00

- **Cecilio & Kapono**
  - Sunday, October 15 • 7:30

- **Lexus Dinner Show Packages**
  - sponsored in part by TIG Technology Integration Group
  - www.TIG.com

- **Temptations with special guest Candy Kane**
  - Sunday, September 24 • 7:30

- **Lexus Premium Packages**
  - sponsored in part by TIG Technology Integration Group
  - www.TIG.com

- **Lexus Dinner Show Packages**
  - tickets required for all ages. dates subject to change or cancellation.
  - Additional acts will be added periodically throughout the summer.
  - please check our website for updates.

- **Humphrey’s Box Office Hours**
  - Tuesday-Saturday 11:30 a.m.-6:30 p.m.

- **Change by phone**
  - (619) 205-TIXS

- **www.ticketmaster.com**
  - Humphrey’s at the Bay

- **TIG**
  - technology integration group

- **www.TIG.com**

- **Humphrey’s**
  - by the bay

- **2241 Shelter Island Drive**
  - www.humphreysconcerts.com

- **SUN**
  - DJ Sacharo LILOFONIX
  - Hip-Hop/House/Soul. No cover. 7 pm

- **MON**
  - DJ Carlos Culture
  - Reggie’s/Dancehall
  - No cover. 10 pm.

- **TUE**
  - Girls’ Night Out by SHE Promotions
  - Hip-Hop/House. No cover. 8 pm.

- **WED**
  - Happy Hour/Remixed
  - Daquan & Tricia 11-20 pm
  - DJ Matty Mac 80’s / Hip-Hop/Top 40
  - No cover 10 pm.

- **THU**
  - Happy Hour/Remixed
  - Daquan & Tricia 11-20 pm
  - DJ Matty Mac 80’s / Hip-Hop/Top 40
  - No cover 10 pm.

- **FRI**
  - Live Comedy 8:10 pm
  - Live Music: Higher Ground 10 pm.

- **SAT**
  - Live Music: Higher Ground 10 pm.
  - DJ Sacharo LILOFONIX
  - Hip-Hop/House/Soul. No cover. 7 pm.

- **SUNDAY NIGHT COMEDY**
  - hosted by mark schneier
  - featuring very special guests.

- **TICKETSALE**
  - Sign up for VIP specials at: myspace.com/dinosclub

- **DIOS Nite Club**
  - 3839 39th St.
  - 619-229-2139 (2446)
  - near university, opposite union bank

- **HAPPY HOUR 5-9 pm**

- **TEN TEN!**

- **TONGTONG!**

- **SUNDAY!**

- **JAZZ**

- **DIOS Nite Club**
  - 3839 39th St.
  - 619-229-2139 (3466)
  - near university, opposite union bank

- **HAPPY HOUR 5-9 pm**

- **SUNDAY!**

- **JAZZ**

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- **JAZZ**

- **DIOS Nite Club**
  - 3839 39th St.
  - 619-229-2139 (3466)
  - near university, opposite union bank
**Calendar**

**CONCERTS**

**TOM PETTY & THE HEARTBREAKERS**

**BECK**

**WEDNESDAY SEPTEMBER 27**

**BROOKS & DUNN**

**SUGARLAND: JACK INGRAM**

**SATURDAY OCTOBER 14**

**JIMMY BUFFETT & THE CORAL REEFER BAND**

**THURSDAY OCTOBER 26**

**AEROSMITH AND MOTLEY CRUE**

**THURSDAY NOVEMBER 9**

**Coors Amphitheatre**

**VIP SEATING PACKAGES**

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- Ticketmaster Internet: ticketmaster.com

**CALENDAR CALENDAR**

**JANUARY**

**Al Kooper**

Acoustic Music San Diego, Friday, January 12, 4505 Manchester Street, Normal Heights. 619-303-8176.

**The Manhattan Transfer**

California Center for the Arts, Friday, January 12, 800 Washington Street, Escondido. 800-988-4253.

**Eliza Gilkyson**

Acoustic Music San Diego, Thursday, January 18, 4505 Manchester Street, Normal Heights. 619-303-8176.

**The Chieftains**

California Center for the Arts, Friday, January 26, 340 N. Escondido Boulevard, Escondido. 800-988-4253.

**DJ EVENTS**

If you would like to include your DJ event, e-mail sellis@nethere.com for subscription. The listings are free.

**Ascension:** Second Friday of the month. DJs Tom King and Maarten Spin the best in dark underground dance music. 9 p.m. to 2 a.m.; 21 and up. The Lounge, 2812 Kettner Boulevard, midtown, 619-544-5033.

**Borders Collapse v7:** Fourth Saturday of the month. Tijuana electronica artists and electroclash/minimal techno with Mono Mono, Werks, and DJ Seamus. No cover. Kadan, 4696 30th Street, North Park. 619-640-2500.

**Broken Boat Night:** First Saturday of the month, live electronic, machine funk, and beats. No cover. Kadan, 4696 30th Street, North Park. 619-640-2500.

**Club de Sade:** Third Saturday of the month, gothic, industrial, and EBM with DJs Darkman and Creep. 9 p.m. to 2 a.m. San Diego Sports Club, 1271 University Avenue, Hillcrest. 619-299-7372.

**Club ’80s:** Thursdays, new wave, new romantic, and punk synthpop with DJs Bryan Collard, Stickboy, and Atari. 9 p.m. to 2 a.m; 21 and up. Showtress, 3815 30th Street, North Park. 619-374-0744.

**Club Fashion Whore:** Second and fourth Saturday of the month; electroclash, Brit pop, and indie dance with DJs Tom King and Brendan Cahill. No cover. Kadan, 4696 30th Street, North Park. 619-299-7372.

**Club Pussy Galore:** Wednesdays, Robin Roth and other female DJs spin indie rock, electro pop, and '80s. 9 p.m. to 2 a.m; 21 and up. No cover. San Diego Sports Club, 1271 University Avenue, Hillcrest. 619-299-7372.

**Deep:** Thursdays, drum 'n' bass with DJs Wallkrawler, Probable Cause, and Skyler Mic. 10 p.m. to 2 a.m; 21 and up. Honey Bee Hive, 1409 C Street and Broadway. 619-299-7372.

**Distortion:** Fridays and Saturdays, EBM with DJs Darkman and Creep. 9 p.m. to 2 a.m.; 21 and up. No cover. Kadan, 4696 30th Street, North Park. 619-299-7372.

**DJ Events**

- **Manic Mondays:** Mondays, DJ Marc Thrasher mixes the best of '80s and '90s music videos. 9 p.m. to close; 21 and up. No cover. Whiskey Girl, 600 Fifth Avenue, downtown. 619-235-2858.
- **MixLab:** Thursdays, DJ Dex spins an eclectic listening session: alternative hip-hop, urban soul, and Latin grooves. 9 p.m.; 21 and up. No cover. Candids, 416 Third Avenue, downtown. 619-702-4465.
- **Mixtape Sessions:** Wednesdays, underground hip-hop and downtempo with DJ Ricki Rocks and guests. 8 p.m. to 1 a.m. No cover. Honey Box Bar, 1409 C Street (corner of 14th Street, across from City College), downtown. 619-702-6010.
- **Distortion:** Tuesdays, mashups, bastard pop, and cybertrash. 9 p.m. to 2 a.m; 21 and up. Kadan, 4696 30th Street, North Park. 619-640-2500.

**The Format:** Thursdays, hip-hop with DJ Clean Cut and guests. Buster Daly’s, 3112 University Avenue, North Park. 619-294-2747.

**Friends Chill:** Tuesdays, downtempo, electronic, and ambient with DJs Wack Chops, Jet, and guests. 9 p.m.; 21 and up. No cover. The Whiskey Stop, 2236 30th Street (corner of 30th and Juniper), South Park. 619-264-6784.

**Gimmie Gimmie Gimmie:** Fridays, punk, goth, and rock with DJs Ariat, Bryan Pollard, and Morgan Young. Dino’s, 1302 30th Street, North Park. 619-291-3466.

**Inferno Young Adult Nightclub:** Fridays and Saturdays, DJ Kool T spins hip-hop, house, and reggaeton. 9 p.m. to 11:30 p.m. High school sophomore and up. 775 Maltzaf Street, Escondido. 760-741-1271.

**Liquid:** Sundays, liquid funk and drum 'n' bass. 9 p.m. to 2 a.m; 21 and up. No cover. Red C Lounge, 756 Fifth Avenue, downtown. 619-230-1616.

**Manic Mondays:** Mondays, DJ Marc Thrasher mixes the best of '80s and '90s music videos. 9 p.m. to close; 21 and up. No cover. Whiskey Girl, 600 Fifth Avenue, downtown. 619-235-2858.

**MixLab:** Thursdays, DJ Dex spins an eclectic listening session: alternative hip-hop, urban soul, and Latin grooves. 9 p.m.; 21 and up. No cover. Candids, 416 Third Avenue, downtown. 619-702-4465.

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**Moondoggies Pacific Beach:** Saturdays, Saturday Night Mix, hip-hop and R&B with DJs Enigma and Gimmie. 9 p.m.; 21 and up. No cover. 812 Garnet Avenue, Pacific Beach. 858-483-6550.
25th Annual Adams Avenue Street Fair
Southern California's Largest Free Music Festival

Saturday September 23rd
Sundays September 24th

Hosted by Adams Avenue Business Association

Sonny Burgess and The Legendary Pacers

Anna Troy • Bart Mendoza • Billy Midnight
• Billy Watson • Bishop John W Hayes
• & Change • The Buzzombs • Castled Out • Cathryn Beak Ordeal • The Coyote Problem • Deep Rooted • Delta Blues Dogs • Fitty On Their Heels • Get Back Loretta • Gilbert Castellanos Quartet • Greg Laswell • Havana • High Rolling Lovers • Hollow Point w/ David Myers • Javid & New Flamenco • Jazz on the Latin Side All Stars • Jocelyn Colaya • Johnny Pilks & His Country Soul Brothers • Jose Sinatra & the Troy Dante Inferno • Lady Star & the Bustin Loose Band • La Tanya Lockett Band • Ledesma Brothers • Len Rainey • the Midnight Players • Lindsey Troy • Manganista • Marie Haddad • Peter Bolland • Peter Hall • Renato Youngblood • Riboflavin • Skid Roper & the Shadoweasters • Sonny Burgess & the Pacers • Sven-Erik Selaholm • Tom Griesgraber • Whiskey Tango • Working Cowboy Band

145th St Deluxe Blues Band • 7th Day Buskers • Action Andy • & His Haunted Honky Tonkers • Arabella Harrison • Bartenders Bible • Big Rig Deluxe • Tom Brousseau • Tom Brousseau • Cindy Lee Berryhill & Big Oil • The Deepe John • Diablo Dimes • Dirty Sweet • Evan Bethany • Grand Ole Party • The Gregory Page Show • Joanie Mendenhall • John Doe Thing • Kick Flying Society • Lady Dottie & the Diamonds • Lazy Lester • Lou & Virginia Curtis • Mario Escovedo • Matt Curreri & the ExFriends • Molly Jenson • Nathan James • Pen Hernandez • Powerchords • Ras Michael • The Sons of Negus • Roy Ruiz Clayton • Sara Petite • Society • Tomcat Courtney • Vegetation • Willovalot

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Stone Brewing Co
Firehouse Saloon

San Diego Reader
September 31, 2006
13
DJ EVENTS

Moose's Gaslamp: Sundays, Nocturnal, house, trance, and hip-hop with DJ Neko. 9 p.m. 535 Fifth Avenue, downtown. 619-792-5395.

One Nation: Second and fifth Saturday of the month, breaks, house, and progressive with Jack Tripper and guests. DJs. 9 p.m. to 2 a.m.; 21 and up. No cover. Kadan, 40th, 30th Street, North Park. 619-640-2500.


CLUBS BY AREA

If you wish to submit a listing, call 619-235-3000, ext. 261; e-mailed to sellis@nethere.com; fax to 760-788-1309 or mail to San Diego Reader, 710 5th Avenue, downtown. 619-235-3000, ext. 405, night or day by deadline. If you wish to submit a listing, call John Burton, 619-284-6784.

DJs Blackstone and Atari. The Whistle Stop, 2236 Fern Street (corner of 30th and Juniper), South Park. 619-284-6784.

Rockin' the House: Thursdays, industrial, gothic, and dark '80s with DJs Robin Roth, Adam Kadan, 4696 30th Street, North Park. 619-284-6784.

Moose's Gaslamp: Fridays, industrial, gothic, and dark '80s with DJs Robin Roth, Adam Kadan, 4696 30th Street, North Park. 619-284-6784.

Underground Playground: Second Saturday of the month, breaks, house, and progressive with Jack Tripper and guest DJs. 9 p.m. to 2 a.m.; 21 and up. No cover. Kadan, 40th, 30th Street, North Park. 619-640-2500.


Transport: First and third Saturdays of the month, Brit rock, indie, and electroclash with DJ Gabe Vega and guests. The Whistle Stop, 2236 Fern Street (corner of 30th and Juniper), South Park. 619-284-6784.

SOLDIERS and fetish with DJs Bryan Pollard and guests. The Whistle Stop, 2236 Fern Street (corner of 30th and Juniper), South Park. 619-284-6784.

Brick by Brick, 1130 Buenos Avenue, Bay Park, 619-275-5483. transports, Saturday, industrial, gothic, and dark electro with DJs Brian Pollard, Colin, and Harlot. Shooters, 3815 30th Street, North Park. 619-374-0474.

Humphrey’s, 2241 Shelter Island Dr. 619-224-3577

Proudly Presents...

The Stelly Dan

A TRIBUTE TO THE MUSIC OF STEELY DAN

Friday, September 22
Two Shows:
7:30 pm and 9:45 pm
Admission: $20 (either show)
Tickets now on sale through Humphrey’s or www.rockola.com

More info on our 24-hour hotline: 858-467-1966

Humphrey’s
2241 Shelter Island Dr. 619-224-3577

24-hour hotline: 858-467-1966

www.rockola.com

EXCELSIOR, 1025 Prospect Street #201 (second floor), La Jolla. 858-459-0474

Thursday, Tomcat Courtney, solo. Friday, 8 p.m. to midnight, Latin jazz. Saturday and Wednesday, live jazz/blues.

Dreamstreet, 2228 Rason Street, Ocean Beach: 619-222-0111. Music is blues. Thursday, 7 p.m. to 9 p.m., Tomcat Courtney, solo. Friday, Charles Burton. Saturday, J.J. Style.

Clay’s, atop the Hotel La Jolla, 7755 La Jolla Shores Drive, La Jolla. 858-459-0341. Friday, 8 p.m. to midnight, Latin jazz. Saturday and Wednesday, live jazz/blues.

Beaches

Bahia Resort Hotel, 99 West Mission Bay Drive, Mission Beach. 858-488-0551. Tanger Lounge: Thursday, Friday, Saturday, and Wednesday, 5 p.m. to 11 p.m., John Carr, jazz/latin/international and pop standards.


Beaumont’s, 1862 La Jolla Boulevard, La Jolla. 858-459-0474. Thursday, Phil Carey, jazz/blues.

guitar. Saturday, 8:30 p.m. to 11 p.m., Fish and the Swampers, classic rock.


'Canes, 3105 Ocean Front Walk, Mission Beach. 858-448-1700. Friday, No Duh, No doubts tribute band. Saturday, the Mama Poly All-Stars, Wednesday, the Ovals of Cassini, Rich Harderty, and Negative Fifers, rock.

Chateau Orleans, 7227 Transquies Street, Pacific Beach. 858-488-6144. Music is blues. Thursday, 7 p.m. to 9 p.m., Tomcat Courtney, solo. Friday, Charles Burton. Saturday, J.J. Styke.

San Diego Reader, 710 5th Avenue, downtown. 619-235-3000, ext. 261; e-mailed to sellis@nethere.com; fax to 760-788-1309 or mail to San Diego Reader, 710 5th Avenue, downtown. 619-235-3000, ext. 405, night or day by deadline.

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In the Interests of Accuracy, a club should be directed to sellis@nethere.com; fax to 760-788-1309 or mail to San Diego Reader, 710 5th Avenue, downtown. 619-235-3000, ext. 261; e-mailed to sellis@nethere.com; fax to 760-788-1309 or mail to San Diego Reader, 710 5th Avenue, downtown. 619-235-3000, ext. 405, night or day by deadline.
Belly Up
143 South Cedros Ave.
Solana Beach

Festival Del Mar After-Party!
Festival Del Mar Kickoff Party!

Saturday, September 23 • 9:00 PM
Sunday, September 24 • 9:00 PM

The Bell Up is proud to sponsor Festival Del Mar. Please see Belly Up for the full schedule.

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UPCOMING SHOWS:

10/5
Edie Brickell & The New Bohemians
10/12
Moe.
10/13
moe.
10/15
Elizabeth Cook
10/16
Anna Tivel
10/17
Michael Franti & Spearhead
10/18
Jenni Jayne
10/19
The Swellers
10/20
The Shenandoah Valley
10/21
Robbie Fulks
10/22
The Alternate Energy
10/23
The Code
10/24
Dixie Chicks
10/26
The Black Keys
10/27
The Black Keys
10/28
The Black Keys
10/29
The Black Keys
10/30
The Black Keys
10/31
The Black Keys

THE DAMNWELLS
MUZZLE • JD ROMANCE
1st Annual “Rep Yo City Bash”
Wednesday, September 20

WHISKEY TANGO
SWEET TOOTH

Saturday, September 23 • 9:00 PM
Sunday, September 24 • 9:00 PM

THE DAMNWELLS
50 FOOT WAVE

Monday, September 25

THE BRIGGS
TIME AGAIN
BLOOD OR WHISKEY

Saturday, September 30 • 9:00 PM

Missouri
Syndrome
Big Young
Sage Technique
Sicumade

Tuesday, October 3

MISSION OF BURMA
ARMY OF ME

Tuesday, October 4

THE WOOD

Friday, October 6

THE WOOD

Saturday, October 7

CITIZEN COPE

Sunday, October 8

CITIZEN COPE

Tuesday, October 10

THE WOOD

Wednesday, October 11

THE WOOD

Thursday, October 12

THE WOOD

Friday, October 13

THE WOOD

Saturday, October 14

THE WOOD

Sunday, October 15

THE WOOD

Monday, October 16

THE WOOD

Tuesday, October 17

THE WOOD

Wednesday, October 18

THE WOOD

Thursday, October 19

THE WOOD

Friday, October 20

THE WOOD

Saturday, October 21

THE WOOD

Sunday, October 22

THE WOOD

Monday, October 23

THE WOOD

Tuesday, October 24

THE WOOD

Wednesday, October 25

THE WOOD

Thursday, October 26

THE WOOD

Friday, October 27

THE WOOD

Saturday, October 28

THE WOOD
BEACHES

Pickford’s Party, 858-483-8847. Friday, 10 p.m., (continued)

BEACHES

Pacific Beach Bar and Grill, the Disco Pimps. solo jazz guitar. 5 p.m. to 8 p.m., Friday, Saturday, and Wednesday, 11480 N. Torrey Pines Road, La Jolla.

Custard Pie, 101, Cardiff. 760-436-6483. Friday, The Kraken, Highway 101, Cardiff. 760-436-2158. Ki’s Coffee on Top, Sunday, 1 p.m. to 5 p.m., and Wednesday, Avenue, La Jolla. 858-456-8111.

and Wednesday, 710 Beach Club, 710 Garnet Avenue, Pacific Beach. 858-483-7844.

Thursday, call club for information.

710 Beach Club, 710 Garnet Avenue, Pacific Beach. 858-483-7844. Thursday, club call for information.

710 Beach Club, 710 Garnet Avenue, Pacific Beach. 858-483-7844. Thursday, club call for information.

Moondoggies, 852 Garnet Avenue, Pacific Beach. 858-483-6650. Friday, The Chieftains.

Pacific Beach Bar and Grill, 100 Garnet Avenue, Pacific Beach. 858-222-2279. Sunday, 5 p.m. to 9 p.m., live reggae.

St. Tropez Bistro and Bakery, 347 Torch Island Highway 101, Encinitas. 760-633-3084. Friday, 4 p.m. to 9 p.m., Keith Jacobson, smooth jazz saxophone.

710 Beach Club, 710 Garnet Avenue, Pacific Beach. 858-483-7844. Thursday, club call for information.

Friday, Justin James as the Son of Bunches, Kaewkaw, and Vincent Aguero Saturday, Joen and the Soledad Soldiers Sunday, the Hoby Bay Allstars, DJ event, hip-hop/hunk/old school. Monday, open mike. Wednesday, 8 p.m., Wonderstruck, Ayesha, and Reid Storey.

Taylor’s Bar and Brewery, 721 Grand Avenue, Pacific Beach. 619-270-3939. Thursday, 9:30 p.m., The Jazzy Jazz Quartet.

Thruhrers, 4035 Mission Boulevard, Mission Beach. 858-483-6334. DJ events, hip-hop/hunk/R&B, Sunday, 6 p.m. to 9 p.m., Willendorf, smooth jazz.

Tiki House, 1132 Garnet Avenue, Pacific Beach. 858-235-9794. Thursday, 9 p.m., acoustic/folk music. Friday, Rise House, rock, Saturday, the Rocker’s Blues B伊朗, blues, Sunday, open mike. Tuesday, Christopher Dale and friends. Wednesday, Rock Dirty Boys, rock.

Winston’s, 921 Bacon Street, Ocean Beach. 619-222-6822. Thursday, The Prague Trio, rock. Friday, the High Rolling Lovers, Shoestring, and Maryed by Elvis, Bluegrass/country, Saturday, Kush & Blood Funk Angels and Donald Dana, reggae. Monday, the Electric Waste Band, classic rock. Tuesday, Ranks for Wednesday, the Wise Monkey Orchestra, acid jazz/groove.

Downtown

Belo, 919 Fourth Street, Gaslamp. 619-231-0520. Thursday, Friday, and Saturday, DJs and live bands.

Blamey Stone Pub, 302 Fifth Avenue, downtown. 619-231-8189. Friday, Saturday, Sunday, and Wednesday, Steve Johnson, acoustic.

Borders Books and Music (Gaslamp), 100 Sixth Avenue, San Diego. 619-570-6200. Saturday, 5 p.m., Koa, rock/jazz/funk.

C Lounge, 736 Fifth Avenue, downtown. 619-233-3000. Music every night except Monday, club call for information.

The Casbah, 2501 Kettner Boulevard, midtown. 619-232-BELL.

Music is rock/alternative unless otherwise noted. Thursday, the Brian Josephson Machine and the Tyke, Friday, Toy’s Kill, and the Glamour, Saturday, the Jonas Boys, Ensemble, and the Kite Flying Society Sunday, Saturday, the Enamor, and friends. Monday, Martine and Kenneth’s Aperitivi, Tuesday, the Sea Pointe Experience. Wednesday, Group, Mike Atlas and Storm Island.

Cooee’s Bar, 302 Fifth Avenue, downtown. 619-233-4355. All music is jazz unless otherwise noted. Thursday, the Darin Pittman Quartet. Friday, Tore, Saturday, Prime, Sunday, the Archives. Monday, Dave Scott, Tuesday, the Step Away Quartet. Wednesday, Fuzzy 4 the Blues.

Dakota Grill and Spots, 101 Fifth Avenue, downtown. 619-234-5534. Thursday, 6 p.m. to 10 p.m., also, Friday and Saturday, 6 p.m. to 11 p.m., Jimmy Larocco, pop piano.

Deco’s, 751 Fifth Avenue, Gaslamp. 619-898-1050. Thursday, Friday, and Saturday, house/hip-hop/Top 40 dance.

Dick’s Last Resort, 345 Fourth Avenue, downtown. 619-231-9100.

Music is rock and roll. Thursday and Friday, Private Domain, Saturday, the New Breed Band, Top 40, Sunday, the Dean Potts. Tuesday, the RV’d. Wednesday, the Ghost of Sadie. Dizzy’s, 344 Seventh Avenue, downtown. 858-270-7476. Sunday, 7 p.m., Joe Modna, Chris Lightcap, and Ted Poor, New York City jazz.

Dublin Square, 354 Fourth Avenue, Gaslamp. 619-239-5018. Traditional Irish music.


Album: Lost in the Sound (2006)

Artist: Chuck Richards

Label: self-released


Band: Chuck Richards (vocals, guitar, bass, banjo, ukulele, percussion), Cady Trucker (Wurlitzer, pump organ, banjo), Atom Orr (guitar, vocals, percussion, synthesizer), Matt Lynott (drums)

Songs: 1) Lost in the Sound 2) If I’m Not with You 3) After That 4) Reject 5) Pass Me By 6) Becoming Myself 7) Heart Attack Song

Website: chuckrichardsmusic.com

Lost in the Sound isn’t a lot of things. Let’s start with what it is. It’s slow-paced. The lead is an acoustic guitar, backed up by a synthesizer and organs—a banjo and ukulele here and there. In parts, Chuck Richard’s vocals seem passionate, although unconvincing.

The lyrics are good; some sentimental, some abstract. The banjo and ukulele give the music a slight country or folk feel. In spots it seems bluegrass with the addition of a steel guitar or guitarist with a pipe on his finger to sound like a steel. It’s expertly played, timed, and each song is pleasant.

The following lyrics sum up Chuck’s philosophy as well as the feel of CD: “Sometimes I just like to sit on the porch, scratch my dog, and stare out into the yard / It’s not that I’m lacking motivation / and I’m not getting high / I just think that if I move too fast my life will pass me by.”

Now, what this disc isn’t... Nobody’s getting wild on the synth and organ; they’re content to sit in the background and plink or wonk along with the walking rhythm. The album is not all acoustic. It’s not country. The drumming isn’t bad, but it isn’t remarkable. Most of all, what Lost in the Sound isn’t interesting.

TO GET YOUR LOCAL CD REVIEWED, PLEASE MAIL IT TO: Music Editor, Hometown CDs, San Diego Reader, P.O. Box 85803, San Diego, CA 92185-5803
San Diego Reader  September 21, 2006

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PANTHER

MONDAY • SEPTEMBER 25
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REUBENS ACCOMPLICE
JAPANESE SUNDAY
SWIM PARTY

TUESDAY • SEPTEMBER 26
SEX PISTOLS
EXPERIENCE

WEDNESDAY • SEPTEMBER 27
GOSSIP
MIKA MIKO
SWAN ISLAND

THURSDAY • SEPTEMBER 28
SUPERSYSTEM
ZOMBI

FRIDAY • SEPTEMBER 29
CHARLEY HORSE
DUKES OF HAGGARD
GHOST TOWN
DEPUTIES

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www.npr.org
India Street, Little Italy/downtown.
Princess Pub and Grille,
Tuesday, Michele Lundeen & Blues Streak.

Thursday, call club for information.

Rocks, (corner of Fifth and G), downtown.
Jimmy Love's,
Shadow.
Kottonmouth Kings, Mower,
Martini Ranch,
jazz/dance/Top 40.
the M-80's, jazz/R&B. Friday, 9:45 p.m.,
White Buffalo.
Thursday, 4:20 p.m.,
Lady Dottie & the Coco Billi.
Saturday, 9:45 p.m.,
the Psychedelic Furs tribute band, on Wednesday.

The Westgate Hotel, 1035 Second Avenue, downtown.
7:30 p.m. to 11 a.m., Masters; 7:30 p.m.,
Ernie K-Doe's; 9 p.m., the M-80's; 11 p.m.,
Shabazz; 11:30 p.m., the Kids; 11:45 p.m.,
the Bayou Brothers.

Jamaica Inn, 3615 F Street.
10 p.m.,
Mystique, on Wednesday.

Humphrey's, 428 F Street,
672 Fifth Avenue
11:30 p.m.,
Albie's Beef Inn,
9 Volt,
Snow,
Smooth Jazz.
Friday, 7:30 p.m.,
Drew's, Whiskey Tango.

Saturday, 7:30 p.m.,
the Army of Me.
11 p.m.,
the San Diego Blues Trio.
Sunday, 7:30 p.m.,
The Shout House,
Albie's Beef Inn,
Da Groove.

'80s dance. Monday, 6:30 p.m.
Rita's, 7610 University Avenue.
Saturday, 7:30 p.m.,
Tony Ordone, Sir Charles.

Wednesday, DJ event.

The Aero Club, 6655 Fifth Avenue.
Monday, Tuesday and Wednesday, 7 p.m.
Thursday, and
The Bahia Belle Cruise,
Mission Bay. 858-539-7779. Departs
6:30 p.m. Friday and Saturday, live
alternative.
10 p.m.,
Tony Ordone, Sir Charles.

Thursday, and

The Inn Suites,
The San Diego
5960 El Camino Real (corner of Black Mountain Road).
5010 Mission Center Road, San Diego.
619-221-8131, 619-234-3525. Friday and Saturday; and,
10 p.m.,
the Material,
the San Diego
Saturday;
the
Tribe of Kings,
and

The Filling Station,
11821 Margarita Road, San Diego. 858-754-7775.

7:30 p.m.,
the

Humphrey's, 428 F Street,
672 Fifth Avenue

DJs Atari, Bryan Pollard,
Da Scoop.

Wednesday, 7 p.m.
Trina Steward,
and
}

Humphrey's, 428 F Street,
672 Fifth Avenue

DJs Atari, Bryan Pollard,
Da Scoop.

Wednesday, 7 p.m.
Trina Steward,
and
}

Humphrey's, 428 F Street,
672 Fifth Avenue

DJs Atari, Bryan Pollard,
Da Scoop.

Wednesday, 7 p.m.
Trina Steward,
and
}
Like Girls.

Thursday, 28

Music is rock/metal/alternative.

Adams Avenue, Kensington. 619-284-

The Kensington Club,

6594. Friday,

Carroll.

Martini's Bar and Grill,

Buddy Wuddies.

for information. Monday, open mike.

Lestat’s Coffee House,

Gala Jazz Trio.

Haggard,

Wednesday, 7 p.m. to 11 p.m.,

2929. Friday, Saturday, Sunday,

University Avenue, Hillcrest. 619-298-

TV on the Radio.

Mikoto, Yesterday’s Rising,

The Ould Sod.

Wednesday, 7 p.m. to 10 p.m.,

San Diego. 619-531-8887. Tuesday,

Sogno Di Vino,

hip-hop/R&B/rap.

2263. Friday and Saturday, DJ events,

Cajon Boulevard (half block east of

Saturday,

San Carlos. 619-465-1730. Friday and

Second Wind,

San Diego. 619-296-3546. Live rock,

club for information.

21,

Rosie & Joe’s,

Red Fox Steakhouse,

Pal Joey’s,

Jazz Project Big Band.

Tuesday, traditional Irish jam session.

Micromaniacs,

Midway Drive, San Diego. 619-224-

The Rhythm Lounge,

Tuesday,

stranglers,

rock/metal/punk. Saturday, 9 p.m.,

3350 Sports Arena Boulevard,

1607 India Street,

Cash’d Out, the Dukes of

the Rockoholics,

classic rock.

Saturday,

Bay Park. 619-276-5637. Friday,

and Saturday, call club for

Park. 619-542-1462. Thursday, Friday,

and Saturday, call club

and Saturday, call club

and guests.

The Zombie Lounge,


8 p.m. to midnight,

858-277-5777. Friday,

Am Ghost, Vaux, This Is the Hospital,

rock/metal/alternative. Thursday,

Road, San Diego. 858-277-8681.

Tuesday,

Stranglers,

rock/metal/punk. Saturday, 9 p.m.,

La Jolla (Golden Triangle area).

Tutto Mare,

4365 Executive Drive,

La Jolla (Golden Triangle area).

800-897-1188. Wednesday, 5 p.m. to

8 p.m., the High Society Jazz Band.

Wednesday, 7:30 p.m. to 9:30 p.m.,

the Jazz Project Big Band.

Pal Joey’s, 1617 Waring Road,

Alfie Gardens. 619-286-7873. Friday

and Saturday, 9 p.m., Most Dance,
dance rock.

Red Fox Steakhouse,

2228 El Cajon Boulevard, North Park.

619-297-1313. Thursday through

Sunday, Wednesday, Eddie Rote

and Jive Smyrna. piano. Monday

and Tuesday, the Darlin’ Date

The Rhythm Lounge,

3048 Middleburry Street, San Diego.

619-224-4853. Friday, 9 p.m., the

Muchozumos, alternative rock.

Rosie & Joe’s, 7998 Lemon Street,

San Diego. 858-277-5777. Friday,

4 p.m. to midnight, Hugh Gaston,

rockabilly blues.

Rosie O’Grady’s, 3402 Adams Avenue,

Normal Heights. 619-284-

South Street, San Diego. 619-296-3546. Live rock,

call club for information.

Scalori’s Office,

3936 30th Street, San Diego. 619-296-3546. Live rock,

call club for information.

Second Wind,

8515 Navarre Road, San Carlos. 619-465-1730. Friday

and Saturday, the Rockoblins, classic rock.

Sham Rocks Shack,

915 El Cajon Boulevard (half block east of

70th Street), College Area. 619-463-

2263. Friday and Saturday, DJ events,

hip-hop/R&B/Rap.

Sogno Di Vino,

1607 India Street,

San Diego 858-531-8087. Tuesday,

7 p.m. to 10 p.m., Mike Nelson, solo jazz

singer.

Soma,

3350 Sports Arena Boulevard,

San Diego. 619-226-SOMA.

Performances start at 7 p.m. Music is

rock/metal/alternative. Thursday, I

don’t Know Where I’m Going. This is the Hospital,

the Eyes of Mr. Bill, Le Mein Le Per.

Friday, the Lawrence Arms, the Drop,

the Blackout, and the Ramones.

Saturday, the Perils of Being.

Flag Warning, the Morning Riot,

and guests.

The Zombie Lounge,


8 p.m. to midnight,

858-284-DEAD. Music is

rock/punk/metal/alternative. Friday,

the Zero Gods, the Modern Day Riders,

and the Rips; Saturday, No Dice, the

Rockers, Silver State, and the Slackers.

Vesuvio Gourmet Restaurant,

3025 El Cajon Boulevard, North Park.

619-282-7046. Thursday, 8 p.m. to

11 p.m., the 8-8 obr, featuring

vocalist David Murphy, jazz.

Whistle Stop Bar,

2234 Fern Street, San Diego. 619-284-6784.

Friday, 9 p.m., Airport 81 and Treasure

Mountain punk.

The Zombie Lounge,


8 p.m. to midnight,

858-284-DEAD. Music is

rock/punk/metal/alternative. Friday,

the Zero Gods, the Modern Day Riders,

and the Rips; Saturday, No Dice, the

Rockers, Silver State, and the Slackers.

Sunday, Leavewell & Thunderbowl, Red

Flag Warning, the Morning Riot, and

the Perils of Being.

North County

The Alley,

421 Grand Avenue, Carlsbad. 760-434-

1175. Thursday, Friday, and Saturday,

the Love Rangers, Top 40/R&b.

Beach Grass Cafe,

159 South Highway 101, Solana Beach.

858-509-

0812. Tuesday, 6 p.m. to 9 p.m.,

San Sujay, Brazilian jazz.

Belly Up Tavern,

143 South Cedros Avenue, Solana Beach.

858-481-9022. Thursday, 8:30 p.m.,

Dirty Sweet, Society, and Juste Puis.

Friday, 9 p.m., Common Sense, reggae,

and Alifido (with the K23)

Orchestra, jazz. Saturday and Sunday,

Festival FM More featuring George

Theregod, wwe, Dr. John, Diaoine

People, Don Carlos, and guests.

Saturday, 9 p.m., After Party featuring

the Dirty Dozen Brass Band, the Street

Brothers, and Broodstock Sunday,

8 p.m., Prime, solo. Tuesday, 9 p.m.,

Rogue Wave, James Collett and Foreign

Born. Wednesday, 8:30 p.m., a Pack

of Spagoli and When in Rome.

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<tr>
<th>Date</th>
<th>Location</th>
<th>Time</th>
<th>Event Description</th>
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<tbody>
<tr>
<td>SATURDAY 9•23</td>
<td>The Blvd., 925 West San Marcos Boulevard, San Marcos. 760-716-6645. Friday, 4:30 p.m. to 9 p.m., the California Rangers, country.</td>
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<tr>
<td>SATURDAY 9•23</td>
<td>The Metaphor Coffeehouse, 250 East Second Avenue, Escondido. 760-489-8800. Friday and Saturday, live music. Monday, Dishdazzle jazz.</td>
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<td>SATURDAY 9•23</td>
<td>Molly Malone’s, 1270 Main Street, Ramona. 760-789-9305. Friday, 9 p.m. to 1 a.m., JS3 rock covers. Saturday, 9 p.m., Left Hand Tread, rock.</td>
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<tr>
<td>SATURDAY 9•23</td>
<td>Ocean House, 300 Carlsbad Village Drive, Carlsbad. 760-726-4131. Friday and Saturday, live rock/blues. Sunday, salsa. Tuesday, 6 p.m. to 9 p.m., the Credit Union, ping-pong. Wednesday, 7 p.m. to 11 p.m., blues jam.</td>
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<tr>
<td>SATURDAY 9•23</td>
<td>Pala Mesa Resort, 201 Old Highway 395, Fallbrook. 760-726-5891. Thursday and Wednesday, 6 p.m. to 9 p.m., Cowboy Jack, alternative country.</td>
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<td>SATURDAY 9•23</td>
<td>Rancho Bernardo Inn, 17500 Bernardo Drive, Rancho Bernardo. 858-673-6800. El Bizcocho Restaurant: Friday, 9:30 p.m. to 10:30 p.m., and Saturday, 6 p.m. to 11 p.m., Jerry Melnick and Tom Bishop, jazz/va</td>
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<td>SATURDAY 9•23</td>
<td>Squid Joe’s, 380 Tamarack Avenue, Carlsbad. 760-726-4996. Thursday, Friday, and Saturday, and Wednesday, DJ events and live music.</td>
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<td>SATURDAY 9•23</td>
<td>Surf N’ Saddle, 123 West Palm Street (Mission San Luis Rey and Highway 1011, Solana Beach. 658-755-9747. Friday, 6 p.m. to 9 p.m., Stark Lips &amp; Triple Threat, classic rock. Wednesday, open mic.</td>
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<tr>
<td>SATURDAY 9•23</td>
<td>Woody’s Sports Bar, 2329 South Centre City Parkway, Escondido. 760-735-8595. Friday and Saturday, Da Groove, rock.</td>
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The Butcher Shop, 566 Broadway, Chula Vista. 619-420-9440. Thursday, Friday, Saturday, and Wednesday, 8 p.m. Ray Corey, standards/pop/latin.

San Diego Reader
classic jazz. Wednesday, 2 Guys Will Move U. Latin jazz. Friday, 8:30 p.m., Lindgren. Sunday, 7 p.m. to 11 p.m., Canonizado, 3456. Friday, Orange Avenue, Coronado. 619-435-4369. Island Sports and Spirits, Garage, Sunday, 2 p.m. to 6 p.m., Saturday, McP’s Irish Pub and Grill, 10417 North Second Street, El Cajon. 619-440-2676. Friday, 6 p.m. to 11 p.m., The Modern Day Rifles: The Zombie Lounge. Monday and Wednesday, 5000 Willows Road, Viejas Casino, 619-440-5687. Friday, 6 p.m. to 11 p.m., The Jumping Turtle. Friday and Saturday, 13330 Old Highway, Alpine (off Interstate 8). 619-445-2955. Renegade Inn, 14335 Old Highway 80 (half mile east from Lake Jennings turnoff), Flynn Springs. 619-561-80 (half mile east from Lake Jennings turnoff), Flynn Springs. 619-561-80 (half mile east from Lake Jennings turnoff), Flynn Springs. 619-561-80 (half mile east from Lake Jennings turnoff), Flynn Springs. 619-561-80 (half mile east from Lake Jennings turnoff), Flynn Springs. 619-561-80 (half mile east from Lake Jennings turnoff), Flynn Springs. 619-561-80 (half mile east from Lake Jennings turnoff), Flynn Springs. 619-561-80 (half mile east from Lake Jennings turnoff), Flynn Springs.

Hotel del Coronado, 1550 Orange Avenue, Coronado. 619-435-6611. Babcock & Story: Thursday through Saturday, 8 p.m. to 11 p.m., The German-American Societies, 1017 South Missouri Avenue, El Cajon. 619-436-7283. Friday, 7:30 p.m., The Ray Barre 12-Piece Big Band featuring Jo O’Rourke. Hooley’s Irish Pub and Grill, 2955 Jamacha Road, Rancho San Diego. 619-878-7468. Saturday, 9 a.m. to 12 p.m., Sandy Chappel, 3456. Friday, Orange Avenue, Coronado. 619-435-4369. Island Sports and Spirits, Garage, Sunday, 2 p.m. to 6 p.m., Saturday, McP’s Irish Pub and Grill, 10417 North Second Street, El Cajon. 619-440-2676. Friday, 6 p.m. to 11 p.m., The Modern Day Rifles: The Zombie Lounge. Monday and Wednesday, 5000 Willows Road, Viejas Casino, 619-440-5687. Friday, 6 p.m. to 11 p.m., The Jumping Turtle. Friday and Saturday, 13330 Old Highway, Alpine (off Interstate 8). 619-445-2955. Renegade Inn, 14335 Old Highway 80 (half mile east from Lake Jennings turnoff), Flynn Springs. 619-561-80 (half mile east from Lake Jennings turnoff), Flynn Springs. 619-561-80 (half mile east from Lake Jennings turnoff), Flynn Springs. 619-561-80 (half mile east from Lake Jennings turnoff), Flynn Springs. 619-561-80 (half mile east from Lake Jennings turnoff), Flynn Springs.

East County
Borders Books and Music (El Cajon), 139 Parkway Plaza, El Cajon. 619-595-5119. Saturday, 7 p.m., Johnson, Rodney, 6-Move, acoustic trio.


Downtown Cafe, 182 East Main Street, El Cajon. 619-440-5671. Friday, 8 p.m. to 10:30 p.m., Jay & the Stony Dany, classic rock/country rock.

Fannie’s Nightclub, 11151 Campo Road, Spring Valley. 619-498-2204. Friday, Ginger, rock. Saturday, Cripple Amazon, rock.

The German-American Societies, 1017 South Missouri Avenue, El Cajon. 619-436-7283. Friday, 7:30 p.m., The Ray Barre 12-Piece Big Band featuring Jo O’Rourke. Hooley’s Irish Pub and Grill, 2955 Jamacha Road, Rancho San Diego. 619-878-7468. Saturday, 9 a.m. to 12 p.m., Sandy Chappel, 3456. Friday, Orange Avenue, Coronado. 619-435-4369. Island Sports and Spirits, Garage, Sunday, 2 p.m. to 6 p.m., Saturday, McP’s Irish Pub and Grill, 10417 North Second Street, El Cajon. 619-440-2676. Friday, 6 p.m. to 11 p.m., The Modern Day Rifles: The Zombie Lounge. Monday and Wednesday, 5000 Willows Road, Viejas Casino, 619-440-5687. Friday, 6 p.m. to 11 p.m., The Jumping Turtle. Friday and Saturday, 13330 Old Highway, Alpine (off Interstate 8). 619-445-2955. Renegade Inn, 14335 Old Highway 80 (half mile east from Lake Jennings turnoff), Flynn Springs. 619-561-80 (half mile east from Lake Jennings turnoff), Flynn Springs. 619-561-80 (half mile east from Lake Jennings turnoff), Flynn Springs. 619-561-80 (half mile east from Lake Jennings turnoff), Flynn Springs. 619-561-80 (half mile east from Lake Jennings turnoff), Flynn Springs.
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If there’s one thing journalists say when they write about TV on the Radio (and they write about TV on the Radio a lot), it’s that the band sounds like no one else.

I decided to put that to a test. Pandora is a new website that promises an Internet radio station tailored to your tastes. Type in an artist or a song title, and it will play music that resembles your choice. What makes the process different from other services is that Pandora uses something called the Music Genome Project, in which a staff of supposed experts describes music according to general musical terms.

Pandora said “Blood on the Microphone,” a song by Minimal Compact, an Israeli post-punk band from the early ’80s. It had the same kind of intense, claustrophobic feel that TV on the Radio’s music has.

So is TV on the Radio’s sound unique?

I typed in “TV on the Radio,” and Pandora said the band’s sound is typified by “intensive vamping, mixed acoustic and electric instruments, minor and major-key tonality,” and other factors. It then played a TV on the Radio song that met the description. But the next song was an electronic-sounding thing called “Ways and Means” by Snow Patrol. Not a bad song, but, to my ears, not reminiscent of TV on the Radio. But then Pandora came up with a song by Minimal Compact, an Israeli post-punk band from the early ’80s. It had the same kind of intense, claustrophobic feel that TV on the Radio’s music has.

So is TV on the Radio’s sound unique?
**San Diego Reader**

**September 21, 2006**

125

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**SISTER NANCY**

**LADY ANNE**

**SCIENTIST** • **STRANGER**

**SUNDAY, OCTOBER 15**

Johnny Cash Tribute

**COVENANT IMPERATIVE REACTION ROTTERSAND**

**THURSDAY, OCTOBER 19**

**COVENANT IMPERATIVE REACTION ROTTERSAND**

**FRIDAY, OCTOBER 20**

**REBIRTH BRASS BAND**

**AGUA DULCE**

**SPAZMATICS**

**80’s Tribute**

**Dave Matthews Tribute**

---

**10/28**

**SIDNEY KIMMEL CANCER BENEFIT – THE STALKER DAN BAND**

**10/31**

**DEAD MAN’S PARTY** (Oingo Boingo Tribute) • **11/1**

**JAMES HUNTER**

**11/4**

**MEET THE RETARDS PART 2** – Bob Levy, Shuli, Jim Florentine, Snl the Steeplechaser & Yucko the Clown

**11/5**

**REGINA SPEKTOR** • **11/11**

**LUPE FIASCO**

**11/17**

**BEN LEE & ROONEY** • **11/25**

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Near Misses

“I’m the only woman in this business who doesn’t have a past.”

It isn’t fair. Anyone asked to perform as Ella Fitzgerald will trigger comparisons. And no one — not now, not ever — will measure up to “The First Lady of Song.” Ella sang circles around everyone else without, it seemed, even trying. Her voice was the exact opposite of effort. Lighter than air, stiletto-sharp, she exuded ballads and scat-sang buoyant bullets and was always Mozart-clear.

Tina Fabrique performs as Fitzgerald in Ella, a concert-with-words biography of the musical genius. Fabrique is very good (Broadway credits include Bring in Da Noise, Dessa Rose, and Ragtime) and has an excellent rapport with her audience during the two-act show. It’s just that — and it’s probably unfair to say this — she isn’t empyrean.

Ella never sang the blues because, she says, she “lived them” and refused to parade her suffering in public. “I’m the only woman in this business who doesn’t have a past,” Fabrique/Ella tells her audience. It’s July 1966. A concert in Nice will be taped for posterity. Her producer, Norman Granz wants Ella to “patter” about her life between songs. In Jeffrey Hatcher’s script, she speaks of failed marriages, child abuse, and an estranged son (a reunion with whom feels dramatically forced). Some “stars” need their images to “The First Lady of Song.” Ella sang circles around everyone without, it seemed, even trying. Her voice was the exact opposite of effort. Lighter than air, stiletto-sharp, she exuded ballads and scat-sang buoyant bullets and was always Mozart-clear.

But Ella put her pain into the music. She “lived them” and refused to parade her suffering in public. “I’m the only woman in this business who doesn’t have a past,” Fabrique/Ella tells her audience. It’s July 1966. A concert in Nice will be taped for posterity. Her producer, Norman Granz wants Ella to “patter” about her life between songs. In Jeffrey Hatcher’s script, she speaks of failed marriages, child abuse, and an estranged son (a reunion with whom feels dramatically forced). Some “stars” need their images and it’s probably unfair to say this — she isn’t empyrean.

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at North Coast Rep. The play’s about two down-and-out British Shakespearians of questionable acting skill, Leo Clark and Jack Gable (the last names, yeah...yeah...) tour small towns in the U.S. Perched financially on “rock bottom,” they pose as the long-lost nieces of a wealthy dowager to inherit her fortune. They dress as Cleopatra and Titania and invade the York, Pennsylvania, home of young Meg, who adores things thespian. Shenanigans ensue, slowly.

Ludwig has twin Flo Ziegfelds in his book for Crazy for You and twin Otello in Lend Me a Tenor, the 1930s showbiz farce that uses gags from the period. Ladies feel like Tenor plagiarized. Another showbiz farce, it’s set in 1958 and ran-plagiarized. Another showbiz vade the York, Pennsylvania, of a wealthy dowager to inherit financially on “rock bottom,”

Genuinely funny, but they don’t overcome the show, at best, intermittently (though his Maxine gets a mite sparkles as naïve Meg. And Phil Johnson’s a kick as harried Leo (though his Maxine gets a mite shrill). Individual efforts make the show, at best, intermittently funny, but they don’t overcome the skeletal script’s penchant for taking its sweet time to unfold a bit.

Theater Listings

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

Ain’t You Heard? Langston Hughes had no idea that when he began writing sketches about Jesse B. Semple (“just be simple”), for the Chicago Defender in 1943, that he would continue them for decades and that Jesse and his friends would become an essential part of America. For the Ira Aldridge Repertory Players, multi-talented Charmen Jackson wove the early Semple stories into a dramatic narrative. Though married (and spending late nights with Zarin), Jesse’s in love with Miss Joyce. But in order to marry her, he’ll need to swing some finances and do some growing up. The opening-night performance was a bit shaky, at first. Once it settled in, the 13-scene, 90-minute piece was both funny and wise. Whether he’s acting, reciting Hughes’s poetry (“I shpt like a rock, or a man that’s dead!”) or singing “Lament Over Love,” Leonard Pattin’s terrific as Jesse, the outspoken man hailed as the “Black Aristotle.” Hughes didn’t consider Semple an Every- man. “It’s impossible to live in Harlem and not know at least a hundred Simple, fifty Joyce, twenty-five Zarin, or reasonable facsimiles thereof.” Andrea Purnell (Joyce), Ida Rhom (Zarin), Lawrence Brown (Sonny), and Patrick Kelly (Dorby) bring these immensely popular figures to life.

Worth a try.

As if sprung from a chipper Twelfth Night, Some Like It Hot, it’s set in 1958 and ran-plagiarized. Another showbiz farce, it’s set in 1958 and ran-plagiarized. Another showbiz vade the York, Pennsylvania, of a wealthy dowager to inherit financially on “rock bottom,”

Andrea Purnell (Joyce), Ida Rhom (Zarin), Lawrence Brown (Sonny), and Patrick Kelly (Dorby) bring these immensely popular figures to life.

Worth a try.

Directed by Darko Tresnjak

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2006 SHAKE...
to see both at the same time). Rosina Reynolds gives her pressure-cooker intensity. She’s seconds from going atomic. Copenhagen is deep, and deeply cerebral drama. Yet it doesn’t feel “thinky.” We get the equivalent of lectures on physics. But the mystery is always more important than the truth, and most crucial of all, the answer means so much to these three people. They really need to know.

Critic’s pick. Cygnet Theatre, 4003 32nd St., Hillcrest, 7:30 p.m. Thursday through Saturday at 8:30 p.m.; Sunday at 7 p.m. 619-297-2777.

The Green Valley Gusher

As part of PowPac Days, PowPac Theatre stages the melodrama about an oil well that runs dry and poor Sweet Fidelity. Will she walk, William, save the day? PowPac Theatre, 13225 Poway Road (upstairs at the lively Poway farmers market), Poway, Friday, September 22, through Sunday, September 24, at 7 p.m. 619-678-0880.

Leading Ladies

The Collective presents Christopher Marlowe’s drama about England’s King and his love for Catal- bion, a commoner. Petri Citron directed. New World Stage, 1317 9th Avenue, downtown, through September 29, Friday and Saturday at 8 p.m. Sunday at 7 p.m. 619-535-0881.

A Midsummer Night’s Dream

You could call this Dark Tren- jak’s staging of Shakespeare’s comedy, “Dude, you would not believe how I spent my summer vacation!” Four tourists graduate from an academic (late 19th/early 20th Cen- tury). To escape oppressive Athens they head to the woods, with suitcases, tennis rackets, and a tody bear, and things fall apart. The production has Trenjak’s hallucinatory reverence for the text and irreverence for individual moments (there’s an infectious sense of play here; the cast’s obviously encouraged to invent freely). Imbued with rah-rah idealism, at first, and later with teenage angst, the lovers — Eve Dzienak, David Vikalunas, Ouios Ofelia, and Julie Leuen — are both distinct individuals and a sharp ensemble. The mechanics, however, aren’t “rude” enough (especially Jonathan Peck’s stylish, studied Bottom the Weaver), and young Michael Drummond lacks fire, the innocence, for Puck. York Kennedy’s holiday-day/mystical-night lighting, Christopher R. Walker’s music, and especially Michael Uri’s dual roles as Francis Poole and Thibode are big plusses. In a play full of Ovidian metamorphoses, Uri does one of those — as Flute — and, by playing the suffering Thibode, something touches him, and the character takes over so completely you won- der if he was more real, or which role that transformed him. Which is “rue anything,” and which “something of great constancy?”

Four conversations in the 20th Cen- tury have been subject to more spec- ulation and scrutiny than the one between Heisenberg and Niels Bohr in September 1941. Did the famed physicists — Heisenberg working for the Third Reich; Bohr, a Jew, in German-occupied Denmark — talk about the morality of atomic war- fare, or about building the bomb? Michael Frayn’s play recreates the meeting, again and again, and uses their theories (“The Uncertainty Principle” and “Complementarity”) as part of his dramatic structure: as we learn about the event, and we learn a lot, we feel closer to and fa- ther from what actually happened. I don’t know how he does it, but for sure his theatre’s production, Joshua Everett Johnson turns Heisenberg into a maze of flickering possibili- ties. No, it’s not lyin’! So it’s sly and manipulative. Tim Chiovie’s kindly, cruxy Bohr does similar flips (he’s as fatherly as Jim Chovick’s kindly, crusty Bohr into a maze of flickering possibili- ties. Few conversations in the 20th Cen- tury have been subject to more spec- ulation and scrutiny than the one between Heisenberg and Niels Bohr in September 1941. Did the famed physicists — Heisenberg working for the Third Reich; Bohr, a Jew, in German-occupied Denmark — talk about the morality of atomic war- fare, or about building the bomb? Michael Frayn’s play recreates the meeting, again and again, and uses their theories (“The Uncertainty Principle” and “Complementarity”) as part of his dramatic structure: as we learn about the event, and we learn a lot, we feel closer to and fa- ther from what actually happened. I don’t know how he does it, but for sure his theatre’s production, Joshua Everett Johnson turns Heisenberg into a maze of flickering possibili- ties. No, it’s not lyin’! So it’s sly and manipulative. Tim Chiovie’s kindly, cruxy Bohr does similar flips (he’s as fatherly as Jim Chovick’s kindly, crusty Bohr into a maze of flickering possibili- ties. Few conversations in the 20th Cen- tury have been subject to more spec- ulation and scrutiny than the one between Heisenberg and Niels Bohr in September 1941. Did the famed physicists — Heisenberg working for the Third Reich; Bohr, a Jew, in German-occupied Denmark — talk about the morality of atomic war- fare, or about building the bomb? Michael Frayn’s play recreates the meeting, again and again, and uses their theories (“The Uncertainty Principle” and “Complementarity”) as part of his dramatic structure: as we learn about the event, and we learn a lot, we feel closer to and fa- ther from what actually happened. I don’t know how he does it, but for sure his theatre’s production, Joshua Everett Johnson turns Heisenberg into a maze of flickering possibili- ties. No, it’s not lyin’! So it’s sly and manipulative. Tim Chiovie’s kindly, cruxy Bohr does similar flips (he’s as fatherly as Jim Chovick’s kindly, crusty Bohr into a maze of flickering possibili- ties. Few conversations in the 20th Cen- tury have been subject to more spec- ulation and scrutiny than the one between Heisenberg and Niels Bohr in September 1941. Did the famed physicists — Heisenberg working for the Third Reich; Bohr, a Jew, in German-occupied Denmark — talk about the morality of atomic war- fare, or about building the bomb? Michael Frayn’s play recreates the meeting, again and again, and uses their theories (“The Uncertainty Principle” and “Complementarity”) as part of his dramatic structure: as we learn about the event, and we learn a lot, we feel closer to and fa- ther from what actually happened. I don’t know how he does it, but for sure his theatre’s production, Joshua Everett Johnson turns Heisenberg into a maze of flickering possibili- ties. No, it’s not lyin’! So it’s sly and manipulative. Tim Chiovie’s kindly, cruxy Bohr does similar flips (he’s as fatherly as Jim Chovick’s kindly, crusty Bohr into a maze of flickering possibili- ties. Few conversations in the 20th Cen- tury have been subject to more spec- ulation and scrutiny than the one between Heisenberg and Niels Bohr in September 1941. Did the famed physicists — Heisenberg working for the Third Reich; Bohr, a Jew, in German-occupied Denmark — talk about the morality of atomic war- fare, or about building the bomb? Michael Frayn’s play recreates the meeting, again and again, and uses their theories (“The Uncertainty Principle” and “Complementarity”) as part of his dramatic structure: as we learn about the event, and we learn a lot, we feel closer to and fa- ther from what actually happened. I don’t know how he does it, but for sure his theatre’s production, Joshua Everett Johnson turns Heisenberg into a maze of flickering possibili- ties. No, it’s not lyin’! So it’s sly and manipulative. Tim Chiovie’s kindly, cruxy Bohr does similar flips (he’s as fatherly as Jim Chovick’s kindly, crusty Bohr into a maze of flickering possibili-
San Diego Theatresports: The FunHouse
A cross between improvisational comedy and Family Feud, improvising, making up a funny scene as you go along, is tough enough. Add competitive scene making, with the audience auditioning points to the winning team. Partners might balk at the ridiculousness of comparisons used in this format, but the “game show” on Fridays — is a hit. The 90-minute offering offers different bits. The show I caught had “Team Sports” — two pairs of players competed, taking suggestions from the audience; and “Goorilla Theatre” — five directors ventured scenes, using the other four as actors. The winner got a banana, the loser a “forfeit” (other formats include “Microto” and “Improv Survivors”). Some attempts went nowhere (I repeat: improv is tough; I did it in my, as hindsight reveals, callow youth). Others amazed twist and turns. The group makes the hits much more frequent than the misses. Their guru, Keith Johnstone, wrote one of the very best books I’ve ever read about making theatre. And they put his pearls to good use. Their motto: “Remember, when it’s not funny, it’s art.”

Worth a try.

The Smell of the Kill, 3812 61st Ave., University Heights, (619) 588-0206.

A cross between improvisational San Diego Theatresports: FunHouse put his pearls to good use. Their guru, Stephen A. Harris-Smith, direction, makes the hits much more frequent than the misses. Their guru, Keith Johnstone, wrote one of the very best books I’ve ever read about making theatre. And they put his pearls to good use. Their motto: “Remember, when it’s not funny, it’s art.”

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Worth a try.

The Smell of the Kill, 3812 61st Ave., University Heights, (619) 588-0206.
Viva Vivace!

When a respected, deluxe Italian kitchen that’s previously featured only chefs POB from Italy hires a Montana-born, Manhattan-seasoned top toque, it’s time to taste again. Vivace’s new chef, Bruce Logan, is a protégé of New York superstar chef Mario (Babbo) Battali. Battali is known for his authentic rustic Italian cooking — using every part of any animal that comes into his kitchen (including amateur apprentice chefs, if Bill Buford’s best seller Heat is to be believed) — and his subtle innovations to the traditions.

Our friends Tom and Alma, themselves Italian-Americans, live near the restaurant, which is in the hotel at Carlsbad’s Four Seasons’ Aviara Resort, and we asked them to join us. Their son Rob and daughter-in-law Jennifer had just returned from a long stint in Italy — teaching, wandering, and enjoying zesty food wherever they roamed. They were mainly in Genoa, where even a workman’s lunch is a feast. (Basil! Garlic! Fresh-catch seafood! Carrots two feet long, as sweet as candy!) We invited them, too, hoping to probe their experiences in current Italian cuisine.

You reach Vivace by a short walk through the hotel’s first floor. The dining room is fancy but intimate; one area has a fireplace, although, this being a high summer, that hardly registered. Outside a quiet alternative for dining in good weather.

While eating at Vivace several years ago, I enjoyed my first memorable taste of burrata (“butter”), a special mozzarella with a seductively creamy center. At that meal, it was served at room temperature. This time, we apparently ordered it at a moment of experimentation, between the previous week’s heated version, in a warm tomato broth, and the next week’s room-temperature rendition, served as a Caprese with local heirloom tomatoes. Our cheese arrived slightly warmed in a small white bowl, instead of sharing it around, I guess I should have put it on the table. Dining room may be noisy. About a half-dozen vegan starters and pastas.

Ratings reflect the reviewer’s reaction to food, ambience, and service, with price taken into consideration. Menu listings and prices are subject to change.

Go to SanDiegoReader.com to find hundreds of past reviews.

 dough is laboriously mixed and rolled by hand, not by an industrial machine. Our spectacular agnolotti, with skins as thin as tissue paper, were plumped with fluffy sheep’s milk ricotta. They were garnished with young fava beans, shreds of prosciutto, and a “sauce” of melted imported butter thinned with light cream. Equally triumphant was a risotto made from Carnaroli rice (the ultimate risotto rice) cooked in lobster stock, with a firm-creamy texture. The dish included perfectly cooked Maine lobster tail and leaves of Thai basil, sharper and cleaner than the European basils. “Black spaghetti” (colored with squid ink) with rock shrimp and Calabrese sausage is a close ap-

REVIEW
NAOMI WISE

Vivace

★ ★ ★ ★ (Very Good to Excellent)

Four Seasons Aviares Resort, Aviares Parkway and Four Seasons Point, Carlsbad, 760-603-3773.

HOURS: 6:00 p.m.—9:30 p.m. weekdays, until 10:00 Friday—Saturday.

PRICES: Appetizers, pastas, and risotti, $15—$29; entrées, $29—$38; desserts, $5—$10. Four-course chef tasting menu, $62, or $87 with paired wines.

CUISINE AND BEVERAGES: Contemporary, seasonal Northern Italian haute cuisine made with first-rate ingredients, including local organic produce. Superb but pricey international wine list featuring Italy; plenty by the glass at high markups.

PICK HITS: Tuna “crudo”; sheep’s milk cheese agnolotti; risotto, veal tenderloin “al tartufo”; desserts, especially house-made gelato and sorbets.

NEED TO KNOW: Reservations required, secured by credit card number, may be charged for no-shows. Validated valet parking. Heated balcony patio. “Casual-casual” to dress at tire. Dining room may be noisy. About a half-dozen vegan starters and pastas.

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Extra $7.29 over 2 Years Old FREE

SEAFOOD HOT POTS* every Monday-Thursday, 3-10 pm
Includes buffet

Come In Today, Limit one coupon per person

Limit one coupon per person.
Dante, as in with oil were closer to “al me, the black strands gleaming she admitted (or jested, I wasn’t sure which). For my partner me, the black strands gleaming with oil were closer to “al me, the black strands gleaming she admitted (or jested, I wasn’t sure which).

“They made it just right for table, since the hearty noodles It proved controversial at our proximation of a dish at Babbo. Of braised small, tender calamari rings and rants, along with broccolini and smoked and sweetened eggplant and chocolates.

If you’re going to the restaurant tomorrow, you’ll probably find changes to every restaurant. Here, gar- floured fried sweetbread was also off-menu items that the dish washer, prep cook, things like that. The first person I worked with was from Staten Island, New York. His name was Steve Petalino and he was obviously Italian and he just made cook- ing seem really cool. He lived in a pretty cool lifestyle, and he got a lot of respect because he was good at what he did.

“We worked in restaurants and guest ranches from age 14 to 18, and when I got out of high school, I went to culinary school in Vermont, the New England Culinary Academy. After that, I started working — I worked in a kitchen in New York at Snake River Grill, I worked in Boston for a few years, I got my B.A. in food and buffet management along the way, worked in At- lanta, and spent a summer traveling in Europe. Since then, I go back to Italy every chance I get, to eat and study.

“I worked just over two years at Babbo in New York at Babbo, as sous-chef under Mario Batali. He had tons of influence over my cooking. That’s when I turned the corner and decided I really just wanted to do Italian food, learn about Italian food and language and culture. Up until then I learned more to- ward French and New American. But when I worked with Mario, I discovered that the way I thought about food was Italian… He’s very big on handmade pasta and salami. He’s not just traditional, he has a kind of twang to everything he does. He likes things a little lighter — lighter, cleaner sauces. He’s very into meats that are usually waste — cuts, feet, the extremities. He gets a whole pig and uses the entire animal, even rendering down the fat… He covers every regional food in Italy and his different restaurants — he’s the full-on expression of Italy to New Yorkers, who are pretty savvy about eating.

“I feel like in that some of the things I do are more French, or I should say classical — for instance, we cook some things in not vino. Our antipasti are a little cleaner and more elaborate than his — and we serve them on decent china. And we have a wood-burning oven, which is not something you can find in any of his restaurants. That, to me, is the essence of this restaurant — the wood-fired grill and oven. It makes such heart and soul into the food, and you cannot repli- cate those flavors without an open fire.”

Why did we leave Babbo? I really didn’t like New York. I wanted to get back out west. The guy who was taking over the property here, the regional manager for the Four Seasons chain, was very into food. He’d worked with Mario 20 years ago in Santa Barbara, and they remained friends. So when he was looking for a chef, he called Mario, and the timing was right for me. They always had Italian chefs here and at all the Four Seasons Hotels restaurants, but they were looking for something fresh, less like ‘hotel food.’ As a company-wide de- cision, they decided to be more like freestanding restaurants, so they hired a guy from one.

“Working at a hotel, now and then I have to fight to keep something on the menu that I know isn’t gonna sell. We have to include so many things that are right up the middle — a salad, a pasta — in the menu — and sometimes we have 50 percent of our cus- tomers order the ‘right up the middle’ things. Other nights we’ll have some pretty inter- esting people eating here. In San Diego…you gotta come into the game knowing that you’re going to be educating people as much as you are showing them cool food. You’re bringing them along. Whereas in New York, they’re real- ready there — ‘What else ya got?’ The biggest problem I have here is the people that must have things that aren’t on the menu, like a Caesar salad, or they order a dish we make but want to alter or add to take something away from the way we prepare it. They’re usually here in summer, typically a six-top with three plates. It’s very difficult for us in the kitchen. Whereas in New York, people that have waited months to come in, they’ve got to try something new and be accommodating.

“But one thing that’s really cool about San Diego — every month there’s something new to make you smile as far as food is concerned. With the Four Seasons coming here, new products are showing up, you start to see new things on menu. It’s a re- ally an emerging food scene, and that’s exciting.”

GOOD FOOD, GOOD CAUSE, GREAT PRICE

Dine out at some of our best lo- cal restaurants the weeks of September 18–22 and September 25–29 to benefit Share Our Strengt, a nonprofit organiza- tion dedicated to ending childhood hunger. You’ll get a three-course prix fixe meal (in- cluding complimentary Italian bottled water) for $20 for lunch, $35 for dinner (plus beverages, tax, and tip). For a list of restau- rants and reservations online, go to www.usafood.com.
Bagels for Bikers

“I’m the only person who serves you during your every single entire visit ever.”

D ateline: Somewhere on Highway 101. Okay, it’s Oceanside. Okay, I am fresh off the Coaster and onboard the 318 bus. Starving. I mention food to Miguel, the driver. “Well, there’s Angelo’s a couple more blocks down here,” he says. “The plates they give you are loaded.” I’m supposed to be looking for a recording studio. Hank’n me’re gonna record a song for his great aunt’s 100th birthday. Yeah.

But food first. Miguel drops me off at West Street. I see where he’s talking about. Square, red-and-white burger-looking place. Trouble is, just before I got off, I noticed this, like, terra cotta house with a balcony and folks sitting out slapping their toes and clacking away at their laptop keyboards. The sign said, “Motorcycle Cafe.”

This I gotta see. Hmm. There’s something about a $3.00 breakfast of toast bagel with cream cheese and 20-oz. coffee. Bit lite for my requirements. Still, I check out the big wooden deck, square, red-kitchenette area with lots of Harley-Davidson trading cards. Behind the counter stands this willowy, beautiful, hundreds of Harley-Davidson trading cards. Bikes on display, an upright piano, and under glass tabletops set on tires, one of those mini-moos. Whoa, pictures of bikes everywhere. They’ve got then enter a room with a yellow counter and, keyboards. The sign said, “Motorcycle Cafe.”

I ask how she came to set this place up. “I was always interested in bikes, and riding,” she says. “But the only places we could go were alcohol places, and I don’t drink. So I decided to start this, where you can come and have any kind of food. Not enough for this big boy, any-...
A Tour of Baja Vines

“Meet me at Mustafa’s. I’ll jump in your car and show you the valley.”

In an odd little way — a way not intended to inflate significances and circumstances beyond their proper size — it’s as if Steve Dryden’s whole life has been leading up to where he is now: living in Baja wine country, writing about wine, and leading tours.

Starting with the tours. “In the mid-’80s, I worked at Deer Park Winery in Escondido. I was really good friends with the owner, Bob Knapp — a man who also happened to own the world’s most complete collection of post-1946 American convertibles, housed in a museum on the winery grounds. Knapp also owned “about five vintage Cadillac limos, including a 1960 that used to belong to the President of Mexico. I said, ‘Why don’t we do a wine tour?’ We had a gourmet deli at the winery. We would do a picnic lunch for five to ten people, grab some of our great wine, and show you the valley.”

That suited Dryden fine; old cars were old friends. “My dad had a barber shop in Mission Beach. Right next to it was this guy, Al King, a former Indianapolis race car mechanic who had a garage. They became friends, and they started building cars together.” Young Dryden got in on the action. “I used to restore old cars. Al King would give them to us — some old lady had a ’53 Chevy with a burnt valve, and we’d fix it.”

Dad’s tinkering tied in with Baja. “There was a Gordon Smith surfboard shop in Pacific Beach; they had a 1932 Ford panel truck they hauled surfboards around in. Candy-apple red, with a 300-horsepower Corvette engine in it. It got re-rearended on Mission Boulevard, pretty well totaled. My dad bought it, cut the back off all the way up the windshield, built a little frame with a roll bar, and all of a sudden we had a high-performance off-road vehicle.” Perfect for ‘screwing down the beach. “It was insane.” Another time, “They took an old 1948 Pontiac, stripped the body off, triple-shocked it, and drove all the way from San Diego to La Paz.”

By 1986, Dad was taking his two boys over the border. “We had a little cabana down where Baja Mar is now, in a place called Castor’s Camp. We’d go almost every weekend. My dad was a really cool guy, a nonconformist, an adventurer. He had this ’31 International flatbed truck that could pull these dune buggies behind. Dad would load up the flatbed with clothing and canned goods and stuff and drive to an orphanage in Tijuana to drop them off. Then he would hit the bakery and the liquor store, get a gallon jug of wine, a six-pack of Carta Blanca; go down to the Caliente racetrack; and place his bet for the weekend. That was all part of the routine.” So was the wine. “I grew up with it. I remember those jug wines distinctly. I think we bought them from a Russian guy who was getting bulk wine from Cetto.”

Knapp was delighted to find Dryden: who better to work at a winery/car museum than a naturalist/mechanic? “I worked at the museum, managed the tasting room, served as chauffeur for his vintage rental-car business. We did the Padres every day and show the valley.”

The wine gig was part-time, however; Dryden was still spending half the year with the National Parks Service. Eventually, he went full-time and headed back to Hawaii. “But my big idea was always to retire at 50, which is what I did, and continue on with something close to what I loved doing: wine, touring, and education. I took some classes at the University of Idaho in professional tour management and took some extension classes in travel writing at USD. I moved down to Baja and bought a little piece of property in wine country, right there in the heart of the action.”

Dryden found his first tour clients through a friend with a travel business. “She had clients on Carnival Cruises. I’d rent a van, call it Baja Tours, Crush MATTHEW LICKONA

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Fri. 5:30-10 pm
Sat. 5:30 pm- Sun. 5:30-9 pm

www.todaisandiego.com
and pick people up off the boat." Carnaval didn't care for the competition; they ran tours of their own. So Dryden found work with Daytripper, then a few other outfits. “I was also a cab driver. I know all the streets of L.A. Cetto, went to Mogor Badan, which is a wine cellar. Then to Mustafa’s for dinner. It was a birthday. They lived by the husband’s and her mother’s ages. “People call me: ‘How much do you charge per hour?’” They pay me $50, $60 for a couple of hours. “People call me: ‘How much do you charge per hour?’” They pay me $50, $60 for a couple of hours.

BRAZILIAN STEAKHOUSE BUFFET

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The Valley to L.A. Cetto, went to Mogor Badan, which is a wine cellar. Then to Mustafa’s for dinner. It was a birthday. They lived by the husband’s and her mother’s ages. “People call me: ‘How much do you charge per hour?’” They pay me $50, $60 for a couple of hours. “People call me: ‘How much do you charge per hour?’” They pay me $50, $60 for a couple of hours.
If you’re into salads and ham, try the foot-long, free peanuts while you wait. Inexpensive. Other locations: 427 Fourth Ave., Carlsbad; 411-232-280; open daily breakfast to late lunch, with delivery to downtown addresses. — E.B. (1991)

French Pastry Shop 565 La Jolla Boulevard (at Westward Street), La Jolla, 858-454-4068. A long-standing fixture of the Bird Rock area, this bakery/restaurant includes both a simple, spacious dining room and a shaded patio (reputedly San Diego’s first dining patio). Breakfast — a highlight of the menu — is served until closing time. The win-ner-takes-all competitions with lucanee stuffings speak in a Gallic accent. Other possibilities include omelets, caviar Benedict, and fine-quality brioches and croissants. Patrons are most, fairly light, and very sweet. Open daily, 8 a.m. to 3 p.m. — N.W. (5/02)

Harry’s Coffee Shop 7455 Girard Avenue (at Pearl), La Jolla, 858-454-7381. When Harry Rudolph II opened Harry’s in 1960, his idea was simple: to create a down-home eatery and soda fountain where all La Jolla — rich, poor, Brahminical, and garden- dens — could mix and meet with plenty of good eatin’. Everyone from San Diego Mayor Tom Daly to Bruce Shields has been spotted here, along with regu-lars who’ve been coming for it in these decades. Now Harry III runs a wildly popular place down where birds perched wait-and-see at lunch, while his dad still works the breakfast shift. This big ham steak and eggs is a favorite breakfast, as is the simple, rich “Hot Creamy Oatmeal” with strawberries. Pecan pancakes and thin, crispy wafer rings true to many Eastern-ers (though Harry offers thick Belgian-style waffles, too), and for lunch, turkey burgers and the bacon-laced Ledbetter Burger are popular. At the counter, the banter between here-been-fore waiters and customers sounds like family life. Nice sidewalk patio, too. Breakfast and lunch daily. Long lines on weekends. — Inexpensive. — E.B. (2003)

Marrakesh 634 Pearl Street (at Draper), La Jolla, 858-454-7380. The North African fare of Morocco is like no other in the world — influenced by Arab, Berber, and Moorish cultures, but more intense and shrewdly holistic. At our sole Moroccan restaur-ant, the fare is arranged into a nightly five-course prix fixe feast, with superlative knob (lamb), a salted plate, a chicken (an impressive piece of tenderness), and finally mint tea poured from on high to accompany almost barbacoas perfumed with orange-flower water. The setting and service are divine —species liv-ings, low banquettes facing carved round tables, belly-dancing interludes, servers in fezzes. (You’re the Sheikh of Araby.) A short list of entries (a maxi-mum of two of each table, to be shared) features five chicken (or lamb) dishes with and without pomegranate; Sorra, salted, and feta cheese; three duck; chicken and couscous, and rather dry fish. You can request the dreamy lamb with honey, an extrava-ganza that includes fruits, almonds, sesame, and cinnamon. Lunch and diner-dinner daily; reserve for weekends. — Moderate. — N.W. (4/03)

Trattoria Acqua 1298 Prospect Street, La Jolla, 858-454-0790. This popular restaurant has chefs/owners, with their archetypical dressings divorcing a waver of white paint, high ceilings and rooms, and terraces arranged around a tiled, heated courtyard. The seasonally changing menus could be called “event-garde Italian,” a style that more than pushes the Italian envelope with asserted inter-national influences. The food can be de-vine — or disappointing. Given Acqua’s “destination restaurant” status, there’s a surprising array of bean-counting that manifests itself in oddly lightweight sauce, servers un-alarmed about proper wine service, and, at times, tired veggies. Desserts, though, are superb. Full bar with extensive, wide-ranging wine list that includes half bottles as well as choices by the glass. With a kids’ menu but weekend reservations advised. Restaurant is two floors down from Prospect, with validated parking in un-dergound garage on Coast Boulevard. Elevator access from both directions (Ac-qua’s step is the first floor). Lunch or dinner daily. Long lines on weekends. — Moderate. (pastas) to very expensive. — N.W. (11/04)

MISSION VALLEY & THE MESAS

Adam’s Steak N’ Eggs 120 Hotel Circle South, Mission Valley, 619-291-1103. Mornin’ munchers take heart! Adam’s has served nothing but breakfast since 1966. The menu runs from hearty — hot oatmeal with raisins, dates, sunflower seeds, almonds, pine-nut, and coconut — to come home to Morris. Southern branches of spicy sausage patties, biscuits, gravy, grits, and eggs, to sped-sac apple cups with whipped cream and pecans. For the signature dish is steak and eggs. The steak’s a high-walled chunk of meat almost as thick as it is in round. Comes with two eggs, potatoes, grits, and toast or tortillas. You won’t need lunch. This brickly, darkly, clubby, business-convention-tourist kind of place has very faithful cus-tomers. But if you want to walk there, be ready for lack of sidewalk, one-way bus access, and wild morning traffic. Open for breakfast daily. Inexpensive. — E.B. (5/02)

Aladin’s Café 5420 Clairemont Mesa Boulevard, Clairemont, 858-573-0000. Uptown Shopping Cen-ter, 1220 Cleveland Avenue, Hillcrest, 619-374-1111. These cafés offer a bright, clean, fresh atmosphere for a cheap and decent, if rather generic, Middle Eastern favorites (lamb, shaw-arma, etc.), plus-imaginative Levantine-flavored pastas and salads. There are am-ple choices for vegetarians. The Hillcrest location offers beer and wine. Hillcrest’s new owners also offer a more Lebanese cuisine. Inexpensive to moderate. — N.W. (11/04)


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Lightnin' Jacks BBQ
A fried catfish plate makes a flavorful al-tomatoey sauce is pleasant but ordinary. Meat choices are less successful. The and beef brisket carries enough smoke and some seating on barstools with metal-and-white Western pictures on the walls. Town Square, 4705-H Clairemont Drive.

Sunrise Buffet
860 Comoy #211, Kearny Mesa, 883-716-1608. “Outsiders are here.” It’s what everyone here waits for. Apart from the usual array of meats, fish, shellfish, and novelties like stuffed mushrooms, stuffed clams, dragon rolls (cucumber, avocado, asparagus), and meats (sushi non rice), these plates of sea oyster in their big shells are one of the big draws. This buffet restaurant is smaller than many, but it still looks like a large McDonald’s eating bar inside, except for a sky-blue-lit ceiling reces. “Like McDonald’s, it attracts lots of families, maybe because it’s not all-you-can-eat, but all-you-can-drink, too — included in the price. Lunch and dinner daily. Inexpensive. — E.B. (1/04)

Faireau Cafe and Gallery
3169 Midway Drive, Loma Portal, 619-226-0248. Seek out this family owned-and-operated restaurant for wonderful Lebanese and Greek food. The owner, a noted artist, displays his paintings on the dining room walls. The extensive menu offers excellent lamb, stuffed grape leaves, and a wide selection of exotic vegetarian meals. Cyprius all-you-can-eat buffet available at lunch or dinner in addition to the regular menu. Given 24-hours, this cafe will prepare an astonishing Lebanese feast at low cost. Open daily, lunch and dinner. Moderate. — E.B. (9/03)

Great Moon Buffet
1840 Garnet Avenue (Pacifica Plaza 2 shopping center), Pacific Beach, 883-273-6606. This is one of the classier Chinese all-you-can-eat buffets in town. They boast a glittering chandelier hanging in the octagonal entrance, plus “over 150 items daily.” Certainly they have great surf-n-turf, like prime rib andumbo shrimp or mononaise muscle. Or Japanese charcoal-grilled with sauce in matsu-ta-ta (so- aji-no). It tastes salty yet caramelo- too. Eel-sixteen. Or Chinese baked crab meat on scallop shells with sauce balls and yummy cream cheese won-ton. Add crab legs, and maybe some roast duck. Cramming! Feast today, fast tomorrow. Dessert fruits include loquats, pineapple, peach, longan. Open daily, lunch and dinner. Inexpensive. — E.B. (4/05)

Karinya Thai & Vegetarian Cuisine
4753 Mission Boulevard (South of Central Square), Pacific Beach, 883-270-5000. Think of the movie The Beach, with a bunch of Leo DiCaprio look-alikes get-ting off on the coconut curry like gang pa, panang, and kang kari. Or noodle dishes like the famous pad thai. But they’re in the right place. Karinya re-mains true to its Thai origins. The tom yum (hot and sour shrimp soup) is a meal in itself. Steaming away with its fierce little charcoal fire at your table, the hot pot holds plenty of shrimp, and you can taste the essential mushrooms, lemon grass, ginger, lime juice, chilis, and of course nam pla. That fish sauce. A nice counterpart to the hot soup are the Fresh Spring Rolls, filled with tofu and vegetables and mint. An-other sizzler: Pad tai, a san-ti pan full of mussel, shrimp, squid, and other seafood in a great spicy sauce. The recipe’s from Kob Samed, an island like the one featured in The Beach. Inexpensive to moderate. — E.B. (4/05)

Snow City Cafe
3350 Garnet Boulevard, Ocean Beach, 883-226-7619. Also at 8930 30th Street (at University Avenue), North Park, 883-374-1248. At both locations of this delightful muni-chain you’ll find healthy, creative Mexican and vegetarian cuisine in cheerful, tropical-style settings beguiling with plant life and craft objects. A big plus: zero attitude. You don’t have to be reg- virtuous to enjoy full-flavored combi-nations that are as creative as they are wholesome. Try anything with lobster or calamari steak — in fact, all the seafood here is prime. Try, even an ar- tof-dish with beef — it’s served, not ground. And samples something with the house-made mole sauce of a zillion in- gredients. Actually, try — anything. (Will, the chicken breast is as dry here as everywhere else. Try anything else.) Open daily breakfast through dinner. No reservations, but call ahead for large par-ties. Inexpensive. — N.W. (6/01)

Rum Jungle Smoothies and Deli
4130 Mission Boulevard #131, Promenade Mall, Pacific Beach, 883-273-2227. Why do Brazilians have more fun? Açai (ah-saa-ee). Why do Brazilians stil in Fiji? Maybe it’s because Rum Jungle Smoothies serves up the flesh of a Brazilian palm nut, for breakfast. The dark purple mush comes from the açaí palms that grow around the Amazon River delta. Rum Jungle adds granola, banana, strawberries, blueberries, mango pieces, and honey to make a surprisingly filling breakfast. Of course this bright lit-tle place has lots of other smoothies, too, along with sandwiches. But the açaí power fruit bowl is what keeps them coming back. Open until 7 p.m. week-days, until 8 p.m. weekends. Inexpensive. — E.B. (6/04)

Sportsmen’s Seafoods
4147 Quivira Road, Mission Beach, 619-234-3551. Fifty years ago this restaur-ant-fish market was a tuna cannery, part of San Diego’s late-lamented fishing in-dustry. The same Sicilian family still owns it, and still knows everything about...
San Diego Reader

Calendar

RESTAURANTS

San Diego Reader: Fish and how to cook it: The menu is devoted to the "fruits of the sea" and includes a wonderful seafood platter (shrimp, squid, clams, fish, fried, and salad). And, of course, a crispy-crunchy fish-and-chips platter. Eat outside on deck, contemplating the small ships on the bay. They buy seasonal catch from local fishermen and also uses dishes for vegetarian, Masa, and Korean customers. Saturday and Sunday lunch and dinners, closed Tuesday. — E.R. (5/06)

Huffman’s Bar and Que 5019 Imperial Avenue (at Euclid), Chollas View, 866-242-3165. This cafe has a huge menu of sandwiches and a large variety of other delicious dishes. Open for breakfast, lunch, and dinner. — J.E. (10/01)

CENTRAL SAN DIEGO

Elaine’s Coffee Shoppe 1212 South 3rd Street, Southeast, 619-825-8635. When Su Yang Chang took over Elaine’s a quarter century ago, this was one tough part of town. Now, with Southeast looking up, she is famous for her fun and her food.

Most customers are regulars — judges, ministers, teachers among them — and they order a couple of items. Elaine’s menu is a bright, bold version of 1970s-style breakfast—all-day coffee shop breakfast—try the ham, bacon, mushroom “Hunters’ omelet.” Lunch: the pork chop is a little great twice. Su Yang Chang also cooks dishes for vegetarian, Masa, and Korean customers. Saturday and Sunday lunch and dinners, closed Tuesday. — E.R. (5/06)

Joyo-Bihanga 3315 Adams Avenue, Kensington, 858-464-1008. In July 2003 he moved his kitchen from the traditional manner to an overflow-ing square wooden cup. Open daily, lunch and dinner, 11 a.m. to 1 p.m. weekdays, 11 a.m. Friday and Saturday. Inexpensive. — E.B. (1/05)

Kensington Grill 4050 Adams Avenue, Kensington, 858-281-4014. This spot is one of the special places to visit in San Diego, serving different California Mediterranean cuisine. At dinner, appetizers are generally very fun and the entrees, even consistent. Weekend brunch dishes are terrific. The prime emphasis is on desserts, of course: Byrd’s pastries are of the American mad men style — very little, a touch more sophisticated than Mom’s apple pie. The pastry cases are fabulous. You can always find a restaurant for sweets—to go. A little hard to find but the big plus, try the ham, sausage, bacon, egg, very consistent. Weekday brunch dishes are terrific. — J.E. (5/05)

Korean Queen 3835 Girard Avenue, La Jolla, 858-454-7381. This is a kind of Mexican patio restaurant where the Last Taste is as Good as the First! Lunch 11:30-2 Tuesday-Sunday: Gumbo $5, Po’ Boys $7-9, Jambalaya $6, Seafood Baskets, or Seafood Platter $9-$10. Tuesday & Wednesday: Supper Club $5 off. Please call for reservations. Order and dine in and receive $10 off the second dinner. One coupon per person, maximum three coupons per party. Strictly not for sharing. Not valid on any other offer or on holidays. Expires 10-5-06. Call 858-454-7381 for reservations.

Moroccan Cuisine Marrakesh La Jolla 634 Pearl Street 858-454-2500 Costa Mesa 949-645-8894 Studio City 818-768-6354 Please call for reservations. Order and dine in and receive $10 off the second dinner. One coupon per person, maximum three coupons per party. Strictly not for sharing. Not valid on any other offer or on holidays. Expires 10-5-06.

Saddleback Bistro 7545 Girard Avenue • La Jolla • 858.454.7381 SADDLEBACK BISTRO COFFEE SHOP Open 6:00 am - 3:00 pm 7 DAYS A WEEK PARKING IN REAR DISCOUNT BEFORE SALES TAX. NOT VALID WITH ANY OTHER OFFER. EXPIRES 10/6/06 7545 GIRARD AVENUE • LA JOLLA • 858.454.7381

Napa Valley Cuisine Inexpensive to moderate. — E.W. (9/04)

Panda Park Buffet 306 E Jollie Boulevard (near Oliver) North Park, 619-680-2471. Once you get locked into this kind of all-you-can-eat extravaganza, you don’t even sit down to try other dishes. The buffers are never empty and there’s a place for everyone. It might take two or three visits to beat the big prices, try the beach fries. Others claim “Authentic Mexican Cuisine, pani poping, and great tacos and margaritas.” Well, the margarita is open only during busy times and the only thing you get is the Mexican food (lots of combo plates), but the flavors are honest and pleasing. The most authentic dishes come from the kitchen of special menu items, such as roast beef, chili verde, and cheese mole. Of course, they come smothered in peach or mango sauce, which could be interesting. The baby-back pork ribs, giant burrito, and Muralo’s Mexican-fiesta are just two — and some famous — check out their wall pictures. — E.B. (5/06)

Alpine Inn 2225 Alpine Boulevard, Alpine, 858-445-3172. Beef lover’s heaven. Also, try the house special, The Texas menu features Texas-style barbecue, including the good chile verde. The zip codes, variants of chili verde, and several flavors of tortillas. Full bar, including sangrita, margaritas, Mexican beers. Closed in the summer; other seasons, open for lunch and dinner (with a break between), Wednesday through Sunday. Inexpensive to low moderate. — N.W. (4/00)

Bubba Gump Shrimp Co. 1770 Alpine Boulevard, Alpine, 858-445-1008. The smell of mesquite wood burning under fresh-cut beef is beyond resistance. The secret Texas recipe gives a nice fun atmosphere. Go Sunday morning, especially, when chefs are working on the apron dance around the fast-spitting fire, dispersing the clouds of fisheye smoke to the racks of beef and pork ribs. In very good weather you can cut out back to an authentic chili wagon. Inexpensive. — E.B. (1/05)
E.B. (5/02)

The Bistro

7920 Balboa Avenue (at Third), Hillcrest, 619-297-2747. Some folk come for the breakfast food chicken-in-the-pot, brisket, beef, apple, cheddar, others to soak in the art-deco colors — the cornucopia of fruit above the counter, the rusted yellow walls, the black-and-white checkered tile, the shelf bundles of red, blue, and yellow, and lamps. And then some come for both: the stuffed cabbage roll (with ground beef and cranberry sauce) is a glowing red ball with maroon, orange, and yellow colors. The rice and sauce to the side, set off by green parsley and bright orange slices. Scandalously delicious. Downstairs our pastrami sandwich tasted dry and cloy by comparison. But City Deli has its own charm (they have bacon on their breakfast menu) and 828 Sixth Avenue, Gaslamp. Note: Inexpensive to moderate. — E.B. (5/06)

European Market & Deli (615 Park Boulevard (south of El Cajon Boule-
vard)), Hillcrest, 619-299-8861. Basically a Greek deli, but charming, especially if you’re into pitas. Inside has painted paper, community seating, and framed pictures of Paris café. The most popular
dish is the lemon-marinated chicken, but you could have lamb, fish, or shrimp, with salad, and pigs — Fridays and Saturdays only — is what you do. (They do lamb sandwiches daily!) Other good dishes include the Greek Village potato salad (hot and cold), the ground beef moussaka plate (eggplant, potatoes, and bechamel sauce), Greek chicken soup and, of course, gyros. But just to play it safe, I order the potato. Open 10 a.m. to 6 p.m., Monday through Saturday. Close 10 p.m. Sunday. Inexpensive. — E.B. (10/05)

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E.B. (10/06)

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Mission Valley — 5664 Mission Center Road • 619-491-0335
Downtown — 926 Broadway Circle • 619-696-8085
Downtown — 608 8th Avenue • 619-491-0204
Hillcrest — 3805 5th Avenue • 619-497-0297
Ranch—San Diego — 11523 Goldfinch Tpke San Diego • 858-682-6842
La Jolla — 888 Prospect #130 • 858-729-0789

www.sttropezbistro.com

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Thai Tea or Soda 75¢

Lunch only. With coupon.

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Thai Tea or Soda 75¢

Lunch only. With coupon.
also, they’re got sixty-plus varieties of cheese, most from Europe. But a deal!

Yes. You can get a baguette-style sandwich filled with cheese, cheddar, gorgonzola, blue, and more, sitting atop the counter.

September 21, 2006

RESTAURANTS

DOWNTOWN

Bay Cafe 1650 North Harbor Drive, downtown, 619-355-1083. If you’re hungry at the city ferry landing, you can head downtown, 619-595-1083. If you’re hungry at the city ferry landing, you can head to Bay Cafe. The Blvd Two Beach Cafe, 619-568-3858. This famous Chicago steakhouse is swanky in a manly way—dark, clunky, luminous, and louche. You go to Morton’s for great steak. Their New York Steakhouse and Seafood 1556 Fifth Avenue, downtown, 619-235-8500. As steakhouses go, Max’s is a good value, offering huge portions of fine, gently named maroon-ome, cooked to order and offered at relatively gentle prices. You don’t even have to pay extra for your yogurts. For beef, they’ve got (all-real-raised beef) from Idaho or butter-tender Kobe. They’re cooked over an oak-blazed fire. Nice long happy hour (3-10 p.m., 1-5 p.m. at bar) has great food—good deals. Open daily, lunch until, serving until 1 a.m. Inexpensive to moderate.—E.B. (3/01)

Max New York Steakhouse and Seafood 1556 Fifth Avenue, downtown, 619-235-8500. As steakhouses go, Max’s is a good value, offering huge portions of fine, gently named maroon-ome, cooked to order and offered at relatively gentle prices. You don’t even have to pay extra for your yogurts. For beef, they’ve got (all-real-raised beef) from Idaho or butter-tender Kobe. They’re cooked over an oak-blazed fire. Nice long happy hour (3-10 p.m., 1-5 p.m. at bar) has great food—good deals. Open daily, lunch until, serving until 1 a.m. Inexpensive to moderate.—E.B. (3/01)

Morton’s of Chicago 285 | Street (between Second and Third), downtown, 619-606-3369. This famous Chicago steakhouse is swanky in a manly way—dark, clunky, luminous, and louche. You go to Morton’s for great steak. Their New York Steakhouse and Seafood 1556 Fifth Avenue, downtown, 619-235-8500. As steakhouses go, Max’s is a good value, offering huge portions of fine, gently named maroon-ome, cooked to order and offered at relatively gentle prices. You don’t even have to pay extra for your yogurts. For beef, they’ve got (all-real-raised beef) from Idaho or butter-tender Kobe. They’re cooked over an oak-blazed fire. Nice long happy hour (3-10 p.m., 1-5 p.m. at bar) has great food—good deals. Open daily, lunch until, serving until 1 a.m. Inexpensive to moderate.—E.B. (3/01)

Downtown & Point Loma

Alambres Free soup

Blue Water Seafood 25% off

Bangkok West Thai Cafe Free Thai iced tea

Cafe Kashan Free buffet

Filling Station Free appetizer

Honey’s Cafe

La China

Mucuo Gusto 15% off
evected Philadelphia Sandwich Co.

Free sandwich

Thai Cafe $1 off buffet

East County & State College

Alpine Inn Sunday prime rib $18.95

Cafe Port Free energy drink

Fix Me A Plate Cafe 15% off any entree

Cayn Twfine Buffet 50% off any dinner buffet

Habana Cuban 1/2 priced appes

Lucky Star Buffet 50% off dinner

North County

The Beach Club 50% off entrée

Big Jim’s Old Saloon Bar-B-Q 50% off entrée

The Blvd Free Happy hour appetizer

Del Mar Rendezvous 20% off

Creek Village Free saagakani

Jamron 10 Free island sampler

Saffron Restaurant Free appetizer or dessert

Mikko Japanese 50% off sushi

Noodles & Company *

Pawky Sushi Lounge Free sushi roll

Wild Note Cafe Free tiramisu

San Diego Reader September 21, 2006
moist, sweet, buttery. The pricey à la carte dishes are often more adventurous, featuring numerous grilled meats, fish, and veggie dishes on the menu. It’s a great spot for those looking for a unique and flavorful experience.

As for the beef, New York strip takes the cake. The meat is lean and wholesome — free-range and organic, offering a unique and delicious option. It’s a great spot for those looking for a unique and flavorful experience.


The Lizard Lounge

Lydia's Cafe and Nightclub

McP's Irish Pub & Grill

San Diego’s best casual dining and entertainment destination, McP’s Irish Pub & Grill is a great choice for a casual meal.

BAJA

From the United States use the Peñasco (Pacific) Bridge and turn right onto Baja Carretera 190 where you will find the best seafood restaurants.

Food and drink: Mexican

En Senora Tulsia you only have a restaurant’s seven-digit number.

Big Rig: El Cortijo

El Cortijo is a restaurant that has been in business for over 35 years.

Restaurant Don Quijote

This restaurant is a cut above the rest.

Multiple Locations

Buca di Beppo

Buca di Beppo is located in Carlsbad and is known for its authentic Italian food.

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The Black Dahlia — James Ellroy’s theory of the case — the unsolved murder, disembowelment, and bisection of Hollywood nnounabbe Elizabeth Short in 1947 — is ex- pounded in 325 dense pages of fiction, fit- ted on screen into the film noir blueprint: the lascivious first-person narration of a two- toed cop (Josh Hartnett), the moody solo trumpet of Mark Isham in the background, and a blonde and brunette brace of femmes fatales (Scarlett Johansson, Hilary Swank). Brian De Palma, the director, has never had much group of narrative, but here the tangle so overwhelms him that he neglects even his baroque stylistics. A complicated piece of dis-assembly, akin to his Potemkin plagiarism in The Untouchables, is not only unconvincing in its staging, but fails to con- ceal the identity of the killer despite going to great pains (shot of cheating with a stand-in) to do so. The highlight, if there must be one, would probably be K.D. Lang’s rendition of “Love for Sale” in a subterranean lesbian nightclub. A lower but steadier light comes from the nice wax
shern of Vlmos Zsigmond’s cinematography. With Aaron Eckhart, Mia Kirshner, Fionn Shaw. 2006.

The U.S. vs. John Lennon — Steven Zaillian’s screen adaptation of his own play, a subterranean lesbian nightclub. A lower but steadier light comes from the nice wax

Bonny Beach Club — It is difficult to locate the director of Smithereens and Pre- ppecially Seeking Susan in this multicharac- ter romantic comedy (original title: The Bonny Beach Renovation Club) that tar- gets an audience of seniors and is accord- ingly toothless and bland. Rather than “tar- gets,” perhaps we should say “patronizes.” Susan Seidelman, the director in question, is only in her early fifties (the marginal character of a Goth granddaughter forms a tenacious link to the past), but after the 1980s she fell below the radar into made- for-TV movies and direct-to-video. Des- perately seeking Susan, indeed! Her most poignant moments here, quite independent of any plot machinations around elder sin- gles in a Florida retirement community, come from the intercut silks of each of the actors in their salad days, testifying both to the natural ravages of time and to the elec- tronic disfigurations some people undergo to combat those ravages. Since some of the chosen clothes and hairdos are plainly inten- ded as satirical, it’s possible that some of the obvious surgeries are intended that way too. Diana Cannon, Brenda Vaccaro, Sally Kellerman (no boob job for her — see?), Renee Taylor, Len Cariou, a well-preserved Joseph Bologna, and Michael Nouri, the pup of the group, are among the specimens on exhibit. 2006.

Confetti — A British bride’s magazine runs a contest, with the grand prize of a half-million-pound dream home, for the

Horse at Longacres — At last year’s Three-City Challenge at Longacres, a four-year- old filly named It’s My Party — a daughter of Hansind — gave the impression of a filly with true class of dunces. Jonah Hill, Adam Hersh- man, Columbus Short, directed by Steve Pink. 2006.

The Untouchables — Steven Soderbergh’s film noir thriller, with Sean Penn, Jude Law, Kate Winslet, and Anthony Hopkins.

Beerfest — And also, a night follows day, Behelten: an underground Olympics of drinking games held annually in Munich under the cover of Oktoberfest. From the Broken Lizard comedy troupe (Jay Chan- dracekhar, director as well as trooper), this is lowest-common-denominator stuff — notwithstanding the eroticism allusions to Das Boot — and its sense of humor is only marginally more sophisticated than the standard TV beer commercial in which that beverage is pictured as lifeblood, precious as heroin, dearer than loved ones, center of the universe. Still, it’s a tolerable sportsorama, even (accents, even) are reliably amusing, and if ever. The German accents (more than most notoriously. Or rather, most notoriously. With the voices of Kevin James, Sam El- liott, Courteney Cox, Danny Glover. 2006.

Beerfest — And also, a night follows day, Behelten: an underground Olympics of drinking games held annually in Munich under the cover of Oktoberfest. From the Broken Lizard comedy troupe (Jay Chandrasekhar, director as well as trooper), this is lowest-common-denominator stuff — notwithstanding the eroticism allusions to Das Boot — and its sense of humor is only marginally more sophisticated than the standard TV beer commercial in which that beverage is pictured as lifeblood, precious as heroin, dearer than loved ones, center of the universe. Still, it’s a tolerable sportsorama, even (accents, even) are reliably amusing, and if ever. The German accents (more than most notoriously. Or rather, most notoriously. With the voices of Kevin James, Sam Elliott, Courteney Cox, Danny Glover. 2006.

10 MEN (MIRA MESA 18; MISSION MARKETPLACE 13; MISSION PLAZA 14; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; Poway 10; Rancho Del Rey 16; RANCHO SAN DIEGO 15; SAN MARCOS 18; TOWN SQUARE 14; VISTA VILLAGE; NEW 9/22)

Barnyard — Formulaic: computer cartoon rounds up a group of pop-acculturated, smart-mouth, bipedal farm animals who all look like kitch knockknacks from a sou- venir shop, a menagerie of cream pitchers, salt shakers, piggybanks, paperweights, and toothpick holders; rubber, plastic, ceramic; felt-covered, feathered, frosted. The focal figure is a bovine party animal who is ex- pected to follow in his father’s footsteps after the latter has been torn to bits by coy- otes and mourned for half a day. Father and son each appear to have a plumber’s helper affixed to their abdomens (males with udders?) and more closely resemble gorillas than cows. Director Steve Oedekerk brings some experience, if not exactly ex- pertise, from live-action films, and the attention to detail is marvellous. When Nature Calls

FROM THE STUDIO THAT BROUGHT YOU FAHRENHEIT 9/11

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|San Diego Reader|September 21, 2006|147|
JET LI IN HIS FINAL MARTIAL ARTS EPIC

From the producers of "HERO" and "CROUCHING TIGER, HIDDEN DRAGON"

"Mastering order is strength. Mastering yourself makes you fearless."

FEARLESS

SANDIEGOREADER.COM

Review:

ONE EXTRAORDINARY MOVIE HAS CAST ITS SPELL ACROSS AMERICA.

The New York Times, Stephen Holden

"ROUSES YOUR BELIEF IN THE MIRACULOUS!"

New York Post, Lou Ljamnick

"A MASTERPIECE!"

"OSCAR CALIBER! Sure to be one of the most honored films of the year."

Edward Norton, Paul Giannatti & Jessica Biel

---

The Devil Wears Prada — Working-girl comedy in the vein of, oh, say, Working Girl, the eager, gifted, unremarked and unremarkable secretaries ("a million girls would kill for that job") and the imperious, capricious, irrationally haughty bossess. Torn descriptively, with snow-white hair, just a bit of shade sloughing through at the neck, and an enemic, creative one at that. Her Streep, in the latter part, is interesting as always, talking in a narcotized, uninflected voice that leaves no emotion deeper than a sigh. But Anne Hathaway, talking with a clothespin on her nose, doesn't quite fill the bill as "the worst kid in the get-it-now, fly away, say it over again. Disap-pointing the possibilities of the backstage-industry setting, from Lauren Weisberger's fanboy novel, laughably by a blue of montages and a blizzard of name-dropping. With Stanley Tucci, Emily Blunt, Simon Baker, and Adrien Brody, directed by David Frankel. 2006. ★★

FASHION VALLEY 18; GASPARD 15

Duck Season — Mostle little Mexican comedy by Fernando Embické, shot in black-and-white, or anyway low-contrast gray, with an impactive static camera and a strong compositional eye for the arrears, graciles lines and planes of a drab urban-scape. (The few gauzy flashbacks with a mobile hand-held camera add nothing, and the one that exposes the barbary of the Dog Pound even subtracts something.) A bit of a shambling-day story, or perhaps a rum-fuddled duck-story (the title alludes to a nature painting of disputed ownership in a divorce settlement), a day in the company of two early-teens boy left alone in a middle-class apartment. The slightly older neighbor girl (a very gifted and engaging actress, Danny Perea) comes over to use the oven and warms up to one of the boys, and a pizza-delivery man won't go away without his payment despite missing his documented deadline by maybe a minute. A standard ensues, and a video-game soccer match fails to settle the argument when the boy suffers a sudden death over-time. The business of the marijuana in the birthday cake might be prettier tale, but the bigger business of human isolation and tentative connection, when observed with the patience and perception of Embické, remains fresh and timely. Enrico Arreola, Diego Catulo, Daniel Miranda. ★★

★☆ (SAN DIEGO PUBLIC LIBRARY, 9:25, 9:30 P.M.)

Everyone’s Hero — Computer-animated baseball yarn, a project of Christopher Reeve’s last years, now unveiled over by co-directors Colin Brady and Dan S. Paisley. ★☆

Connor: "If you don’t know why you have to hit that ball, then you're just playing..."

Gianna: "That’s what sports are for — to test you and show you what you’re made of."

★☆☆☆☆ (CARMEL MOUNTAIN: CHULA VISTA 10; DEL MAR HIGHLANDS 8; ENCINITAS 6; ESCONDIDO 16; FASHION VALLEY 18; GALAXY 6; GROSSMONT CENTER: HORTON PLAZA 14; LA JOLLA 12; MIRA MESA 18; MISSION MARKET PLACE 13; MISSION VALLEY 7; MISSION VALLEY 20; OCEANSIDE 18; PALM PROMENADE 24; PARKWAY PLAZA 18; PONDI 10; RAN CHO DEL REY 10; RANCHO SAN DIEGO 15; SAN MARCOS 15; TOWN SQUARE 14; VISTA VILLAGE; FROM 9/22)

Half Nelson — Ryan Gosling has his gum full as a do-gooding, dedicated, young, white, liberal history teacher and girls’ basketball coach at an inner-city mid-dle school, a voluntary role model who develops a special friendship with a fast-losing black girl and a rivet for her affections with a neighborhood dope peddler. Oh, all of this is as useful as a role model, if riveting, or rival is somewhat compromised by his own crack addiction. That’s a recipe for complication, if not quite predictability, and the film — the first cinematic feature by Ryan Fleck, an expansion of his twenty-minute short, Gutter Boys — feels fairly authentic at any second (no credit to the obligatory dramatic, waxery photography), but it generates no flow, no pace, no momentum. And the authenticity is compromised in the end by the self-regarding, actorly work of Gosling. With Shariqah Eggs, Anthony Mackie, Monique Gabrielle Clark, 2006. ★☆☆☆☆ (HILLCREST CINEMAS)

Haven — High crime and low in the Cayman Islands, with a motley cast of charac-ters. A deftly executed story of suspense, suspense, and suspense, the jumpy, manic visual style stirs up mainly annoyance. With Orlando Bloom, Zoe Saldana, Bill Paxton, Agon Bruckner, Stephen Dillane, and Anthony Mackie; written and directed by Frank E. Flowers. 2006. ★☆☆☆☆ (CHULA VISTA 10; ESCONDIDO 16; GALAXY 15; LA JOLLA 12; MIRA MESA 18; MISSION VALLEY 20; OCEANSIDE 18; PALM PROMENADE 24; PARKWAY PLAZA 18)

Hollywoodland — The speculative inves-tigation into the death of Superman — i.e., the actor George Reeves — by gun-shot on June 16, 1959, divides itself into the present-tense, but in no other sense tense, nosing around of a shabby private eye (Adrien Brody) and a past-tense review of the third-tier career of the deceased actor (Ben Affleck), a stiff even prior to death, several degrees colder and less sure than the real Reeves. An on-the-set vignette of Fifites grade-Z special ef-fects is amusing in an Ed Wood sort of way; and the digital insertion of Affleck along-side the lurk Lance in footage from From Here to Eternity, although not quite an ex-act match, is amusing in a different sort of way, a Dead Men Don’t Wear Plaid. And the vintage clothes and cars are nice. However, the parallel plottines take a long time to shed any light on each other, and never very much light even by the end, and the present-tense one, padded out with the case of an extraneous jealous husband, doesn’t hold up its end of things, is more of a rude interrupter, despite the anecdotal in-terest of the impact of the reported suicide on the detective’s young son. None of the three possible scenarios restart for the camera alters the essential facts of the matter. The rehashment this is not. Suicide, for an ac-tor imprisoned in a single role, made sense at the time. Suicide still makes sense. The further speculation never seems more than idle. First-time filmmaker Allen Coulter (a TV veteran, albeit “quality” TV, The Sopra- nos, Six Feet Under, Sex and the City, etc.) keeps trying and trying to make it more of a story. And failing, failing. With Diane Lane, Bob Hoskins, Robin Tunney, Molly Parker. 2006. ★☆☆☆☆ (CARMEL MOUNTAIN: DEL MAR HIGHLANDS 8; ENCINITAS 6; ESCONDIDO 16; FASHION VALLEY 18; GALAXY 6; GROSSMONT CENTER: HORTON PLAZA 14; LA JOLLA 12; MIRA MESA 18; MISSION MARKET PLACE 13; MISSION VALLEY 7; MISSION VALLEY 20; OCEANSIDE 18; PALM PROMENADE 24; PARKWAY PLAZA 18; PONDI 10; RAN CHO DEL REY 10; RANCHO SAN DIEGO 15; SAN MARCOS 18; TOWN SQUARE 14)

The House of Sand — Brazilian film of a mother and daughter (real-life mother and daughter Fernanda Montenegro and Teresa Ferraz) marvelous in the desert, directed by Andreas Waddington (HILLCREST CINEMAS)

The Illusionist — Pompous adornment of a Steven Millhauser short story about a shamus in turn-of-the-cen- tury Vienna (a very amusing opening scene not very much). Edward Norton, arrested on stage in the film’s first scene, starts spinning. There follows a tedious childhood flashback to a forbidden friendship across class barriers and a cliché shot of clitch-
**Calendar of Movies**

<table>
<thead>
<tr>
<th>Venue</th>
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<td>MISS LITTLE SOL</td>
<td>DENNIS MILLER</td>
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<td>Patricia Arquette, Daryl Hannah, William Fichtner, Victor Garber</td>
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**In An Inconvenient Truth** — A documentary for the Don’t-Blame-Me-I-Voted-for-George crowd. It has a nominal director, Davis Guggenheim, but it’s Al Gore’s show, a self-described “slide show,” or illustrated lecture, and not really a movie, to do with the causes and effects of global warming. This is laid out explicitly as less a political issue than “a moral issue,” and laid out, tactfully, as a doomsday science-fiction scenario (think The Day After Tomorrow; Waterworld, or if you’re a reader, think The Drowned World or The Kraken Wakes), with a wealth of facts and figures for substantiation. “I’ve been trying to tell this story for a long time,” remarks our lecturer, who estimates that he has delivered the presentation a thousand times around the globe, “and I feel as if I’ve failed to get the message across.” Thus the movie. A new medium, a new conveyance. Needless to say, the identity of the messenger will be self-effacing to persuade a large fraction of the public to stay clear, on the presumption that all he wants to do is to take away from your annual stock dividends. They will miss an interesting, entertaining, and alarming show.  

**TOWN SQUARE 14; PALMA PROMENADE**

**Invincible** — From the busy Disney sports department, an implausible but true story made more formidable and less true (and not made “better” in the process), the football equivalent of baseball’s The Rookie, wherein a thirtyish laid-off schoolteacher, part-time bartender, and abandoned husband in South Philly, name of Vince Paule, earns a spot on the Eagles roster at an open tryout under new coach Dick Vermeil in 1976. (Same year as that purely fictional Phillly fairy tale, Rocky.) Glossy photography by Ericson Core, who also, a Peter Hyams, directed; a luxuriance of Seventies hair and explosion of garish fashions; an occasional anachronism (“You disrespecting me?”); a nice, low-key, uncocky portrayal by Mark Wahlberg in the lead role, and a complimentary one by Kevin Conoy as the pressmatical but proud papa, and a passable impersonation of Vermeil by the gray-grek Kinnear. Vivid vignette: the rookie coach and rookie player throwing up in side-by-side stalls in the locker room (audio only, thank you) before the opening game against the formidable Cowboys. With Elizabeth Banks, Michael Ropoli, Kirk Acevedo, Dev Davidoff, and Michael Kelly.  

**POWAY 10; RANCHO SAN DIEGO 15; SAN MARCOS 18; TOWN SQUARE 14**

**Jackass Number Two** — Don’t try this-at-home hijinks with Johnny Knoxville, Bam Margera, Chris Pontius, and Steve-O, directed by Jeff Tremaine.

**AMERICA’S MOST HAUNTED**

**Poster Boy** — Matt Newton as the gay star of a conservative U.S. Senator (Michael Lerner), directed by Zak Turner.  

**Riding Alone For Thousands Of Miles** — After the spectacular of his historical martial-arts epics, Poster Boy and House of Flying Daggers, Zhang Yimou returns to the simplicity of modern life: the quixotic quest of a Taiwanese fisherman — cutting through miles and miles, if not thousands, of Chinese red tape, reminiscent of The Story of Qiu Ju — on behalf of his estranged dying son. He — the father or the filmmaker, either one — makes the quest more
complicated than need be, longer and slower as well, but the sentiment (or senti-
mentality) is always straightforward.

With Ken Takakura, Shosho Terajima, Qin Lin, Lian Jie and Yang Zhenbo.
2005.
★★★ (LA JOLLA VILLAGE, FROM 9/22)

Scenop — A companion piece to Woody Allen's match, Pooty does not insofar as its
pro-longed his revolting sojourn in England.

The half-year interval between their re-
leaves is nothing out of the ordinary for the
shop-chop Woolman. Nor is the repeat
appearance of Scarlett Johansson in the fe-
nale lead any more remarkable than repeat
appearances in the past by Diane Keaton or Mia Farrow. And the mood, in sharp con-
trast to the immediate predecessor, has
turned decidedly light and playful, which is to say that when (inevitably) the filmmaker
contemplates death, it's in childlike terms of
a literal binge on the River Styx, manned by a scythe-wielding Grim Reaper. The strictly
funny and jaunty spirit of the film
newly does it detract from his mastery and
less at least allows the filmmaker's suspected un-
consciousness of it — would appear to have cowed
away this film — it verges on the sentimental; and yet, just as
his
into a
broadly Peirce, Wayne Kramer, Maria Bello,
Maggie Gyllenhaal as the wives), and of suf-
cering and sweating with the immobilized
first tower, and the cementing of a static
situation from his former fiancée to search
for her missing child. Further, the pruning
of cardio-vascular, or by the closing dedication of the
original artwork by Tze Chun

Las Vegas 15; Mission Valley 20; Palm Promenade 24)

Leelee Sobieski. 2006.

— Looking on the
his

years as against the more than dozen years
between the Vietnam War and Stone's ver-
sion of it — would appear to have cowed
him into his best behavior, both critically and cinematically, turning down his camera-
work and his cutting along with his bellow.
At bottom, this is little more than a grade-A
docudrama — a made-for-TV movie bulked up for the big screen — with a
smooth incorporation of familiar archive
footage, a decent selection of re-created de-
tail (the shower of paper, etc.), and a metic-
ulous reproduction of the skeletal remains at
Ground Zero, a cemeteried behemoth. The
close endings of events, beginning at 12:49
on the morning of the 11th, can hardly help
but raise a few goosebumps, as it builds an
unbearable tension between the film-
maker's foot-dragging pace and the
viewer's racing memory, a true collabora-
tionist artifice. It speaks
not of the aftermath of the fall of the
second tower, but rather to the aftermath of the
fall of the first, to the sense of personal loss,
and the moment of our common plight as a
great nation, and the stirrup-tightening
moment of the unknown.
In this sense, "9-11" is a film about
how we think we must be, and how we must think we must be, as a查找 next line...
**Movie Showtimes**

**Central**

- **Claremont**
  - **Town Square 14**

**Downtown**

- **Gaalap 15**
  - 2010 Fashion Avenue (621-222-0400)

**Mirra Mesa**

- **El Camino Real/Del Mar Heights**
  - 2951 Jamacha Road (619-819-0236)

**Mission Valley 20**

- **El Cajon**
  - 4000 Center奥路 Tool Nor San (619-828-2262)

**Uptown**

- **La Jolla Village**
  - 8097 Villa La Jolla Drive (619-419-6262)

**Mira Mesa**

- **Poway Road at Community Center**
  - 12485 Camino Alto (858-756-7000)

**Mission Valley 7**

- **Palomar**
  - 4061 Adams Avenue (619-819-0236)

**La Jolla**

- **Catch 13**
  - 12485 Camino Alto (858-756-7000)

**La Jolla Plaza**

- **Grossmont Trolley Square**
  - 4061 Adams Avenue (619-819-0236)

**South**

- **Porch House**
  - 12485 Camino Alto (858-756-7000)

**Upcoming Movies**

- **Are So Handsome**

- **Hillcrest Cinemas**
  - 8097 Villa La Jolla Drive (619-419-6262)

- **La Jolla**
  - 8097 Villa La Jolla Drive (619-419-6262)

- **Mission Valley**
  - 350 W. Valley Parkway (858-363-7700)

- **Oceanside**
  - 3031 Community Avenue (619-297-8990)

- **Regal Cinemas**
  - 12485 Camino Alto (858-756-7000)

- **Regal Cinemas East County**
  - 350 W. Valley Parkway (858-363-7700)

- **Stadium 18**
  - 12485 Camino Alto (858-756-7000)

- **Uptown**
  - 4061 Adams Avenue (619-819-0236)

For Additional Information, Call Theaters or Check Directories.

Call for 44-FILM or the theater for missing information. Bargain showtimes are in parentheses.
HALLIE SHERE
Marketing coordinator, San Diego Natural History Museum, www.sdnhm.org

The San Diego Natural History Museum hosts classic dinosaur movie nights this fall. These DVDs complement the series. Since we’re showing a newly colorized version of the 1935 fantasy, She, watch the original and decide if colorizing adds or takes away from its appeal. The story involves an expedition seeking an all-powerful female with the secret of eternal life. The production design is amazing as is Max Steiner’s score.

After watching the classic King Kong at the museum, check out Peter Jackson’s 2005 version and see if $207 million makes a better movie. The billboards in Times Square are the same ones used in the 1933 film.

Finally, the great silent movie The Last World offers the first film of Sir Arthur Conan Doyle’s book. Special-effects legend Willis O’Brien used more than 50 miniature models of dinosaurs for his stop-motion photography. The result was revolutionary for its time.

BIG FISH (USA) 2003, Sony Pictures
List price: $19.99

GRAVEHEART (USA) 1995, Paramount
List price: $19.99

THE LOST WORLD (USA) 1925, Image Entertainment
List price: $19.99

MITCHELL JONISON
Visitors’ services supervisor, San Diego Natural History Museum

My all-time favorite is Big Fish. Throughout the movie you never know exactly what’s real and what’s imaginary. But in the end it doesn’t matter. The love story and the relationship between the main character and his son offer great messages about perseverance, forgiveness, and faith. Every time I watch it, I see something new.

Another movie everyone should see is Braveheart. Say what you want about Mel Gibson as a person, but in this movie he’s amazing. The story is unpredictable and you never know what’s going to happen. I know not everything is historically accurate, but I don’t care; that’s good.

In a similar vein is Gladiator. There are some very graphic scenes, but the acting and writing are so well crafted that every bit of violence is justified. This movie makes me feel like I am right there in Rome watching everything happen.

Morgan Freeman, Angelina Jolie, and Liev Schreiber are all excellent in The Life of Pi. It’s a beautiful story with interesting characters and colorful sets. Roman Polanski’s Chinatown is just a perfect movie. I could watch it a million times. The characters are so well developed and the pacing is so good that even though I know what’s going to happen, I’m still captivated throughout the whole movie.

And forget the remake, the original version of The Manchurian Candidate is the only way to go. Chinese Communists brainwashing Frank Sinatra, and Angela Lansbury is pure evil — what’s not to love?

MARTIN SCORSESE

A STYLISH, SEXY THRILLER!
AN UNEXPECTED SURPRISE!

LITTLE MILLS SUNSHINE — The feature debut of music-videos veteran Jonathan Dayto, and his wife Valerie Faris was put together on the “quirky” assembly line, a product of the “quirky” industry. Dad (Greg Kinnear) is a would-be self-help guru, “would-be,” that is, if anyone were buying his Nine-Step Refuse-to-Lose System, an ample pearl, in casual conversation: “Sarcasm is the refuge of losers.” Mom (Toni Collette) is not such an ardent embarrassment, is not really much of any thing, except that she has taken responsibility for and custody of her homosexual brother (Steve Carell), a failed suicide and the self-professed, as opposed to acknowledged, “pre-eminent Proust scholars in the United States.” Dad’s dad (Alan Arkin), who resides in the same household, is a scrooged, coiled, and the kid a Nietzschean-teenage boy (Paul Dano) who has hold fast to a vow of silence for nine months, though he is not averse to communication via notepad (“I hate everyone!”), and an ostentatiously bespectacled younger sister (Abigail Breslin) in competition for the crown of Little Miss Sunshine in Redondo Beach. Since the family lives in Albuquerque, a road movie ensues, with all members of the family packed into a yellow-and-white VW bus. You wait with dread for the moment that will cause the boy to break his silence, and even greater dread for the first public performance of the girl’s “talent” as nurtured in secret by Granddad; and the dread in each case proves justified. Quirkiness does not preclude happiness. There are ample complications, however. Little Miss Breslin is a good cry, and her competitors in the beauty pageant are a frightening collection of Joflins/le Ramsey plastic dolls, and the bus itself emerges as the best character, requiring a collective push after the clutch goes out en route, and emitting a rude, dousing, unpredictable blast after the horn gets stuck.

LITTLE MILLS SUNSHINE (USA) 2007, Sony Pictures Classics
List price: $19.99

Riding Alone for Thousands of Miles — After the spectacle of his historical martial-arts epic, Hero and House of Flying Daggers, Zhang Yimou returns to the simplicity of modern life: the quintessential quest of a future Japanese fisherman — cutting through miles and miles, if not thousands, of Chinese red tape, reminiscent of The Story of Qiu Ju — on behalf of his estranged dying son. He — the father and the filmmaker, either one — makes the quest more

See what you want about Mel Gibson as a person, but in this movie he’s amazing. The story is unpredictable and you never know what’s going to happen. I know not everything is historically accurate, but I don’t care; that’s good.
going (the brutish brothers’ response to the news of their parents’ divorce: “Yeah! Two Christmases!”), and the nonstop product pitching is satirically motivated (i.e., dramatically justified), and John C. Reilly and Gary Cole, along with Ferrell, have good eyes and aim for redcunts. With Sacha Baron Cohen, Leslie Bibb, Amy Adams, and Michael Clarke Duncan; directed by Adam McKay. 2006. ★★★ (GASLAMP 15; MISSION VALLEY 20; PALM PROMENADE 24)

This Film Is Not Yet Rated — Kirby Dick’s video documentary on the inconsistencies, injustices, etc., of the anonymous and arbitrary MPAA ratings board. The blow-by-blow of the talking heads — film critics, lawyers, scholars — is interminably alleviated by some Michael Moore-style misfit, whereby a lesbian private investigator attempts to ferret out the identities of the current board members. With John Waters, Kevin Smith, Kimberly Peirce, Wayne Kramer, Maria Bello, David Ansen, Stephen Farber, among others. 2006. ★★★ (ORD 6/3/2022 THROUGH 28)

Time to Leave — François Ozon’s on the personal and best film to date, 5x5, the reverse-chronology account of marital disintegration. That is — stepping short of eighty minutes in both instances — evades the caustic artillery of his #8 Women and his #2 Save the Last Week. As with his other, the catty ambiguity of his Swimming Pool and his Undressing the Indian. It perhaps, in its emotional directness and emotional intensity, verge on the sentimental; yet, just as that seems to undo its immanent film about the end of a relationship, it again seems so in a film about the end of a life that of a self-absorbed thirty-year-one-year-old homosexual fashion photographer, every bit as abrasive as his models, who blanks out in the midst of a hundred photo shoots, learns he has an inoperable cancer (emphatically not AIDS, not a lifestyle disease) and loses his job, his friends, and the comforting facade of the experimental filmmaking techniques and a conventional narrative line. At the same time, the familiar, that post-9/11 tribute to firemen, that remains solid, to recast himself as the champion of Men in Uniform, he became so briefly and incongruous-ly with Platon. Needless to say, there is no counterpart here to the James Bondian abuse-of-authority figure played by Tom Berenger. The freshness of the event — five years as against the more than dozen years between the Vietnam War and Stone’s version of it — would appear to have cowed him into his best behavior, both cinematically and tonally, down his camera work and his cutting along with his bellow. At bottom, this is little more than a grade-A doocidrama — a made-for-TV movie bulled up for the big screen — with a smooth incorporation of familiar archive footage, a decent selection of re-created details (the shower of paper, etc.), and a metic-ulous reproduction of the skeletal remains at Ground Zero, a cemeterial behemoth. The only unifying element of events, beginning at 2:29 on the morning of the 11th, can hardly help but raise a few goosebumps, as it builds an unbearable tension between the filmmaker’s foot-dragging pace and the viewer’s racing memory, a true collabora-tion between artist and audience. But that comes to an abrupt stop with the fall of the twin towers, and that’s just one of the situation, half an hour into the film. The remaining hour and a half of waiting and worrying is worth the price of a ticket (and Maggie Gyllenhaal as the wives), and of suf-fering and soreting with the immobilized men (calling to mind the forgotten Laddar 49, that post-9/11 tribute to fire-fighters everywhere, elsewhere, especially Baltimore), are inescapably monotonous, free, more routine, more trite, more mawk-ish, more TV-ish. Soft Stone, if you will. You might be surprised how much you miss the hard one. 2006. ★★★ TALLADEGA NIGHTS (GASLAMP 15; MISSION VALLEY 20; PALM PROMENADE 24)

World Trade Center — Looking on the bright side of 9/11: the fact-based story of two Port Authority policemen (Nicolas Cage, Michael Peña), roughly four hundred closures between them who, together with a couple of unluckier comrades, dauntlessly entered Tower One with the intent to help evacuate it, and survived the course of it on top of them. This feel-good ap-proach seems to particularly unexpected one, a particularly cautious and safe one, to be taken by Oliver Stone, professional boat-racer and wave-maker, who for once is not looking to cast an accusation or an as-persion (i.e., a stone), but rather to recall himself as the champion of Men in Unif-orm he became so briefly and incongruous-ly with Platon. Needless to say, there is no counterpart here to the James Bondian abuse-of-authority figure played by Tom Berenger. The freshness of the event — five years as against the more than dozen years between the Vietnam War and Stone’s version of it — would appear to have cowed him into his best behavior, both cinematically and tonally, down his camera work and his cutting along with his bellow. At bottom, this is little more than a grade-A doocidrama — a made-for-TV movie bulled up for the big screen — with a smooth incorporation of familiar archive footage, a decent selection of re-created details (the shower of paper, etc.), and a metic-ulous reproduction of the skeletal remains at Ground Zero, a cemeterial behemoth. The only unifying element of events, beginning at 2:29 on the morning of the 11th, can hardly help but raise a few goosebumps, as it builds an unbearable tension between the filmmaker’s foot-dragging pace and the viewer’s racing memory, a true collabora-tion between artist and audience. But that comes to an abrupt stop with the fall of the twin towers, and that’s just one of the situation, half an hour into the film. The remaining hour and a half of waiting and worrying is worth the price of a ticket (and Maggie Gyllenhaal as the wives), and of suf-fering and soreting with the immobilized men (calling to mind the forgotten Laddar 49, that post-9/11 tribute to fire-fighters everywhere, elsewhere, especially Baltimore), are inescapably monotonous, free, more routine, more trite, more mawk-ish, more TV-ish. Soft Stone, if you will. You might be surprised how much you miss the hard one. 2006. ★★★ TALLADEGA NIGHTS (GASLAMP 15; MISSION VALLEY 20; PALM PROMENADE 24)
**CENTRAL**

**CLAIREMONT**

Town Square 14 4987 Clairemont Drive (858-274-1234)
All the King’s Men (PG-13) Fri. 12:30, 3:05, 5:35, 7:05, 9:40; The Devil Wears Prada (R) Fri. (1:15, 3:35, 5:55, 8:15, 10:35; The Covenant (R) Fri. 1:15, 3:35, 5:55, 8:15, 10:35.

**MIRA MESA**

Mira Mesa 18 10773 Westview Parkway (858-635-7700)
Call-theater for program information

**MISSION VALLEY**

Fashion Valley 18 7031 Friars Road (858-358-2862)
Accepted (PG) Fri. 11:00, 1:45, 4:30; All the King’s Men (PG) Fri. 12:00, 2:30, 5:00, 7:30, 10:00; The Black Dahlia (R) Fri. 11:00, 1:45, 4:30, 7:15, 9:45; The Covenant (R) Fri. 11:00, 1:45, 4:30, 7:15, 9:45.

**MISSION VALLEY 7**

7510 Hazard Center Drive (858-685-2841)
All the King’s Men (PG) Fri. 11:13 (12:00, 3:15, 5:45, 8:15, 10:35); The Black Dahlia (R) Fri. 11:13 (12:00, 3:15, 5:45, 8:15, 10:35); The Covenant (R) Fri. 12:00, 2:30, 5:00, 7:30, 10:00; The Devil Wears Prada (PG-13) Fri. 11:13 (12:00, 3:15, 5:45, 8:15, 10:35).

**DOWNTOWN**

Gaslamp 15 200 W. Broadway (619-232-0400)
The Black Dahlia (R) Fri. 1:45, 4:30, 7:15, 9:45.

**Horton Plaza**

1200 Fourth Avenue (619-232-0400)
The Black Dahlia (R) Fri. 1:45, 4:30, 7:15, 9:45.

**LA MESA**

Grovecenter 20 1000 Kissing Camels (858-670-2262)
All the King’s Men (PG) Fri. 11:30, 2:00, 4:30, 7:00, 9:30; The Black Dahlia (R) Fri. 11:30, 2:00, 4:30, 7:00, 9:30; The Covenant (R) Fri. 12:00, 2:30, 5:00, 7:30, 10:00; The Devil Wears Prada (PG-13) Fri. 11:30, 2:00, 4:30, 7:00, 9:30.

**LA JOLLA**

La Jolla 12 8033 Villa La Jolla Drive (858-485-2862)
All the King’s Men (PG-13) Fri. 12:30, 2:00, 4:00, 6:00, 8:00, 10:00; The Black Dahlia (R) Fri. 12:30, 2:00, 4:00, 6:00, 8:00, 10:00.

**La Jolla Village**

8095 Villa La Jolla Drive (858-489-6206)
Barnyard (G) Fri. 11:30, 2:00, 4:30, 7:00, 9:30; Hollywoodland (PG-13) Fri. 11:30, 2:00, 4:30, 7:00, 9:30; The Last Kiss (PG-13) Fri. 11:30, 2:00, 4:30, 7:00, 9:30; Missed Connections (PG-13) Fri. 11:30, 2:00, 4:30, 7:00, 9:30; The Illusionist (PG-13) Fri. 11:30, 2:00, 4:30, 7:00, 9:30.

**STATE UNIVERSITY**

Cinemas 6 8350 Century Avenue (619-287-8089)

**UPTECH**

Cinemas Under the Stars 405 Parkway Plaza (619-819-0236)
This Film Is Not Yet Rated (R) Fri. 11:00, 1:00, 3:00, 5:00, 7:00, 9:00 Sat.,-Sun. (11:00, 1:00, 3:00, 5:00, 7:00, 9:00).

**EAST COUNTY**

**EL CAJON**

Parkway Plaza 18 1000 Parkway Plaza (619-401-3456)
Accepted (PG-13) Fri. 11:15, 2:15, 4:15, 7:15, 9:15; All the King’s Men (PG) Fri. 11:15, 2:15, 4:15, 7:15, 9:15; The Black Dahlia (R) Fri. 11:15, 2:15, 4:15, 7:15, 9:15; The Covenant (R) Fri. 12:00, 2:30, 5:00, 7:30, 10:00; Gridiron Gang (PG-13) Fri. 12:45, 2:15, 4:45, 7:15, 9:45 Sat.,-Sun. (12:45, 2:15, 4:45, 7:15, 9:45).
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- **HOUSEKEEPING ROOM ATTENDANTS (FT)**
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- **ROOM SERVICE ORDER TAKER (FT)**
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- **STEWARD (FT)**

Apply online at: www.lajolla.hyatt.com

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We’re looking for candidates with a competitive spirit and great attitude to quote and sell auto insurance. **No cold calling!**

Previous sales experience is not required – we will train you!

In addition to a competitive salary of $14.90 to $17.47/hour, we also offer:

- Monthly bonus incentives
- Career advancement opportunities
- Salary review after first six months of employment
- Day and evening shifts
- Medical, dental, life and 401(k)
- Profit sharing and tuition reimbursement
- On-site credit union and fitness center

Please apply online at www.geico.com/careers for immediate consideration. When you apply, select the “Customer Contact – Sales Agent” position.

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Child Care Counselors needed to work with SD children and adolescents immediate full-time openings. Throughout San Diego County BA/BS preferred. Various shifts and days available.

New Alternatives, Inc. is an EOE that offers a competitive salary and benefits package (with a minimum of 20 hours per week). Training provided.

Please fax résumé to: East Region-Att’n: Jenn, 619-447-5386 South Region-Att’n: Sandra, 619-687-4124

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- **Live-In Caregivers**

**Collectors**

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- 2 weeks’ paid training
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- 401(k)
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We serve numerous Fortune 100 companies and governmental entities. Due to our new clients, we are expanding in order to meet the increased demand. If you are energetic, dependable and looking for a career, apply at **GC Services**. We offer medical, dental and vision benefits, 401(k), tuition reimbursement, and corporate discounts. Hourly rate plus bonus. Call center environment.

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8400 Miramar Rd. #250 San Diego, CA 92126

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Last week’s place: (clue: Montgomery’s First War Pin-Up?) World War I replica aircraft at 94th Aero Squadron French restaurant, 8885 Girard Ave. The restaurant’s built like a French farmhouse. Beside camouflage netting and a vintage Red Cross ambulance sit the fighter plane (with restaurant customer Liz Latimer standing beside it). (Last week’s winners: Doug Barton, Hal Weim, Ralph Maxi, Stephen McVeagh, John Contreras)

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50 years young, anyone who appreciates a male kid, gay, straight, w/ similar interests. (10/4) 703-8237

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Sugar. 47, tall, enjoys Ocean Beach. Good for the heart. (9/20) 703-2937 Matching (9/20) 703-1070

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**Male, 40-something, 6', 703-9070.**

Seeking Black female, 35-60, petite, cute, fit for long-term relationship. Seeks similar interests, for friendship or more. (10/4) 703-1070

**I Like Long Walks, Especially when I'm Worth Knowing.**

60-year-old man, 35-50, for movies, dining, boating, meaningful conversation, communication. (9/27) 703-2544

**Chinese 47 Widower**

Christian, 47, widower, 50 years young, petite, cute, fit for long-term relationship. (10/4) 703-1070

**40 Year Old Physician**

You 40 to 50, beautiful white, slim, and trim, mid 40s. Seeks romantic friendship/relationship for dinners, dancing, traveling. (10/4) 703-1070

**Black Princess**

Movie Critic. Well, almost. Attractive young white male, slim and trim, mid 40s, brown eyes, adventurous, good converser, heart-warmed, thoughtfull, generous, dog lover, fun, sense of humor, no smoker, romantic,.txualizes. loves to cuddle, good kisser. Searching for that special black lady, who still believes in love and can be there in the movies, dance club, music bars, parties, beaches at sunset, Lake Murray walks. (10/4) 703-1070

**FALL, BLUE-EYED, good-looking Minnesotan man, 35-40, athletic, energetic, romantic, great kisser.**

Seeks attractive woman 35-40, seeking eye-eye and mouth to mouth. Matching (9/20) 703-1070

**Wisconsin Man**

Looking for a sense of humor, drama-free, secure. Seeks delicious lady to share intimate communication. (9/27) 703-2544

**Looking For Love**

Seeking Black Male, 47, single, healthy, strong, 60, energetic, outgoing, stable, good sense of humor. Looking for 40ish-50ish, 5'10"-6'0" woman to share life's adventures. 703-3056

**Midnight At The Oasis**

Handsome, athletic, modern, cool, young 50. 5'11", 185bs. Financially secure, lovely lady in her 30s, city living, my sensuous zeal of music, dance, film, that includes the sweet taste of meaning, ultimate communication. (9/20) 703-1070

**6'4" Single Dad.**

Financially stable, professionally successful, very youthful 35,S. 888-185bs. Financially secure, 5'10" city lady in her 30s, city living, my sensuous zeal of music, dance, film, that includes the sweet taste of meaningful communication. (9/20) 703-1070

**Seeking Black Female**

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Hispanic Gentleman

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- www.sdreader.com/rent/2098.

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- Large 1 bedroom. $725 monthly. Contact: Niki, 619-231-2385.
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- Large 2 bedroom, 2 bath. $1065 monthly. Contact: Marla, 619-234-4165.
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San Diego Reader September 21, 2006 19

On a canyon rim in Hillcrest

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We offer FLEXIBLE lease rates and terms. Units are priced individually and move-in costs can be adjusted based on length of lease.

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  - $850/month
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  - 1502 Oak Avenue, San Diego, CA 92105

- **2 BEDROOMS, 1 BATH**
  - $1,095/month
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Selected two bedrooms, 12-13 month lease. 1 month free plus a monthly concession and must move in by 9/30/06.

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NORTH PARK, $750. 1 bedroom. A

$975. 2 bedroom, 1 bath, lower unit, cottage style, new paint throughout. New carpeting. 2 patios. Fireplace, front and back yards. Cat

NORTH PARK. Call 619-222-4836 x14 or www.utopiamanagement.com.

NORTH PARK, 2 bedroom, 1 bath, upstairs apartment with parking and washer/dryer. 3745 Swift Avenue #4. People Helping People. 804-3325.

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3 bedroom, 2 bath, beautiful 2-story


$795. 1 bedroom, half bath. Quiet complex. Refrigerator, stove, back patio, new carpet and paint. 3745 Swift Avenue. 2 balconies, on-site laundry. 5050 Santa Monica Avenue. Manager $5050.5050. 619-470-2630.

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San Diego

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$2000 deposit. 3 bedroom, 1 bath. 4068.5 30th Street. 1 bed-

$2723 Wightman, 92104. 619-

$160 deposit, 1 bedroom, 1 bath. 4046. 5 30th Street. 1 bedroom, $1350-$1500. Serene security

$1500 deposit. 2 bedroom up

$1900. 2 bedroom, $1800-$2000.

$795. 1 bedroom near

$995, 1 bedroom, half bath. Quiet complex. Refrigerator, stove, 2 balconies, on-site laundry. 5050 Santa Monica Avenue. Manager

$1000 deposit, 1 bedroom, near beach, bus, pier, shopping. 1 off-street parking, laundry. 4379 Swift Avenue #4.

$795. 1 bedroom, 1 bath. 850 square

$825. 1 bedroom, 1 bath.

$795. 1 bedroom, 1 bath. 850 square

$1900. 2 bedroom, 1 bath. 4046.5 30th Street. 1 bedroom, $1350-$1500. Serene security

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$619-627-5050.

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$795. 1 bedroom, 1 bath. 850 square

$825. 1 bedroom, 1 bath.

$850 deposit. 1 bedroom, 1 bath. 4046. 5 30th Street. 1 bedroom, $1350-$1500. Serene security

$795. 1 bedroom, 1 bath. 850 square

$825. 1 bedroom, 1 bath.

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PACIFIC BEACH


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PONT LOMA

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PONT LOMA


PONT LOMA

$1500. 2 bedroom, 2 bath, 2nd floor. 1 step up from garage. Lush patio. 665 Pacific View Drive. No pool. (619) 281-9438.

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$1500. 2 bedroom, 2 bath, 2nd floor. 1 step up from garage. Lush patio. 665 Pacific View Drive. No pool. (619) 281-9438.

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PONT LOMA

$1500. 2 bedroom, 2 bath, 2nd floor. 1 step up from garage. Lush patio. 665 Pacific View Drive. No pool. (619) 281-9438.
The Entrepreneurial Spirit

(1) Salon facilities available in New York City, now include one (at the Nabi Med Spa) that sells stem cells from pregnant women to rejuvenate damaged skin ($250) and another (at La Prazia) that offers the face through direct application of caviar ($270), according to a June 15, 1997, Press International report.

(2) The British Egg Information Service announced the imminent availability of a “smart egg” to solve the contentious issue of when soft-, medium-, and hard-boiled eggs are properly boiled. (An invisible ink on the shell turns the egg black at the right moment.)

— A Los Angeles Times report, the Christian Science Monitor in August documents a straddled nearly a parallel commercial universe, with hundreds of “Christian” versions of products and services, such as sweatbands, pajamas, dolls, health clubs, insurance agencies, trees, trimmers, and fragrances (“Virtuous Woman” perfume). One retail-show visitor, though, was disenchanted by the efforts to just “slap a logo on [merchandise].” Among the tough sellers would appear to be Book2.com, a Christian sex-toy website that sells condoms, vibrators, and lubricants to married couples, but stocks no pornography or toys that encourage multiple-partner scenes.

Bright Ideas

— In August, zooperskeepers at Apenheul are preparing to enrich their lions in Apeldoorn, Netherlands, so they had arranged a network of artificial scent sources in a software engine to contain a live internet video connection to provide companionship to their respective rare orangutans, treating them in a sort of a virtual dating site. An Apenheul spokesperson suggested the apes might learn to push buttons to transfer food to each other, a mutual tidiness that might lead to mating (if transportation can be arranged).

— Randy Bailey was on house arrest in St. Paul, Minn., with an ankle monitor that alerts police if he strays more than 50 feet (but also with a four-minute delay before notification). Hungry on Aug. 12, Bailey thought he could race to the Burger King (nearby a mall) and eat another in time. However, police on his tail moved slowly and an irate, impatient Bailey allegedly kicked in the restaurant’s window before he sped away. Employees got his plate number and alerted police, but since Bailey had made it back home in just four minutes, he claimed to be house-bound and never to have left. However, police obtained a warrant for Bailey’s arrest based on felony destruction of property.

Science on the Cutting Edge

— Weird disorders in the news recently included prosopagnosia, the inability of a person to remember people by their faces, even one’s immediate family, and trimegalomylia, a process a chemical that, left in the body, causes a putrid odor. Researchers will soon declare that prosopagnosia (which also, obviously inhibits sufferers’ ability to enjoy movies) is less rare than previously believed, according to a June 2006 Boston Globe story. Trimethylaminuria remains basically untreatable (although bathing several times a day and ingesting chlorophyll may reduce the stink, according to a study in a July New York Times report.

— A Connecticut company (454 Lives) and Germany’s Max Planck Institute have made recent breakthroughs in developing the genome and the protein responsible for a cent-plus similarity with that of humans, according to a July New York Times report. If they succeed, it may be possible to bring the specious ness Science Monitor. However, employers may share part of their savings with the worker, who might turn the trip into an exotic family vacation before or after the surgery.

Gas Pedal? Brake Pedal? Whatever

— Accidents by elderly drivers who police suspect momentously confused the gas pedal for the brake (or accelerated in the wrong gear): Age 89, Dearborn, Mich. (backed into his own garage, panicked, accelerated into a neighbor’s house across the street, July); age 89, New London, Conn. (plowed through a summer festival crowd, August 27, July); age 89, Rochester, N.Y. (pumped full-throttle through an open-air market, injuring 10, August); age 87, Orlando (smelled into eye doctor’s office, July); age 86, Brookfield, Wis. (drove through front doors of a McDonald’s, August); age 86, Columbus, Ohio (crashed fatally through the wall of an aquarium store, July); age 85, El Monte, Calif. (slammed into a Starbucks patio, injuring 10, July); age 84, Tamarac, Fla. (backed over her landlord, then panicked and drove over him again, with one of the drive-overs fatal, July).

Send your Weird News to Chuck Shepherd, San Diego Reader, P.O. Box 85803, San Diego CA 92186 or to WeirdNewsTips@yahoo.com
Tongue/groove ceiling in living room, vaulted ceilings, 2 fireplaces, tongue/groove ceiling in living room, vaulted ceilings, 2 fireplaces, 6889. Tongue/groove ceiling in living room.

REAL ESTATE

TEN YEARS AGO
A few years ago, Mike Wilkem and some friends with a professional video camera drove to a village southeast of Ensenada. There they met with a Baja Indian named Benito Peralta. With the camera running, Peralta recounted in the Paipa Indian language an ancient story about a monster who lived in a cave in the arroyo running through the community. Later, Wilkem and his friends went to the cave and recorded some of the children playing where the mythic monster crushed his victims’ bones.

—ONE THOUSAND SURVIVORS,—Jeanette De Wyse, September 19, 1996

FIVE YEARS AGO
The drawback to asking Steve Emodina to write a movie review in my stead, ostensibly to give me a break, was that it would then be up to me to edit it. A drawback, first, because of his habit of testing the limits of a deadline, and second, because the further he pushed the limits, the more he needed editing. For me, as for others in my position, it was always a question of weighing what Steve had to offer against what he would exact in toll. I can’t be sure what ultimately tipped the balance, but memory tells me it might have been the review of Snap Shot. Memory again must tell me, because the printed version will not, that the Snap Shot line ran something like, “Snap Shot should have been called. Snap Shit.”

—BRUBO’S WORLD—”BETTER ON THE MUSIC PAGE,”

Duncan Shepherd, September 20, 2001

Columns archived at SanDiegoReader.com
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senior 55/35 convenient to all
comfortable, double wide 20x45 rose gar-
story

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tub. Cul-de-sac, upgraded throughout.

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La Vita. 1 bedroom, 1 bath,

$395,000. Incredible amenities! See it at

$224,5000. Affordable beach condo. 1 bedroom condo

328-0844.

619-286-5813.
Dear Incensed,
I think your sister’s and niece’s manners stink. Using Dad as a go-between is also lame. And what happened to “it’s the thought that counts”? No way should you ante up with additional gifts. Canceling the subscription would send a strong message, but you could be more straightforward. Tell your father, nicely, that you don’t want him bringing you complaints from your sister anymore. If she has gripes about something you did, she can tell you herself. Then inform sister and niece that although Dad delivered their request for more presents, you’re eliminating him as midman and going directly to them with a message of your own: “I’m upset and hurts.” Tell them you feel that it’s wrong to react to a gift, given as a gesture of affection, by demanding more loot. That’s a sure way to crush a giftgiver’s spirit and make that person less than likely to send a present in the future. If your niece doesn’t want the subscription, tell them you’ll be happy to donate it to a needy library or school, but she definitely isn’t scoring anything else.

Dear Saffron,
My sister has three children and an on-again, off-again husband. She is struggling to make ends meet and complains a lot about being in debt, not being able to give her kids all she would like to, etc.

Because both her husband and I are doing well in our careers, we send her a bit of money each month so that she and the kids will not be so strapped. We do this with no strings attached. Last week I was visiting the family, and they had two new puppies. The kids were thrilled. I was asking some questions about the new dogs, and the seven-year-old girl piped up, “They are purebred Boston Terriers, and they cost $500 each!” My mouth fell open, and I asked my sister, who was sitting right there, if this was true. She said, “Yes.” I don’t understand how her sister, who is always talking about being poor, could have thought it was a good idea to spend a grand on pet dogs. If she wanted to get the kids puppies, there are loads of perfectly good ones for free or very little money at the pound. Good dogs that need a home. Also, I feel a lot less inclined to send her a check every month to help out with essentials if this is where it is going. Do I have a right to mention this to her?

Pissed North Park Sister

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Up to 5 qts. oil. Most vehicles to 1995. Limited time offer.

FREE OIL & LUBE CHANGE WITH TUNE-UP

FROM $44.95

Includes: all major parts, emission test, drive cycle, & carbonator. Oil extra. Most vehicles to 1995. Nelson plugs only.

FREE LUBE with REPAIR

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Includes: brake pads, labor, grease, + $2.25. For the 2nd axle at same cost. Most vehicles. Limited time offer.

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30,000 MILE SERVICE SPECIAL

From $75.00

Includes: Oil and filter change, lube chassis, radiator coolant change, air filter replacement, fuel injection cleaning, check brake & suspension. Most vehicles.

TIMING BELT SPECIAL

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Recommended at 60K miles. Most vehicles. Limited time offer.

COOLING SYSTEM SPECIAL

From $39.95

Includes: flush radiator and up to one gallon of coolant. Special coolant only. Most vehicles. With ad. Limited time offer.

REAL ESTATE

MISCELLANEOUS

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San diego reader

Write to Saffron c/o the San Diego Reader, P.O. Box 88303, San Diego CA 92186-8033; call her at 619-235-3000 ext. 413; fax her at 619-881-2401; or e-mail to saffron@strader.com

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**WE BUY HOUSES–FAST!**

Up to $100,000 to buy them at below-market value, with access to these properties and learn how first time buyers take advantage of free mobile homes available in North San Diego County. Easy approval. Bad credit OK. 1-4 units.

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Call 619-204-0610.


**Sports**

- **Kayaks:** 10’ folding, 2 pack, with paddles $300. 21’5”, extra, see photos.
- **Softball players:** Need team members, 2 girls, for upcoming charter of age league, 17 years old. Call 760-820-7259.
1. This morning I was walking up the subway stairs right behind one of those girls. You know, with the hair? And the fingernails? And the ass pants? Her ass was pretty much right in front of me, all snug in the stretchy ass-ant fabrick, and this ass was tiny. I have seen, and eaten, baked goods bigger than her ass. Her ass was pathetically small and wide, like an orphan selling matches in the snow. WHERE? IS? YOUR? ASS? I wanted to cry aloud to the heavens, shaking my fists. Weeping and rending my garment. Because I have a fairly tenuous grip on reality this morning, I came real close to saying something. Damn. I am not a large person, but even I have more booty than that.

2. There is a sign on Lawrence for a package-delivery place called Order Express, but I always misread it as Odor Express. A place where you can go to pick up little vials of different odors. "I'll take a whiff of 'decaying whale shark' to go." With every ten orders of "cheap tequila," you get a free "pee-stained sheets!" I wonder if the good odors, such as "towels right out of the dryer" or "oatmeal cookie" or "Thom Yorke's neck" cost more. (Disclaimer: Thom Yorke could smell like hobobrotch, for all I know. His pleasant fragrance is all conjecture on my part.)

3. Here are some more signs from the multicultural carnival that is my neighborhood:

WE WATCH BATTERIES WHILE YOU WAIT (Missing verb or new form of meditation?)

MANGO PULP $5.99 FOR SIX CANS. NO DISCOUNT FOR ONE! NO DISCOUNT FOR SEVEN! MULTIPLES [sic] OF SIX ONLY! (Okay, okay, I get it. This one was hand-written — whoever wrenched that Sharpie needs to lay the hell off the caffeine.)

APARTMENT FOR RENT INQUIRE ABOVE GONZ.

4. Slicked-back hair, mirrored sunglasses, suit and tie, this jag-off in a Jaguar is speeding through a yellow light in River North, and — for real — he is blasting the Phil Collins song "Sussudio" on what is no doubt a very expensive car stereo. I was, like, Wait, was that Patrick Bateman? Please tell me that was some sort of prank, like the guy is participating in a rousing game of Rich Person's Truth Or Dare, because why, why would you listen to "Sussudio" in the car, where other people can hear you? I mean, maybe you are allowed to keep the Phil Collins CD in a dark closet and throw on "Sussudio" when you are cleaning the house or something, but even that is skating on some very, VERY thin musical-taste ice, mister. The only possible use I can see for that song is possibly to clear the last few cokeheads out of your house when dawn is breaking and you need the party to be OVER, NOW. (Somebody call Sartre, quick, I am having a new vision of existentialist hell down to read until it is ready. Soon, the diminutive Hispanic lady yells out, “Potato!” (even though I had an order number — I guess she prefers the direct approach). When I go to the counter to retrieve it, this guy in hideous wraparound sunglasses guy turns out to be the guy is participating in a rousing game of Rich Person’s Truth Or Dare, because why, why would you listen to “Sussudio” in the car, where other people can hear you? I mean, maybe you are allowed to keep the Phil Collins CD in a dark closet and throw on “Sussudio” when you are cleaning the house or something, but even that is skating on some very, VERY thin musical-taste ice, mister. The only possible use I can see for that song is possibly to clear the last few cokeheads out of your house when dawn is breaking and you need the party to be OVER, NOW. (Somebody call Sartre, quick, I am having a new vision of existentialist hell

Unless there is a secret goat store and I am missing it.)

PURVEYORS OF FINE LUGGAGES AND HOUSEWARE — I find the perfect incorrectness of the plurals inexplicably charming.

Smog Special [sic] $26.75

we certify: gross polluters • out of state DMV Renewal • Change of Ownership

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858-292-7903
Your MasterCard • Coupon expires 9/28/06. Must present coupon at time of purchase.

Smog Special Test Only
Fast • Easy • No Appointment Needed

JR San Diego Smog & Repair Center
30K/60K/90K Service $79

\*Includes tune-up, \*Includes oil & filter \*Topping off fluids, \*Check belts & hoses $59

\*Includes oil & filter, \*Topping off fluids, \*Check belts & hoses, \*Take off top $59

*Most axles. \*Except MDX, SUVs & minivans $15 extra.

Smog Check $1.45

Plus certificate & transfer fee, European cars, trucks, and vans $10 extra.

Oil Change $10.99

New filter and up to 5 quarts oil. We use Mobil filter and oil only. Plus and Premium oil change available. Most 4- and 6-cyl. cars. Plus disposal fee.

Brake Premium $15.35

Starting at $35.

Smokey’s Service Center
5812 Miramar Road • (858) 546-1200
Near UTC, 1 block east of 1450, next to Enterprise
Mon-Fri 8-6, Sat 8-2, Sun closed

JR San Diego Smog & Repair Center
5735 Clairemont Mesa Blvd., Suite C
(Next to Kearny Mesa Bowling Alley)
858-292-7903
Your MasterCard \* Coupon expires 9/28/06. Must present coupon at time of purchase.

BLOG WORLD
MIMI SMARTYPANTS
Chicago, Illinois
“Loaded for Burger” by Bill Griffeth ©2006

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5,000 miles or 6 months.
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Collector wants for his
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RWD (C4, CS, TF8, TF6, TH350 & TH400) & domestic vehicles.
Non-lockup from rebuilt & installed. Includes torque converter. Some 3-speed,
mostly domestic vehicles. Most cars. With this ad.
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Free estimate when we do repair.
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Most cars. With this ad.
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ZIPPY
“Loaded for Burger” by Bill Griffeth ©2006

206 San Diego Reader September 21, 2006

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Most cars. Includes up to 5. $5.00 extra for most cars. Call for details.

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$15.95
Free estimate when we do repair.
Fax 619-216-1914 and 8:15 Eastern Time.
New and used. Call West Coast Appraisal.
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MOSSY TOYOTA
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We now offer delivery to your home or business for any parts purchase over $40.

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Most cars. With this ad.

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Hardwa & new parts, new, used, it.
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Hardwa & new parts, new, used, it.
Most cars. With this ad.
saw that my bedroom window was open and figured he must have broken it and helped himself to my kitchen and my bed. I didn’t want to wake him because I was afraid what he might do. I didn’t know if he was violent, or what his intentions were. I quickly left my apartment and called the police.

INCIDENT

Location: 1173 Front Street, Downtown
Time/Date: 2:00 p.m. on 9/12/06

Victim’s Statement: I came home from a party and there was someone in my apartment. I didn’t know this person was there at first. He must have broken in through the window. I turned on the lights and noticed there was food and drink on the kitchen table. I didn’t leave it out. I don’t have a roommate. There was also several cans of cat food opened and the cat food was in my cat’s bowl. I didn’t put the food there. In my bathroom, there was urine all over the floor. This is when I heard a loud snoring coming from my bedroom. I looked inside and saw a large man sleeping on my bed. He smelled bad. He wasn’t wearing any shoes and he had a thick beard. I

BASEMENT

Location: 2546 El Camino Real, Carlsbad
Time/Date: 6:39 a.m. on 9/4/06

Report: Communications received a call from an employee of Firestone Tire. The employee stated that he had just arrived at work and the business appeared to have been burglarized and that the suspect may still be inside. Officers responded and secured the business.

A search of the interior of the business was done with a K-9 and officers. Officer Parra located the suspect, Michael M., hiding in the second story attic. The K-9 was deployed and the suspect was taken into custody. M. sustained minor injuries from a live chicken. He was taken to Tri-City Medical Center for treatment. After M. was treated for his injuries, he was booked into the Vista Detention Facility for burglary.

A vehicle that associated with M. was located near the scene. It contained possible stolen property including baseball cards and a comic book collection.

VICTIM'S STATEMENT:

I came home from a party and there was someone in my apartment. I didn’t know this person was there at first. He must have broken in through the window. I turned on the lights and noticed there was food and drink on the kitchen table. I didn’t leave it out. I don’t have a roommate. There was also several cans of cat food opened and the cat food was in my cat’s bowl. I didn’t put the food there. In my bathroom, there was urine all over the floor. This is when I heard a loud snoring coming from my bedroom. I looked inside and saw a large man sleeping on my bed. He smelled bad. He wasn’t wearing any shoes and he had a thick beard. I didn’t want to wake him because I was afraid what he might do. I didn’t know if he was violent, or what his intentions were. I quickly left my apartment and called the police.

BOMB THREAT

Location: 1173 Front Street, Downtown
Time/Date: 2:00 p.m. on 9/12/06

Report: A man dressed as a woman entered the lobby of the San Diego Central Jail and told jail staff that he needed to be arrested. He also said that the bags he was carrying contained a bomb. He immediately left the lobby and was detained by officers from the San Diego Police Department who were responding to assist at the jail.

The Sheriff’s Bomb/Arson Unit responded, x-rayed the bags in question, and determined that neither contained an explosive device. The suspect, identified as a 27-year-old Alex C. [last name withheld by investigators], was questioned by jail investigators who determined that he is paroled and that he suffers from psychiatric challenges.

Jail operations were interrupted for approximately two hours during which time jail staff and inmates were removed from the first floor as a precaution.

CARJACKING

Location: 7900 Broadway, Lemon Grove
Time/Date: 9:04 p.m. on 9/12/06

Report: Lemon Grove units were dispatched to a report of a fight in progress (involving 5 or 6 individuals). As deputies began arriving on scene, they received information about this being a possible carjacking or auto theft and they began following a possible suspect vehicle leaving the scene.

A short traffic pursuit (30 seconds) was initiated that quickly terminated in a traffic collision at Hardy Drive and Palm Street in Lemon Grove. Deputies performed a felony stop, attempting to remove the occupant. The San Diego Police Department air support helicopter (ABLE) assisted with observation above the crash scene during the arrest. Less lethal force was used in the incident and one suspect was taken into custody.

Other suspects remain at large.

ASSAULT WITH A DEADLY WEAPON

Location: [900] Market Street, Gailan
Time/Date: 1:10 a.m. on 9/3/06

Victim’s Statement: There was a fight. My boyfriend got involved in the fight. I don’t know what happened or who started it. There were like 7 or 8 guys fighting.

They were all drunk. Someone threw a beer bottle and it hit me in the face. I didn’t know what hit me. I saw the broken bottle on the ground. I felt something wet on my forehead and something wet getting in my eyes. It hurt my eyes. I touched my forehead and there was blood on my hand. When they heard the sirens, the guys stopped fighting and all ran away to the parking building.

ATTEMPTED KIDNAPPING

Location: [1100] Bannock Drive, Spring Valley
Time/Date: 10:12 p.m. on 9/9/06

Investigation: Deputy Brian Tucker saw an attempted kidnapping suspect, identified as Robert A., 09-06-84, drive past the victim’s residence. Earlier in the evening, A. drove to the home of his 17-year-old girlfriend, and attempted to kidnap her by pulling her into his vehicle by her hair and arms. This incident was witnessed by the victim’s mother, brother and cousin.

Approximately four hours later, A. drove back to the victim’s address. At gunpoint, Deputy Tucker made a traffic stop on the suspect and vehicle. A’s vehicle was blocked in by Corporal Dave Knight’s and Deputy Mike Villalobo’s patrol vehicles. A. refused to get out of his vehicle when ordered by the deputies and began revving his vehicle’s engine to take off. He had to be forcibly removed. A. then resisted the deputies’ efforts to enter the patrol vehicle and was... stunned by Corporal Knight’s Taser.

CHP responded and determined A. was driving under the influence.

— Michael Hemmingson
Free Classifieds!

Post free online ads with photos at photos.com/

SILK FLOWERS, basket arrangements, care-free, elegant for office or house. 4 for $25. 949-305-4800.

STUFS, and many other items near new. $350. Call W. Carpenter 619-598-6906.

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ANTIQUE WOOD SPOKES, 1920s auto parts, original parts. $100 to $1500. Please call Lisa 619-449-7875.

MATTRESS BOX PILLOWTOP SET, Euromatress Electric hospital bed, 30% off. Call 800-464-6490.

BED$ A PILLOWTOP MATTRESS $799, asking $450/best. 619-697-2690.

3051 types. $100/best. 760-431-9654.

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12,000+ Items, all auto parts, new & used. 760-739-7675.

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For 20 years, the “Original” Pacific Beach Tint Shop

2070 Garnet Ave. • 619-581-2294 (Next to Washington Mutual) • Open 7 Days

Window Tint

$59

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3 Rear Windows

$59

$29

FREE Brake Inspection • A/C Service’20

Dodge RAM 1500, 2019, dual wheel, low miles, Excellent condition. $5500. 619-235-8200.


Motorcycle

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HAVE YOU EVER MADE AN ASS OF YOURSELF? I mean, somewhere public, involving a loud hissy. Ever done anything like that?

I did. I was in a coffee shop in Little Italy last week, getting an ass full of eavesdropped conversation while I waited in line for my cup of love.

“What were those little bears that bounced?” a blonde in a blue oxford and khaki pants asked her circle of friends seated by the window.

“Wait a minute, I know this one,” another answered. “Did they really bounce? Are you sure they were bears because Tigger bounced.”

“The Gummi Bears,” I said to my reflection in the pastry case and moved up one closer to the register. “Duh.”

While the coffee girl was fussing with the magical machine that gives me the will to carry on, the group continued to mangle cartoon trivia. “Skulktor,” one answered. “He was He-Man’s enemy.” Another asked about crime fighters that wore masks and drove custom assault vehicles and was answered with, “I think those were Gods.”

I was stirring in a touch of cream when I couldn’t take it any longer. “Oh, yeah, yeah.

He was on the Smurfs,” one of them shouted. “His name was Gorgen. He was the cat who tried to eat the Smurfs.”

I hung my head and slapped the stir stick against the counter. Feeling that my childhood was somehow assaulted by their misinformation, I put that little cardboard band around my eyes to teach me a lesson.

Please. Whoever’s up there listening, please.

— Kommand."

CALIFORNIA CONNECTED
PBS 9:00 P.M.
You can’t bedazzle turtle poop.

FRIDAY, SEPTEMBER 22
CELEBRITY DUETS
FOX 9:00 P.M.
You can’t take a bikini and

Saturday, September 23
AN OFFICER AND A GENTLEMAN (1982)
WHAT SAT 12:00 P.M.
The sequel, A Real Nice Bus Driver
Who Maybe Drinks Too Much
weren’t as successful, but I think it’s the better movie. Richard Gere doing pushups in the rain because he’s “got nowhere else to go”? Who believes that tripe? Now, smoking a pack of Kools on the Blue IIA route. That’s real life.

MAXIMUM OVERDRIVE (1986)
SPEED 9:00 P.M.
When the squirrels revolt and start taking back the earth, I’m getting Emelio, a 50-gallon drum of San Jose biker crank, and a big rig and we’re driving to Scotland to dig up Bon Scott. I may

pick up John Wayne and a kindly orangutan along the way.

SUNDAY, SEPTEMBER 24
MISS CONGENIALITY 2: ARMED AND FABULOUS (2000)
MAX 10:15 P.M.
If this were France, I would have that little accent thing over the “e” when I yell, “Lamé! Lamé!” at the screen.

MONDAY, SEPTEMBER 25
FUTURAMA TOON 10:30 P.M.
Let this stand as fair warning to the U.S. scientific community: Unless there’s a rocket pack on my doorstep by Tuesday, you can all line up for a hideous Indian burn and the swirly of a life-time. I came here for two things dehydrated food pills and to kick some ass. And you nerds haven’t invented dehydrated food pills yet.

TUESDAY, SEPTEMBER 26
THE FLAVOR OF LOVE
VH 9:00 P.M.
If you tilt a bottle of water back and while you’re drinking you think, “Hmmm, this water smells like bad breath,” brother, it ain’t the water.

WEDNESDAY, SEPTEMBER 27
JOHNSON FAMILY VACATION
FX 8:00 P.M.
Just when I was about to release my screenplay of Wings Take Manhattan. Looks like I’ve got some stiff competition. But, I’ll come out on top. You’ve got to get up pretty early in the morning to beat me.

THURSDAY, SEPTEMBER 28
NAKED SCIENCE
NBC 10:9:00 P.M.
I prefer home improvement in women’s lingerie and a rhinestone cape.
AUTOMOTIVE

HONDA FROM 5000.
Police impounds
by Julie Larson ©2006

210
495-0660 x2180.
Police impounds
by Julie Larson ©2006

HYUNDAI ELANTRA,
for Asian light van. 619-255-6053.
1991, ES400, smooth running,
LEXUS,
1999. 43,000 miles, all dealer mainte-
nance records, sunroof, 98K, $9500.

VW BUG SUPER BEETLE,
858-279-6086.
TOYOTA CELICA,
9063.
$2600. 760-845-4662.

1591.
reasonable offers considered. 760-500-
MERCEDES-BENZ 380SL,
ently restored, for $12,500. Must sell, all
MERCEDES,
MERCEDES C230,
power windows, cruise, sunroof, 5 speed,
nearly restored, for $12,500. Must sell, all

GEX REPAIRS,
with rack, low mileages. $16,000. 1997
Ford cargo van, w/ rack, new rear
radiator, automatic. $3500 956-896-

CHEVY COBALT,
6-CD changer/Infiniti stereo.
SPORT TRUCK 1987 wagon, smogged, air,
1987 red convertible. Recently restored,
$24,500. 858-692-0252.

4x4, 33" tires, 1989. 4x4, 33" tires,
$1100. 661-989-6563.

FORD EXPLORER SPORT,
852-4605.
DODGE RAM 1500,
tilt, cruise, $17,500. 858-401-9353.
DODGE 1500 PICKUP,
Bob 858-457-4152.
CHEVY GMC,
3858.
$24,500. 858-692-0252.

V6 Vortec engine, 61,000 miles. $10,490.
Dodge 2005, 9700 miles, still under
1-year warranty. Leather, air condi-
tioning, tow package, $19,800. 858-692-

DURAMAX, WITH AUX.
POWER STEERING, 4 DOOR, AUTOMATIC,
EXCELLENT CONDITION.

GMC SIERRA 1500,
3/4-ton Extended Cab, leather, power
windows, power sunroof, spoiler, 6-disc
fabric interior, 5-speed manual, tinted
windows, manual, flawless interior, original
warranty, 23,400 miles, $20,000. 619-571-

FORD F150,
4x2, 4.2L, V6, CD, great sound, air, white.
GMC SIERRA 1500 PICKUP,
light blue and silver, runs great, $15,500.
619-368-9222.

FORD RANGER, 2001, extended cab,
white, CD player, black, near new 1600cc
ingine, carburetor, alloy wheels, 158K miles,
rungs great, $15,500. 619-368-9222.

SUBARU FORESTER,

TOYOTA TUNDRA,
298-0117.
SUBARU LEGACY,
2001, black, auto, 24K, leather seats,
6-CD changer, am/fm stereo, $2900. 619-

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"ALL MAKES & MODELS", DOMESTIC & FOREIGN
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6 DISCS CD CHANGER, TIP TOP SHAPE.
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NOT VALID WITH AN INTERNET OFFER OR OTHER DISCOUNTS.
"""
To call them energetic would be to call the IRA enthusiast.

By John Brizzolara

A Friday night’s diversion, without making a point of looking for any, presented itself when I walked into Borders Books downtown, at Sixth Avenue and G Street. Surfing at Borders (any books-tore) is a kind of default entertainment for me; that is, I don’t have to think about it, I just gravitate there, given free time and a distinction for movie-making or music venues. I’d forgotten that Borders often hosts live music on Friday nights. I was reminded by a trio of Taylor acoustic guitars on stands, including a 12-string, and also a banjo, an instrument with which I have a love/hate relationship.

Banjos spell bluegrass to me, not a favorite category of mine, but I thought playing the worry-free five-string gimmie.

Eyeing the cornball instrument, wondering how I might finagle a few bucks, strums, fans, a single chord of Sowanne River, I saw that the stuff all belonged to either singer/songwriter Patty Hall (her stack of CDs on an amplifier) or the musicians that accompanied her that night. Curiosity compelled me to hang out until show time, but I had timed it wrong; I was too early. While waiting, I read 

War and Peace; it was about Russia. I met Patty Hall, a pleasant, bookish blond, and she gave me one of her CDs, Just Be Glad!, featuring the single, “Native Daughter of the Golden West.” They struck up what I later discovered to be “Solo Blues” as I was leaving, and it whetted my appetite for a quiet evening with headphones and maybe more Tosly.

Back in my million-dollar, air-conditioned condo, I listened to “The Coo-Coo” “Native Daughter, I Know This Town;” “Confidence Man,” “Amelia Earhart’s Last Flight,” and more. The guitar playing was clean and accomplished, the melodies pleasant, and Hall’s tanned thighs on the CD cover were appreciable. Her original lyrics, for example those to “The Coo-Coo,” gave credence to the bio’s assertion that Hall was, in fact, a children’s book author as well as a songstress and performer.

Oh, coo-coo, she’s pretty bird. She wobbles as she flies. She never says coo-coo till the fourth day of life. I’ve played cards in England. I’ve played cards in Spain. I’ll bet you ten dollars I’ll beat you next game.

The CD made a thoughtful, sensitive gift on my part to a lonely neighbor woman with a Southern drawl and a great figure who, rightfully, appreciated my main attention.

Music found me again the following night. With no plans whatever in mind, I sat on my terrace, garden, patio whatever (it is surrounded by chain-link fencing and has an expensive-looking barbecue unit left by a previous tenant, and several adstrays) and realized I had no real columns for the week, so I thought I’d better drum one up. I thought I might have literally done just that as I heard the cracking of cymbals, the booming of electrically enhanced tom-toms, bass, and snare echoing down the artificial canyon between condos along Island Avenue; buildings both newly pedestrianized now in their 40s. Not true, as it turns out. The appellation derives from a Max Brand pulp western: “It’s too long a story and not worth it,” shrugged bassist Nicky Shingles. When I mentioned my assumption, he smiled. “That’s not it, but it could be.” He definitely liked the idea but left me no wiser as to the age of any members; they could just be a really worked group of 35-year-olds.

No review here other than to dutifully record the guitarist theatrically reel ing against speaker cabinets, randomly fanning his Telecaster with an insouciant
discordant musical flip-off accompanying a side business of placing his red-rimmed sunglasses over his eyes only to tear them off and discard them in seeming disgust.

And it would hardly be fair to review Irish metal/folk perpetrators Flogging Molly as I took them in from the comfort of my own cave (or terrace or patio) a few blocks away. Molly played with sufficient volume to induce gastro-reflux disorder from a good half-mile away, but I was only three blocks distant. To call them energetic would be to call the IRA enthusiastic; musically they were solid as brick and tight as a thong. When I asked a random pedestrian coming from that direction if he had seen Flogging Molly and got an affirmative answer, I then asked if I had indeed heard a flute, and I had. An accen tion? “Yeah, one of those,” he mimed playing one. And how many guitars did I hear? It seemed like a full dozen, but that can be done electronically. Must have been, like, 40 or something. I was willing to bet it was no more than 29, but I欝nderstood.

As I wrote this on a Saturday night, I just received a visit from my new musical partner, Isaac Curtiss, who asked if I would like to play Sunday at a halfway house for convicts and parolees whom, he assured me, make an eager audience.

So a musical weekend it is — uncontrived and unforeseen as it may have been, it is not unlike after all. Music, believe it or not, is everywhere and everywhere.

Patty Hall