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Soft hands, easy money If state assemblyman Joe Coto has been looking particularly relaxed lately, maybe some credit should go to East County’s Barona Indians, who anted up $105 for a massage he received while at the Barona Valley Ranch Resort and Casino on March 23. According to a lobbying disclosure statement filed by the tribe last month, Adriana Ruelas, the San Jose Democrat’s chief of staff, also partook of a free rubdown; hers was worth $95. Minnie Santillan, Coto’s legislative director, got an $85 facial. Both Coto and his former colleague Richard Alarcón, who left the assembly in March to take a seat on the Los Angeles City Council, got an “in-room Amenity — Chocolate Covered Strawberries,” worth $28.50.

Barona has also been up to some presidential politics, giving $1000 to Barack Obama’s campaign on March 23. In addition, the tribe contributed $2500 to Montana Democratic senator Max Baucus, $1000 to Illinois Democratic senator Richard Durbin, and $1000 to California GOP congressman Devin Nunes. “State politicians who get hungry for a free meal can pick up downtown’s gourmet fish house, for a total tab covered by the tribe’s Slot Revenues,’ Ruelas said.

PolyHeme, that controller of Dr. Steven Gould, who founded Northfield more than 20 years ago solely to develop and market the blood substitute. “The last thing you would want in a drug is to make people worse than they would have been with standard treatment,” Dr. Sidney Wold, head of a health research group for Public Citizens, the Ralph Nader–founded advocacy organization, told a reporter.

Northfield got an exemption from the federal Food and Drug Administration to test PolyHeme in onematoe trauma victims unable to give their permission to participate in the study; the FDA required medical centers running the test to inform the public fully about what was going on. But in the city of San Diego, researchers quietly deployed plastic bags of the blood substitute on paramedic trucks — Oak Park’s Medic 26, San Ysidro’s Medic 29, and Nestor’s Medic 62 — as well as at the downtown fire station, without telling the public about the locations or possible risks. Instead, upbeat pieces ran on TV news and in the Union-Tribune, featuring Dr. David Hoyt, then trauma director at UCSD Medical Center, hyping the study. In the March 23, 2004 U-T story, headlined “A new hope for saving lives,” Hoyt was quoted as saying, “These are people who are facing death in a few hours. Giving them this blood substitute might just save them when conventional treatment wouldn’t.”

Despite the negative results, Northfield’s Gould said he would continue the company’s uphill effort to get PolyHeme approved by the FDA. On May 23, Northfield stock fell 55 percent, from $4.25 a share to $1.90. There was no word on the employees’ pension fund and market the blood substitute.” The last thing you would want in a drug is to make people worse than they would have been with standard treatment,” Dr. Sidney Wolfe, head of a health research group for Public Citizen, the Ralph Nader–founded advocacy organization, told a reporter.

Northfield got an exemption from the federal Food and Drug Administration to test PolyHeme in

Broke City Pays Well

By Don Bauder

Want a job with a good salary and great benefits? Work for the government. Want a job with a very, very good salary and great benefits? Work for the City of San Diego. Yeah, that city teetering on the financial brink — the one that looted the employees’ pension fund

and then appealed the workers by granting benefits it couldn’t afford to pay.

It’s a myth that government workers must live with salaries that are lower than those in the private sector and then make up for their penury by getting generous retirement benefits. All around the country, government pay has been growing rapidly, and so have excessive fringe benefits. Meanwhile, the private sector has been shipping jobs to low-wage countries, thus slicing average worker pay, and has also trimmed benefits severely. While salaries and benefits are rising for government employees, we’re seeing a squeezing in the private sector,” says Alan Gin, economist at the University of San Diego.

Now, government pay is generally better — often as much as 50 percent better — than private-sector pay, while government benefits are more than twice as munificent, and employees can retire at younger ages. City of San Diego employees enjoy much higher salaries and benefits than their counterparts in the private sector and local and state government.

I asked Cheryl Mason, researcher for the San Diego Association of Governments, about average salary levels in San Diego County’s private sector. She continued on page 8.
Tail Wags Dead Dog

On Saturday, April 21, at the San Diego Four Points Sheraton, City Attorney Mike Aguirre delivered the keynote address to a conference sponsored by Municipal Officials for Redevelopment Reform, whose head is Chris Norby, chair of the Orange County Board of Supervisors. Following is Aguirre’s speech.

It’s good to see you all. I wanted first of all to thank Chris and Martha [Norby] for coming to San Diego…and all of you. It’s very nice to see some of our San Diego revolutionary leaders out there. I see Richard Rider, a known revolutionary in San Diego. You know, you all are so important, not only to your communities but to the entire state of California, because you are growing an idea that has, if it can fully flower, a real potential for bringing the power of government to actually serve the purpose that the government is organized to serve. Which is to advance the general welfare and not the private economic interests of those bondholders and lawyers and self-seekers who use the government to gain unfair advantage over their fellow citizens and, in the long haul, do great destruction to the ability of government to perform and meet its responsibilities.

I want to paint a picture for you, and I want you to imagine this last Monday morning, I was seated up on the dais, where the city council meets. And in the audience was a very large group of police officers and firemen. And one of the issues of financial irresponsibility that we have engaged here in the city of San Diego is that we created between two and three billion dollars’ worth of benefits without any money to pay for it. And I tell my friends in law enforcement…-I’ve been in law enforcement in one way or the other since I graduated from law school in ‘74. And I would prosecute about 35,000 cases a year with our police department and other law enforcement agencies. And we did that on the premise that our job is to maintain the standard of the law. And I said to our police officers, “How can you enforce the law when you know that you are the beneficiaries of benefits that were created illegally? Both in terms of conflicts of financial interest, and where the financial interest in conjunction with the deals that were made in San Diego in 1996 and 2002, in which benefits were exchanged for an agreement to suspend the rules of arithmetic in counting the contributions that were needed to finance the benefits that were being given. And your union leaders come at the City every year or two or three with more demands and ever-escalating, cascading financial commitments from the City that the City can’t meet. So much so that we were responsible for the largest municipal securities fraud in American history, which I had the unfortunate duty of negotiating with the SEC.”

Now, you might say, “Well, well, what has that got to do with redevelopment?” What that has to do with redevelopment is that it is a clear signal that those who are in positions of responsibility in government are using their power irresponsibly to benefit those who are driving the political system.

You know, I don’t know anything about redevelopment — and Chris knows more about it, and I’m so fortunate to be able to be working with him — but I will tell you what I’ve seen about redevelopment reform. In 2002 and 2003 and 2004, the City of San Diego allowed a private developer to wipe out 26 square blocks of downtown San Diego…26 square blocks of downtown San Diego, in and around the ballpark. And the idea was, was this developer would be given that land, and he would use his private capital to build 2500 hotel rooms that would then generate the TOT [transient occupancy tax] necessary to make the payments on the bonds for the hotels. And right at the last moment, because I had been involved in that, right at the last moment, one of the lawyers for the promoter who had received this largesse from the City…told me that the owner had decided not to build the hotels after all because first-time hotel builders don’t make any money. And he was going to still continue to receive the land and all of the entitlements but not build the hotels. And I said, “Well, that, that won’t be possible,” because myself and Pat Shea, both of us were involved in actually being in favor of the downtown ballpark, and we both said, “Well, you won’t be able to do that because that would be a breach of your duty to the voters, because they voted for privately providing financing, and the government wasn’t supposed to subsidize the payments for the bonds for the ballpark.”

Well, I went to see the mayor, the mayor that Time magazine found to be one of the worst three mayors in the country, who is no longer the mayor, and I was not elected at the time, and I gave him a warning. I said, “Here’s what I understand is coming…you should stop it!” The local newspaper, which was connected to the new downtown ballpark because nobody reads the newspaper except to read the sports page. Unfortunately. And I say that facetiously; but actually it’s true…it’s actually true. That if they wiped out the sports page, there would be almost no circulation for the newspaper. And so they’ve got themselves interconnected…economically interconnected.

So when you think about redevelopment and who’s getting the goodies as a result of redevelopment, you have to understand that there are a number of constituent groups: the bondholders, I should say the bond underwriters; the lawyers, the big law firms that structure the deals; all the consultants that are hired to wire the deal at the council level; the campaign contribution flow of cash that gets distributed. And then, in this particular case, the mayor was confronted with editorials and lobbying from the chamber of commerce.

Now, this is probably not true in other cities, but our chamber of commerce likes to help, uh, as many times as possible, ignore the free-market system and engage in corporate socialism. Where we, you know, I always say that if Winston Churchill were the mayor of San Diego, he would have said, “Never have so many given to so few,” instead of the other way around. And it’s true! What happened in this particular case is, the mayor folded. They changed the deal right at the last minute so that the City had to take on the financial burden of the bonds for the baseball park. And the owner got to walk away with the 26 square blocks…that were supposed to be used to build the hotels, and to do with them what he pleased. So the City paid for the ballpark, the owner put a little bit of money into the ballpark, relatively speaking, and walked away with 26 square blocks of downtown San Diego. As I said, I don’t know much about redevelopment…but
Broke City pays well
continued from page 6

sector, local government, state government, and federal government. The last data she had were for 2005. Fasten your seat belt: the average pay for the private sector was $43,153, local government $44,409, state government $42,699, federal government (civilian only) $60,392. These average salaries include overtime, bonus pay, etc.

She did not have the figure for City of San Diego employees. Carl DeMaio of the Performance Institute has compiled average pay for City workers by taking information from the San Diego City Employees’ Retirement System. Fasten that seat belt again: the average pay per City of San Diego employee is $60,099, says DeMaio. But that does not include overtime and other extras. “If we include these figures, we are talking roughly $65,000,” he says. The last time I looked, $65,000 was higher than $43,000 — and remember, these figures don’t include retirement benefits.

Libertarian activist Richard Rider, who got figures directly from the City, says that the average City salary (not including overtime, bonuses, etc.) is $58,600. With overtime and bonuses, it goes up to $66,000 or $67,000, he estimates.

The generalization stands using figures from the retirement system or from the City itself, private-sector workers on average need a 50 percent pay increase to match City of San Diego workers in salary. Some could say that the comparison of average salaries is invidious. The City might need a higher percentage of well-trained, better-paid employees than the private sector, and that’s why its average salary is higher. What’s needed are studies of comparable jobs: say, what does a beginning plumber make working for the City versus what he or she makes in the private sector?

“That’s the key statistic that no one has done any comprehensive research on,” says Rider. “I have been advocating this type of wage-comparison study for San Diego for two years, but it will cost a lot of money.” Such a study may be done by the end of the summer, he says. DeMaio has made some fragmentary comparisons. He looked at certain 2004 City of San Diego jobs and compared them with average pay for the same jobs throughout the county, both public and private sector, as calculated by the federal government’s Bureau of Labor Statistics. In 2004, a locksmith made $46,240 working for the City, compared with $32,500 in the overall county labor market. Machinists:

$47,393 with the City, $33,480 countywide. Plumbers: $49,253 City, $43,120 countywide. Low-level administrative aide: $40,043 City, $29,870 countywide. “Labor unions put out misinformation; they are not taking a hit on the base salary,” says DeMaio, pointing out that about 10 percent of City employees make $100,000 or more, including overtime.

“No serious observer would say that the private-sector benefits are anywhere near as good as the public sector, and the ‘we’re making up for our low salaries’ excuse is a bogus assertion,” says Rider, noting, “In the City of San Diego, it’s hard to imagine a nonsafety employee retiring after 30 years with a pension of less than 110 percent of his or her highest salary during working years.”

What about those benefits? According to a Bureau of Labor Statistics analysis, government employees earn more than $12 an hour in pension benefits, compared with $5 for private-sector workers. The bureau’s tally of total compensation (including health care, pensions, etc.) shows that state and local government workers average $34.13 an hour, versus $23.41 in the private sector.

Donald Cohen, president of the liberal labor-oriented Center on Policy Initiatives, continued on page 10
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points out that while City salaries may be better in low-paying jobs, they are much lower in the top jobs. “A janitor working for the City of San Diego makes $30,000, gets $5700 worth of health-care coverage, and gets a pension of $37,500 a year after 30 years of service,” he points out. “A nonunion janitor makes 16,000, maybe $19,000 or $20,000. Pension? Forget about it.” If City leaders set salaries by comparing them to what equivalent workers make in the private sector, “We head toward being Calcutta; we increase the jobs under the poverty level. It’s a race to the bottom.”

However, there is a huge gap at the top: the private sector does vastly better — one upwardly mobile young person aiming for management go into the private sector. Last year, chief executives of the 500 largest U.S. companies raked in an average $15.2 million each, up 38 percent from the previous year, according to Forbes magazine. Four heads of hedge funds brought home more than $1 billion in just one year, and the top 20 hedge fund managers earned an average $658 million last year. “Obscene,” says Cohen, and few sane persons would disagree. Top-level government jobs may pay less than one-tenth of bloated private-sector salaries. (Here’s a sampling of what chief executives of some San Diego companies brought home last year: Qualcomm, $18.6 million; Sempra Energy, $12.18 million; Invitrogen, $5.4 million; Amylin Pharmaceuticals, $5 million; Jack in the Box, $3.5 million; Leap Wireless, $3.2 million.)

Traditionally, San Diego top executives bring in less than counterparts elsewhere, particularly in wealthy Silicon Valley. It’s true of the average, too, “San Diego tends to be among the lowest in coastal California,” says Gin. In 2005, the average San Diego had a wage of $41,260, according to Bureau of Labor Statistics data. That compared with an average of $57,980 in San Jose and $37,870 nationally. But this means that City of San Diego employees bring in more than the average worker in San Diego, even though it’s one of the top-paying areas of the nation.

I think that’s all you need to know.

The reason I’m so impressed with Chris is that I think he’s actually been figuring this thing out, and he’s been helping me out during the lunch here. I just wish we could bring him down here to San Diego and that what he has is contagious…because I want to talk about something even, you know, a little broader than the wonderful story I just told you. Because there’s something that we have to figure out: Why are you still willing to make all of the personal sacrifices you’ve had to make in order to participate in this issue, to be involved in this issue, to contribute for nothing, actually to give up your resources, give up your time, to try to make it a better situation for your communities, and for our state, and for the objectives and goals of government? Why are you willing to do those selfless acts, while at the same time our misguided brothers and sisters see government in such a different way? They see it as an opportunity to use the tools for the general welfare for their selfish purposes.

Now, I don’t, at one point that struggle has been the eternal struggle in the United States, from the time that George Washington was sworn into office. I mean, think about this—the National Bank was given all of the deposits of the federal government. The National Bank was a private bank and lent out the money to private corporate and special interests, and whatever profit on interest was made, the private bank owners got that money. In other words, we paid and allowed the recipients of all the federal money to make a ton of money for the burden of keeping our money in their bank! And continued on page 12
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<tr>
<th>Product Description</th>
<th>Model</th>
<th>Price</th>
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<tr>
<td>12&quot; Flip-Down &amp; DVD package</td>
<td>Free Install</td>
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<tr>
<td>Kenwood/Sony/Alpine/Clarion/Audiovox/Nesa/Pioneer Motorized In-Dash DVD</td>
<td>FREE</td>
<td>$199</td>
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<tr>
<td>7&quot; Flip-Down &amp; DVD Package</td>
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**SONY XPILOD CD**

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<th>Model</th>
<th>Features</th>
<th>Price</th>
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<tbody>
<tr>
<td>CDX-GT110</td>
<td>AM/FM/CD player, High power 180 watts, Detachable face</td>
<td>$59</td>
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**KENWOOD CD**

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<th>Model</th>
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<tr>
<td>KDC-132</td>
<td>AM/FM/CD player, High power 180 watts, Detachable face</td>
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**SONY XPILOD CD**

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<th>Model</th>
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<tr>
<td>CDX-GT210</td>
<td>AM/FM/CD/MP3, High power 200 watts, Detachable face</td>
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**KENWOOD CD**

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<tr>
<td>KDC-MP232</td>
<td>AM/FM/CD MP3, High power 180 watts, Detachable face</td>
<td>$89</td>
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**1200-WATT AMP**

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<tr>
<th>Features</th>
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<tr>
<td>2-channel, 1-ohm stable amp, Mosfet power, Built-in crossover</td>
<td>$79</td>
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**SONY XPILOD HEART-PUMPING SYSTEM**

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<th>Features</th>
<th>Price</th>
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<tr>
<td>Compatible with any existing stereo, Sony power amplifier with built-in crossover, Two 6.5&quot; speakers, Sony 10&quot; speaker box</td>
<td>$119</td>
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**COMPLETE SYSTEM SPECIAL**

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<th>Features</th>
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<tr>
<td>Compatible with any existing stereo, Sony power amplifier with built-in crossover, Two 6.5&quot; speakers, Sony 10&quot; speaker box, AM/FM/CD player</td>
<td>$139</td>
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**ROCKFORD FOSGATE SUBWOOFER**

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<th>Features</th>
<th>Price</th>
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<tr>
<td>10&quot;</td>
<td>$39</td>
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<tr>
<td>12&quot;</td>
<td>$49</td>
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**CAR ALARM SYSTEM 1**

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<tr>
<th>Features</th>
<th>Price</th>
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<tr>
<td>Power door locks, 100 ft. range, Remote control panic, Ignition lockout safety system, 40-second re-arm timer, Parking light flasher, Multi-function LED status indicator, Free LED light and Flashing Lights, Automatic arming</td>
<td>$49</td>
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**CAR ALARM SYSTEM 2**

<table>
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<tr>
<th>Features</th>
<th>Price</th>
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<tbody>
<tr>
<td>Paging Alarm System, 2-way LCD page, 1-mile radius, 4-button, 3-channel LCD transmitter, Free power door locks (Car must be equipped with factory locks)</td>
<td>$79</td>
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**CAR ALARM SYSTEM 3**

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<tr>
<th>Features</th>
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<tr>
<td>Add DVD or Back-up Camera to Your Navigation Screen, Bluetooth Your Car, Available with LCD screen</td>
<td>$149</td>
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**ALPINE**

<table>
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<tr>
<th>Features</th>
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<tr>
<td>6x9 speakers, 300 watts</td>
<td>$39</td>
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**SONY XPILOD 12" SUBWOOFER**

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<th>Features</th>
<th>Price</th>
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<tr>
<td>500 watts, Deep bass, 4-ohms, 4-layer voice coil</td>
<td>$29</td>
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the labor side. The thing I like about San Diego is we are equal-opportunity corrupters. Okay? The Democrats and the Republicans are corrupt. And that’s the truth! Labor and business elements are corrupt. It’s like a teeter-totter, you know? So let’s talk about, on the, on the corporate side. Who thinks it’s a good idea to guarantee the sale of every football ticket to a professional football game for ten years? That we guarantee you that you’ll sell at least 60,000 tickets a game and that every ticket you don’t sell, we’ll buy it and you can raise the ticket prices as high as you want, unilaterally. Does anybody…who wants to sign up for that deal? And I go into the inner city, and I say, you know, “I am proposing the Aguirre Financial Advancement Plan. Every one of your businesses, we’re gonna buy every good and service you can’t sell, and you can set the price as high as you want.” Everybody…who is in favor of that? You say, “You’re crazy. No one would ever agree to that!” We agreed.

“You’re crazy. No one would ever agree to that!”

We agreed. Everybody…who is in favor of that? You say, “You’re crazy. No one would ever agree to that!” We agreed. Everybody…who is in favor of that? You say, “You’re crazy. No one would ever agree to that!” We agreed.

“I told you that that’s what was going to happen!” “And that’s exactly…” “Well, we were interviewed so many times as a result of it, but that’s the point is that they got it, and then they lamented it, but they still got the money. And they got the money because of all the corporate sports enthusiasts and those who are interconnected with it, you know, supported it. So here’s what happened. The ticket guarantee worked like this, it, we got 10 percent of the in-stadium revenue, the City did. But we deducted 100 percent of every unsold ticket, and they got to set the ticket prices as high as they wanted. And guess what happened? There was never any plus side for the City, and when there was, it was de minimis. So the deal that we signed with the Chargers lasts 20 years. So the ticket guarantee only lasts the first 10 years. But then in the second 10 years would have made enough money to pay the bond, but by the way, yes, I hate to tell you we took out a 30-year bond. We had a 20-year lease and a 30-year bond — you can figure that out later — but, but we took out a bond, and it cost us $173 million for the bond to renovate the stadium so we could get more sky boxes and more club seats so the Chargers could have more money. And then we gave them a ticket guarantee on top of that. And then we pay the bond payment, to put in all the improvements. But in the third game of the 2007 season, so in the third game of this season, the ticket guarantee went away.

Now, the ticket guarantee, as I’ve described it, was a rent reduction, so the rent is 10 percent of the take, of the in-stadium revenue…deduct whatever tickets we don’t sell, and we get the net. But after the ticket guarantee is gone, then we get 10 percent of the net. Now, we added a person who was indicted for corruption here in San Diego, and he was put in charge of negotiating a redo of the ticket guarantee. He was made the vice mayor. And I guess maybe it was because he was the most honest alternative there is. So his name was Zucchet. Now, his name was in some people’s minds “Zucket” [rhymes with bucket]. Why would I say “Zucket”? Well, because this is what he was charged with: He was at the city council one day, and one of his constituents came in and said that he wanted to stop the strip-joint problem. And Mr. …, and he said, “I am a constituent of Mr. Zucchet’s.” And it’s really Zucchet, “Mr. Zucchet’s.” And so Mr. Zucchet said, “Yes, we must do something about it. I’m gonna follow up on it, and I want that calendared to come back, and we’re gonna do something about it.”

Unfortunately, the guy really wasn’t a constituent of Mr. Zucchet’s…he was actually a bouncer from a strip joint in Vegas. Who had paid off Mr. Zucchet and two other members of the council to come up with this scheme to actually protect the uh, the uh, strip joint that they were involved with. And FBI was in the audience and took it all down.

Now, after the allegations against Mr. Zucchet became known and he was charged with extortion in federal indictments…our mayor made him the deputy mayor of the city. And of course, at one level, I thought, “Who better to negotiate with the Chargers than someone who is indicted?” You know, we can match them foot, you know, shoulder to shoulder there. So anyways, so they go into negotiations, and here’s the negotiations; they got rid of the ticket guarantee. Everybody celebrated their getting rid of the ticket guarantee. You know how they got rid of it? They extended it all the way out to the end of the lease and made it permanent, so it didn’t fluctuate anymore with the attendance; it actually was universally low. And it cost us another $75 million. And the mayor had a press conference announcing that they had gotten rid of the ticket guarantee. And the news media carried that story, and that’s how we got rid of the ticket guarantee. So, in other words, we’re not talking about, you know, I mean, think about that! That’s what we’re talking about, and we’re doing it all over again…right?
CITY LIGHTS
Tail wags dead dog
continued from page 13

now, in San Diego!

The voters passed a requirement that we have a 15-year amortization on our pension debt. So that means you only get to “slice and dice it” 15 times instead of... 20? And our mayor, who, I like our mayor, but on this one I don’t agree. Our mayor came forward and said, “Ok,” he thought that that was unconstitutional, so we’re not gonna obey what the voters said. So we’re gonna go back to the 20. Which is really 29, or whatever, slicing and dicing you have to do. Well... in our pension plan, we had an auditor, I mean, we had an actuary that we fired because he used the wrong assumptions. So then we hired a new actuary, and the new actuary used the wrong assumptions, again! And they justified it, because they said, “Well, that’s okay! Because you never have to change... you don’t necessarily have to change the assumptions when you hire a new actuary.” And that’s true, unless the reason that you hired the new actuary is because the old assumptions were wrong!

You needed to connect those two things, you know, on that.

Let me close by saying this, and I’ll be glad to answer any questions. San Diego, during the energy crisis, was the first place to go down! And I represented all of the ratepayers back then. I represented the lieutenant governor who brought a big case, and I don’t think we sued Pasadena, but uh, I’m glad you guys got away with whatever you did, I hope you used it for good purposes, but uh, my point is, that, and I used to tell people that one thing that could have been done with eminent domain is we could have taken back some of those power plants when we knew they were manipulating the numbers and stopped it! And saved, you know, the ratepayers from suffering. But I used to tell people that the energy crisis was a murder/suicide. First Enron murdered the ratepayers, who couldn’t afford to pay the bills because of the prices got so out of hand, and that in turn resulted in the suicide of Enron’s cause they didn’t have anybody therefore to pay all the bills to make all their expect... er... their projections in Wall Street. And so, the whole industry really took a major beating.

And that is what happens when you have the kind of Ponzii scheme that we’re running right now, and it doesn’t make any difference if its abuse of redevelopment, abuse of the collective-bargaining process, the whole imposition of taxes on people that use the taxes for purposes that are not related to the taxes, across the board. In other words, the whole system, the whole system is corrupt. And we need a systematic reformation of the system. And we’re not asking for anything revolutionary. We’re not asking for everyone to put sod on their roofs and immediately, you know, convert to walking to work. What we’re asking for is just to simply use the instrumentalities of government to advance the common welfare. That’s all we’re asking for.

And what you’re doing, in advancing the cause of redevelopment reform, is really helping to lift the burden of educating everyone about how the system is being manipulated. My, my friends on the other side of San Diego, this is gonna come as a shock to you, but some of the special interests in San Diego will not be endorsing me for city attorney. They, they, they really feel that they liked the last city attorney a little better than this current one, because the city attorney’s office played the role of the plausible excuse-maker for every illegal act that went down. And in exchange, the city attorney’s office boasted that the city’s office played the role of the plausible excuse-maker for every illegal act that went down. And in exchange, the city attorney’s office boasted that the city’s office played the role of the plausible excuse-maker for every illegal act that went down. And in exchange, the city attorney’s office boasted that the city’s office played the role of the plausible excuse-maker for every illegal act that went down. And in exchange, the city attorney’s office boasted that the city’s office played the role of the plausible excuse-maker for every illegal act that went down.

In that, in that scam, this is how, this is how far it went: They allowed them to buy 17,000 years of pension benefits at massively below what the real costs are. They allowed them to have a DROP program, that they said was cost neutral, that gave them 5 years, so they could still work for the City and get their salaries and then they also got their pension benefit payment, plus 8 percent guaranteed interest, plus 2 percent cost of living, plus 3.5 percent match, plus a 13th check as a Christmas present. And they have 401(k)s that have matches, and they have a savings plan that has matches. You see what I’m saying?

There is no connection between serving the public anymore in San Diego, because the purpose of San Diego city government that was reconstituted to serve the interests of the people who are supposed to be public servants. And that is what we don’t want to see happen in the rest of the state. I don’t know how bad it is elsewhere, I don’t know how bad it is in Downey or Fullerton or in any of your other cities, or in Orange County. I do remember remotely hearing about some financial problems in Orange County, but I am sure, I am sure that there are no problems with the pensions in the cities and the county of Orange; I know that that probably is not a problem.

But you know, let me just close, uh, and say that you don’t need labor unions and civil service. You see what I mean? Civil service really is enough. The labor unions come at the City every year, two years, three years, and they say, there’s no term limit. And they rig the system. I am a liberal Democrat. I represented César Chávez and his union when he died. Okay! I was a UC Berkeley student body president. Okay! I’m not saying this because I’m antiunion. I swear what I’m saying is true. It is absolutely wrong to have the labor unions... controlling the whole process, year in and year out. Jerry Brown is the person who put that system into effect when he was governor. I’m saying is true. It is absolutely wrong to have the labor unions... controlling the whole process, year in and year out. Jerry Brown is the person who put that system into effect when he was governor. It did not use to be that way in California. It is something that has not worked. The government has been captured by these labor unions. I don’t know if that’s the way it is at the state level, but in San Diego, that’s the way it is. And they have used their power to strangle the ability of government to provide simple services. Last year we spent $15 million on our Qualcomm football stadium so the Chargers could make $70 million, and $2 million maintaining all the streets and roads in San Diego. Two million dollars! Thank you.
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1st prize ~ $3000
2nd prize ~ $1000
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Write a 250–1000-word story about your neighborhood (within San Diego County).

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As an incentive to call me soon, I’m offering a Personal Buyer’s Tour of these special homes. I will analyze what neighborhoods you desire and what needs you have and help you qualify for a new home loan. Invest in a home instead of a rental.
Great Race. Part One.

A Great Race seizes you, makes you wonder how a human being could start and finish such a thing. I don’t include the Indy 500, any Formula 1 race, any NASCAR race, the America’s Cup race, Boston Marathon, and the like on my list of Great Races. For me, a Great Race is one person and a great distance. Sailing has the Vendee Globe, a one-person, nonstop round-the-world race held every four years. Sled-dog racing has the Yukon Quest, one musher, one team, 1000 miles. Mushers must carry their own food and supplies.

San Diego is home to…make that, is in the same neighborhood as two Great Races: the Baja 1000 and the strangely overlooked Race Across America (RAAM), an annual bicycle race that begins on the Oceanside Municipal Pier and ends 3043 miles and nine days later in Atlantic City, New Jersey. Outside Magazine calls it the “World’s Toughest Race.”

RAAM, for those personhoods who compete in the Traditional Solo Division, is a pure Great Race. You start, the clock starts. You finish, the clock stops. The person with the least amount of time on his clock wins. Traditional solo cyclists typically ride 22 hours a day and gobble 10,000 calories while they pedal.

This year’s solo race goes off at 9:00 a.m. Wednesday, June 10 in Oceanside. Team divisions start at 2:00 p.m., Tuesday, June 12. Same place.

There are several to many divisions in RAAM, as there are in other Great Races, and I’ll get to some of them later, but it’s the solo riders who beckon you into the big top. Put your mind around one person, one bicycle, 3043 miles. Elevations run from 170 feet below sea level at Mecca, California (a little north of Salton Sea) to 10,550 feet at Colorado’s Wolf Creek Pass. Add all the ups together and riders climb 108,600 feet by the time they hit the Atlantic Ocean. And they’ll do it alone; race rules prohibit traditional solo riders from riding together.

For a Great Race, the buy-in is incredibly cheap. I found the following on RAAM’s excellent website (raceacrossamerica.org). This is Peter Moffett, 2007 race route director, talking about what it costs to compete.

“If — and it’s a big IF — you have friends who will crew and can put together a functional pace car with stuff at hand and you’ve got all your own riding gear, you should be able to do it for $2000 to $3000 USD, including entry fees, and all have a fantastic time.

…”Most RAAMsters will have at least two support vehicles…. They are in it to win. If you’re in it for fun and to finish, you only need one reliable vehicle and a crew of three resourceful buddies. Everything else is redundant. Costs and manpower increase exponentially with the number of vehicles.

“I’ve crewed the solo race 17 times…. There is no correlation between money spent and chances of finishing, although winning is something else. Also, I’ve found that the bigger the crew, the less fun, because it becomes all about keeping the crew happy and the fleet of vehicles on the road. The rider is relegated to just being the excuse for the adventure….”

As I said, the race has many divisions. Besides Traditional Solo, there is Enduro Solo (riders must spend 40 hours off their bikes between Oceanside and Atlantic City). There are 13 two-person teams, 18 four-person teams, and 8 eight-person teams, plus corporate teams, age-specific teams, and more.

Next week we’ll look at one of the eight-person teams, North Coast Cycling, which is connected to North Coast Church, an evangelical congregation headquartered in Vista. I should have said an evangelical and athletic congregation since two pastors, Jeff Holmes and Ron Downing, are on the team.

Also on the team is Pete Penseyres, 64, who owns RAAM’s fastest solo record, plus two other RAAM records, and is a 2003 UltraCycling Hall of Fame inductee.

But, it’s Pete’s teammate and brother, Jim, who got my attention. Jim Penseyres, 2004 UltraCycling Hall of Fame inductee, lost his left leg four inches below the knee in Vietnam. He started his first RAAM solo race in 1985, finished after 11 days and change. Did it again in ’87, finished in 11 days plus. And again in 1990, this time finishing in 10 days and change.

We’ll talk to him next week.

The Vegas Line can be found at SanDiegoReader.com. Click on “Sporting Box.”

“If you’re in it for fun and to finish, you only need one reliable vehicle and a crew of three resourceful buddies.”
A wide range of musical styles carried a wide
range of religious sentiments during the first
half of the Sabbath serv-
ice. Old-time hymn
 piano, keeping the beat
under the opening
songs: "Majesty, wor-
ship His majesty! Jesus
who died! Now glori-
fied! King of all kings."

Right, becoming organ
as a Navy man
processed the flag down
the aisle for Memorial
Day: "Mine eyes have
seen the glory of the
coming of the Lord." A
more staid perform-
ance under the theme
song: "Marvelous Grace
of our loving Lord/
Grace that exceeds our
sin and our guilt!" Pop
piano under a young
woman's solo: "Who is
He, with the eyes that
burn like fire? Who is
He? Oh, the wonder
He inspires." A tradi-
tional piano duet dur-
ing the second col-
collection to the tune of "Jesus
Loves Me, Thii I Know!
And, finally, acoustic
guitar for a ballad:
"Lord, you have my
heart, and I will search
for you! Let me be to
you a sacrifice."

After the children's story ("God needs
each one of us in his toolbox") and the col-
collection (children making their way up
the aisles, tiny baskets in hand...congregant Harry
Bennett stepped up to the lectern: "Prayer is
the answer to every problem in life," he said,
smiling. "Did you hear that? It purifies us in
tune with divine wisdom, which knows how
to adjust everything perfectly... Whatever you
need; if you trust God, He will supply it. Folks,
this is the second week of our Global Rain
Prayer — potentially 16 million people pray-
ing for an outpouring of the Holy Spirit... It's
suggested that, in your private devotions, you
pray for 40 minutes for the 40 days."

"Let us now kneel for prayer," said Pas-
tor Will James, and the congregation shifted
forward onto its knees, though there were no
knellers. "Good morning, Lord. I come to
You this morning on behalf of this congrega-
tion... They have come in the expectation of
a rich blessing from You during the service.
We praise You because of who You are... We
come confessing the faults of this past week....

There are some who are struggling.... Be with
them, Lord. Now, Lord, bless our worship."

The sermon returned to Bennett's theme of
prayer. First, Pastor James cited Revelations
18:1, which, he argued, referred to the time just
before the Second Coming: "After this, I saw
another angel coming down from heaven; he
had great authority, and the earth was illu-
minated by his splendor." But he cited Ezekiel
43 to argue that the illumination was actually
the splendor of God: "I saw the glory of the
God of Israel... the land was radiant with His
glory." After all, Jesus himself said in John 8:
"I am the light of the world. Whoever follows me...will have the light of life." When he says
in Matthew 5, "You are the light of the world,"
James explained; 'He's saying that if we fol-
low Him, we will have light. We are the light
only insofar as we reflect Christ. We are His
moon, if you please." More than that, "We are
His angel messengers... It's not the angel's
important; it's the message."

What is the mes-
se we bear? The angels
in Revelation shout,
"Fallen, fallen is Baby-
lon the Great! She has
come to be a home for
demons." And another
heavenly voice says,
"Come out of her, my
people, so that you will
not share in her sins.
That, to James, echoed
Adventists. We know
it as the three angels'
messages. The second
of these angels also pro-
claimed, "Fallen, fallen
is Babylon," but the first
"had the eternal Gospel
to proclaim to those
who live on the earth."

"That's the message," said James. "The com-
pleted, atoning sacri-
ifice of Christ. Fallen
Babylon — the sins and
all those things — is the
setting... Friends, I
believe it is time once
again for that message
to be preached.... I be-
lieve that God is... set-
ing in motion a move-
ment that will finish
the work, so we can
going home."

To that end, he exhorted the congrega-
tion to participate in Operation Global Rain,
praying for an outpouring of God's spirit, "so
that we could fulfill the prophecy of Revela-
tions 18."

What happens when we die?
"We believe in what many people refer
to as the sleeping soul," said James. "In creation,
God formed man... breathed into his nostrils
the breath of life, and man became a living
soul. When your breath leaves you, you return
to dust, and you remain in the grave until the res-
urrection, when Christ returns. There is no
life, no thought during that time. There is not a
soul that goes to heaven!

At the resurrection,
Christ gives that life again,
and you are res-
urrected with a perfect body. Resurrection
and judgment are kind of simultaneous. The
wicked are destroyed at that point, and the
righteous go to heaven to be with Christ."

— Matthew Lickona

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Best Buys

I’ve been tired, bordering on logs, all week. I eat pretty well, and I do a bit of walking, but I was beginning to think more was needed. I scanned the bulletin board at Whole Foods — detox programs, vitamin regiments, colon hydrotherapy.

Rebecca Enders, an I-ACT (International Association for Colon Therapy) certified colon hydrotherapist, told me, “Colon hydrotherapy is also known as a colonic. It is a procedure that involves introducing a warm, low pressure flow of purified water into the colon, in hopes of softening and loosening waste material so that it can be released.”

“Naturally,” explained Enders, “the human body is designed to consume things the way we find them in nature; things like fruits and vegetables, which have water content and fiber. We can handle meat and refined foods in smaller doses, but for the most part, our digestive tract is designed for fruits and vegetables. Today, people eat mainly processed foods that have little water or fiber. Without the bulk created from water and fiber, the colon muscles are not triggered for peristalsis, the contractions that move waste material through the colon. Waste material that does not move through in a timely manner will rot and produce more toxins, and may even provide a breeding ground for bad bacteria and yeast.”

She won’t draw any connections between built-up waste and colon cancer, but she does note that the two regions where she typically finds the most buildup correspond to where 80 percent of colon cancer occurs.

In addition to the rotting waste material, “even if we are trying to be healthy by eating a salad, unless it’s organic, the vegetables will have pesticides, herbicides, and fungicides on them. They are all toxins. Personal-care products, prescription and over-the-counter medications, cleaning products, and even the water we bathe in [which contains chlorine] all have toxins. These toxins build up in the system if they are not eliminated regularly, and could lead to health problems in the future.”

Enders said her clients come to her reporting issues such as headaches, blotting, constipation, gas, digestive disorders, skin conditions like eczema, psoriasis, and acne, low energy, and coldly thinking. “They often complain of food cravings, which could be due to poor absorption of nutrients.”

A colon hydrotherapy session starts out with getting the client to relax. “The first thing I do,” said Enders, “is work pressure points along the legs that stimulate the colon. I also tune in to the body and see what it needs to relax. I have 15 different aromatherapy oils all with different applications. Lavender is proven to aid in relaxation and stress reduction. Orange oil has an uplifting property; I might use that if someone seems exhausted or a little down. I then do a massage around the temple, neck, and shoulders to aid in relaxation.”

After the client is relaxed, it is time to start the colonic, which begins with the insertion of the disposable speculum. “The speculum is not very large — a about a half-inch in diameter. It goes in only two inches, and sits in the rectum. Two tubes are connected to the speculum. One is the waste tube, which brings in inner very low pressure flow of warm purified water. The water is triple-filtered: a particle filter to remove any debris; a carbon filter to take out chlorine, heavy metals, and minerals; and a UV light which kills off any microorganisms.” While we’re on the subject of cleanliness, Enders noted that every patient receives a new set of tubing, and that the procedure is very sanitary, with no wetness or odor. “Everything goes out the waste tube directly into the plumbing.”

Because the water enters at a very low pressure, it can eventually flow out the entire six feet of the colon. The amount of water used varies from person to person. During a session, a client will have multiple fills and releases. The client is filled with water, and then the waste is released. This cycle is repeated four to ten times, depending on the length of each fill and release. The fills range from a cup of water to a couple quarts of water, depending on the client’s comfort level and how much waste material is in the colon. When the client feels that they have had enough water, or if Enders sees the pressure gauge rise, it is time for the client to relax. “As long as they are comfortable, they can keep taking water. If they start feeling pressure — a sensation telling them they have to go to the bathroom — I stop. To facilitate maximum release, Enders massages the abdominal area and works reflexology points during the session.”

Clients often report “an immediate feeling of being much lighter in the abdominal area, and that their stomach is very flat.”

EVE KELLY

1. Rebecca Enders
2. Colon

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Dancing Bears

With time, even a bear can learn to dance.
— Yiddish proverb

D avid doesn’t dance. Sure, he may bob his head to the music here and there, and, if he’s had enough wine, he might even sing along to something and tap his foot. But despite my attempts to talk him into it, David, not unlike John Lithgow’s character in the movie Footloose, simply refuses to get down. Since nothing short of surgery could separate me from my other half, it’s no wonder I haven’t been dancing since we became attached.

I forgot who suggested it first, but it doesn’t matter — once the idea was out there, it took on a life of its own. On Saturday night, my girlfriends and I were going dancing. Location was crucial.

Downtown was briefly considered but tossed aside due to the prevalence of hip-hop music (way too hard to dance to) and irritating regulars (starving wolves in shiny shirts and bleached-blonde sheep in halter tops). For a group of women who want to dress up and dance to techno music without being molested or drooled upon, Hillcrest was the only way to go.

Nostalgic reveries of countless Thursday nights spent dancing to the heavy techno beats of resident DJ Jon Bishop’s Club Hedonism led me to suggest Richi’s as the venue for our dance therapy. Hedonism drew a mixed crowd — girls and guys, gay and straight — every-thing. That’s what our friend Jen said they could be attributed to the pill. “No,” she answered. “Jen made it sound like ecstasy, but I don’t know why I got so excited.”

First, I had already popped a Yellow Bullet High Velocity Energizer — a canary-colored capsule containing 300mg of caffeine that I got at a vitamin store — to stave off lethargy. I used to be a night owl. I once lied robin. Accustomed to leaving my house at first light to go work out, I spring to life at 6 a.m. each morning without the aid of an alarm clock. Though my regimen endows me with abundant energy during the morning. But in the past few years, I have morphed from night owl into red-bel- lied robin. Accustomed to leaving my house at first light to go work out, I spring to life at 6 a.m. each morning without the aid of an alarm clock. Though my regimen endows me with abundant energy during the day, I’m usually tuckered out by ten.

Rosa arrived on time at 8:30. We were both dressed in black. Amy soon showed up, illuminating my living room with her light blond hair, snowy white dress, and strappy, ivory heels. As we sipped our wine, Amy looked like an angel flanked by two dark, red-lipped devils.

Amy had brought with her a bottle of sublingual B-12s that dissolve in your mouth for a “fast-acting energy boost.” At least that’s what our friend Jen said they would do. “My expectations are high,” Amy said as she opened the bottle and doled out the little pink pills. We waited for them to disappear in our mouths. Rosa lost her patience and chewed the rest of hers. Amy and I were steadfast. We finished our wine, and I asked Amy if she felt anything that could be attributed to the pill. “No,” she answered. “Jen made it sound like ecstasy, but I don’t know why I got so excited. For God’s sake, they sell it at Henry’s for ten dollars.” I gave her a Yellow Bullet and then the three of us headed out.

I didn’t know if the club opened at 9 or 10. Either way, we all agreed that show-
I grabbed a flyer and was emblazoned on a banner — the symbol of the leather pride flag; a paw scheme evocative of the dance floor, red and blue lights mingled with black.

I guessed it’s for the best. If places were open later, people would just keep drinking,” I said. My opinion surprised me. I used to crave New York’s up-all-night mentality and lament San Diego’s early-to-bed policy. But now that I’ve come to appreciate the joys of early rising and down comforters, I couldn’t get home soon enough to brush my teeth and swab myself in Egyptian cotton.

Amy, teetering on her heels, said she’d leave her car at my place and catch a cab home. When she tried to get into a taxi that was already taken, and then needed reminding that her house keys and wallet were back at my place, I insisted on driving her home myself. Rosa perked up at the idea and asked if she could ride along. After we’d dropped our angel by her front door, Rosa turned to me with a guilty, impish smile on her face and spoke the words that are meant to be spoken after clubbing — words I hadn’t heard since the last time I’d been dancing at Rich’s over five years ago: “Hey, let’s go to Jack in the Box!”

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I played Nakamura. He was 18 years old at the time, at the 2005 U.S. Championship. His name is Hikaru Nakamura. And he’s the top U.S. player right now.”

This is the top chess player in San Diego, international master (IM) Cyrus Lakdawala, 46. He’s telling me about the strongest opponent he’s ever faced.

“This kid Nakamura’s just a natural genius,” Lakdawala says. “And I don’t normally use that term. I think it’s thrown about, like, ‘Oh, this guy’s a genius,’ and ‘That guy’s a genius.’ But Nakamura really is a genius. He was a 16-year-old grandmaster. The top seed at the U.S. Championship. I think he’s almost 20 now.”

Lakdawala has been a professional chess player for the past 27 years. He’s one of the best in the world. The average serious chess player rates about 1500. Lakdawala’s international rating is 2424. But the U.S. Champion, Nakamura, rates a 2651.

“When I played this kid,” Lakdawala says, “I remember one point in the game where I spent 45 minutes on this incredibly long combination. I had a horrible feeling in my heart that it wasn’t going to work, but I had to do it, because it looked like I was winning. I spent 45 minutes thinking it through, and I just plunged into the position. I’d worked out what I felt was a win at every line. So I made my move. And Nakamura looked at the position, and then he sat back in his chair, and he looked up at the ceiling. He looked at the ceiling for about 5 minutes, after I moved. He didn’t even look at the board. He was just looking at the ceiling, which was actually very intimidating. He was working it out in his head and not looking at the board.”
Lakdawala chuckles. “And then he made his move, and we banged out the entire sequence that I thought was going to happen. At the tail end, he saw one move further, and my whole position just collapsed completely. He saw this in his head in 5 minutes. He saw one move further than I did, in 5 minutes in his head, than what I could see in 45 minutes of looking at the board. You just can’t beat someone like that. The genetics are too powerful. You would have to have blind luck. He would have to be sick, or just really off, or maybe I could beat him on a good day.”

Lakdawala was born in India in 1960, grew up in Montreal, and came to San Diego in 1978. Lakdawala’s father, who’s also a strong player, taught young Cyrus chess when he was about eight. Now, Lakdawala teaches chess, plays it every day, and writes about the game for numerous organizations, such as Chess Ninja and the U.S. Chess Federation. He was the chess columnist for the Union-Tribune for almost ten years in the ’80s and early ’90s.

The first time I called Lakdawala on the
telephone, his son answered and passed him the phone. Lakdawala sounded friendly and had a kind of “aw, shucks” tone to his voice. I wanted to meet him. Would Wednesday night at the San Diego Chess Club be a good time and place? He told me that would work out fine. Next I asked him for the phone number of one of his students, the most talented young player in the area, a 17-year-old named Elliott Liu (whom we’ll meet later), and Lakdawala said, “I’m sorry, but could I call you back soon with that number?” We’d been chatting amiably for two minutes, but now he let it be known: he was in the middle of an online chess game. “I’m almost through playing,” he said. “It’s a three-minute game. A three-minute game. I’ll call you in, like, five minutes. I’ll call you in, like, five minutes, if that’s okay.”

I couldn’t believe it. He was having a conversation with me while playing chess with someone else. (And with me while playing chess was having a conversation.) “Sure,” he answers. “We could play right now.” And we sit down to it.

What Lakdawala doesn’t know is that I used to play chess seriously in New York City in the early ‘90s, and I was a pretty strong player then, right around an 1800. Chess ratings are figured by tabulating a player’s wins, losses, and draws in sanctioned matches. If you beat a higher-rated player, your own rating goes up a lot. If you beat a lower-rated player, it hardly goes up at all. If I were still rated 1800 and I beat Cyrus Lakdawala in an official tournament match, my rating might jump as many as 30 points from one game, while Lakdawala’s rating could plummet nearly as much.

So I take white and get the phone number just then — he was making quick chess moves, after all. “I play every day on the Internet,” he explained. “I’m considerably higher rated than other players in San Diego, and I need to play international masters and grand masters, and the only way to do that is through the Internet. I can’t pat my head and rub my stomach at the same time, but Cyrus Lakdawala can be gracious while simultaneously competing in perhaps the most intricate and challenging game ever invented.

The following Wednesday, I stroll up to the San Diego Chess Club on the outskirts of Balboa Park. It’s a chilly evening, just after dark, and the best chess players in town are beginning to arrive for the 2007 Club Championship. Lakdawala and I shake hands and talk a little chess. I recognize him from some of the photos online. He’s rather giant and looks gentle. He seems almost to have a permanent shrug, a genial indifference that is perhaps the result of hunching over chessboards for the better part of his life.

Lakdawala shows me around, introducing me to club president Ron Resendez and to other local players, and it becomes apparent that everyone assumes I don’t know how to play chess. One older gentleman even explains some of the rules. I decide to play dumb and hide my time, nodding and taking notes in my yellow pad. Finally, about a half hour before the tournament is scheduled to start, Lakdawala and I are standing near a chessboard with all the pieces set up, and I tell him I’d like to play him sometime. “Sure,” he answers. “We could play right now.” And we sit down to it.
make a strong opening salvo. After six moves, I completely control the center of the board. Lakdawala sits back and kind of smiles over at me. “So you know how to play this game,” he says. I swell with pride. I figure my only chance, playing an IM, is to try and take him by surprise. “I actually don’t like my position right now at all,” Lakdawala says, and leans forward again. And a few Chess Club members start to mill around, commenting that I clearly hold the upper hand.

It doesn’t last long. Lakdawala attacks me with his bishop and his queen. Eight moves later, the game’s over. By 7:30 p.m., 90 or so of the strongest players in the area are bent over their boards, locked in battle. They’d all arrived with their zip-up bags full of plastic pieces and green-and-white roll-out chessboards and nifty time clocks. They’d checked to see who they were playing, and then they’d begun. It’s the 2007 Club Championship, and the only sounds are the whir of heating fans, the intermittent taps of 45 time clocks, and the creaking of 90 chairs.

“The game is a lot more tension-filled than it appears,” Lakdawala explains later over the telephone. “You know, your heartbeat rises as you play. Your hands get sweaty. Every Saturday I play in the local weekly tournament at the Chess Club, which is called the Gambito, and it’s pretty routine. I’ve been playing in it for about six years. And still, every Saturday morning, I get kind of this little, mild stomachache. Because it really feels like you’re going into battle. It’s just unbelievable how tiring a full day of chess is.”

So you think chess is a sport?

“It’s definitely a sport,” he says. “There’s no question about it.”

So you’re an athlete?

“Yeah. I don’t look like an athlete. I’m this overweight 46-year-old. But it’s a different type of muscle. Your brain only works for so long. You can only put your concentration lapse. Or let your calculations slow down or become inaccurate. And it’s more like force of will. When you think of an athlete, you think of muscles. Like a sprinter is using leg power. It’s mainly physical. But chess is a sport, and the muscle is your will.”

Isn’t chess also an art?

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Isn’t chess also an art?
“You think that the result of the game and the outcome of the tournament are what matter most, but after about a year or two, you don’t even think about the tournament or who won or lost. You just think about the game itself, and that’s the thing that lasts, that you can play and people and you can publish. To me, chess is the most beautiful thing I’ve ever seen that was created by the human mind.”

What about the scientific aspects of chess? The observations, experimentations, collection of data, and testing of hypotheses? Isn’t chess also a science? The testing of hypotheses, collection of data, observations, experimentation are what matter most, isn’t it? It affects your play. "It is a game. The computer is just the tool used by the artist. If you have an Olympic sprinter, he’s not going to be upset that the Porsche beat him in the hundred meters. And so, to me, I hear that argument a lot, and I just think of computers as a tool. We created them. And so, anything they produce has been created by us. I see them as a scientific tool that can be used.”

Sport, art, science… in the end, isn’t chess just a game?

“It is a game. The competitive aspect is there. And that’s the part I’m most nervous about. Because your ego tends to get involved. You’re playing for your reputation. And that can become a huge hindrance. You have to try to downplay ego. You get so frozen and so afraid that your reputation will be damaged by losing this game that it affects your play.”

I want Lakdawala to talk about the killer instinct. I remember when the former world champion — and highest-rated player in the history of chess at 2851 — Gary Kasparov said that you had to want to crush your opponent.

“Arrogance, unfortunately, can be a big part of top-level chess,” Lakdawala says. “Because it goes from ’Oh, I play chess really well’ to ’Oh, I’m smarter than you.’ And it’s not necessarily true. But that seems to be the logical conclusion a lot of professional chess players come to. You can feel how the other guy really dislikes you sometimes, and he really wants to humiliate you and crush you. The natural reaction is ’Hey, I want to do the same thing to you.’ Now, I really try to fight that. I feel that that’s a mistake. To get your ego all wrapped up in it. Only because I think you lose a lot of energy in distraction, in anger, in wanting revenge, for instance, against an opponent. A lot of loss of energy just trying to protect your ego. Like you create this perimeter around your ego, and you’re always guarding it.”

I’m glad that Lakdawala has addressed chess and the human will and the human sense of beauty can be crushed by the scientific ability of a computer to maintain data and crunch possibilities, then this argues against chess being an art.

“I disagree,” Lakdawala says. “I think the computer is just the tool used by the artist. If you have an Olympic sprinter, he’s not going to be upset that the Porsche beat him in the hundred meters. And so, to me, I hear that argument a lot, and I just think of computers as a tool. We created them. And so, anything they produce has been created by us. I see them as a scientific tool that can be used.”

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I’m glad that Lakdawala has addressed chess and
ego, because my impression of him is that he seems awfully nice. Even when I sat down to play him, his attitude gave no indication that I was playing the best player in the room, much less the 65th best player in the whole country.

“I try not to take the opponent into account,” Lakdawala says. “That’s a trap. I’ve seen too many chess players get caught in this trap of ego protection and arrogance, and it just ruins you as a human being. The way I see it is, my goal is to put my pieces in harmony with each other, and if I do that, the natural result will follow. I will win.”

What is it that makes a good chess player? Is it repetition? The study of strategies? Innate talent? Some combination of factors?

“I think you need the genetics. I’ve taught hundreds, and possibly thousands, of students over the last 27 years or so. And I’ve known some that just deeply, deeply love the game, but do not have the talent to be where they want to be. You have to have the spatial perception. You have to be able to have an image in your mind, a very complicated image, because you have 16 pieces on each side, so 32 pieces total, and 64 squares, and these pieces are moving on these squares, and you’ve got to be able to hold that in your mind and move forward with the pieces, and then reverse it, and go back to the starting position of your analysis. And you’ve got to be able to hold that very clearly. The more clearly you can hold it, the stronger player you’re going to be. So I would say genetics is the strongest factor.”

Lakdawala thinks a moment. “But another very important thing is love of the game. I’ve seen very talented students who never went far because they didn’t really love the game. And the last thing is plain old hard work. You know, the ones who work hard tend to pass the ones who rely on their talent alone.”

What does one work on when one works on chess?

“Your structures. You can’t know everything in chess. It’s too vast. And so you have to become a specialist. You specialize in certain structures. And you get so you know, within that structure, every possibility, every trade which is good for you, every trade which is bad for you. You know the timing of when you should pass this pawn — things like that. Until you feel like you can beat anyone in the world in a particular position. Of course you can’t, but you’ve got to get that feeling.”

How do you give chess lessons?

“Every chess lesson is different. I tailor it to the student. Some players are very intuitive, and it’s better just to play them. And we go over and over and over a certain structure that I recommend for them. After a while, they get the feel of it through play. Others are more analytical, and we get on the computer, and we work on the computer using databases and chess-playing programs.”

How much do you charge for a lesson?

“I charge $35 an hour.

How many hours a week do you spend on chess?

“I would say at least eight hours a day, just like a regular job.”

Could you guess at your yearly earnings through chess?

“It really varies. I don’t want to go into salary, but it’s not very great. It’s like having a pretty crappy job. It’s like having a job where you go, ‘This is a dead-end job.’”
Are you serious?
"They say that chess is the most played game in the world, but the problem is, it’s like everybody plays chess, but nobody plays chess seriously. Because honestly, it’s too much effort. If I had to live my life again, I would not play chess. I’m absolutely certain. If I had hindsight, I wouldn’t go near a chessboard."

Anything else. I’d be a doctor, a scientist, an attorney, anything but chess. The thing that really bugs me is that it requires a monster effort just to reach a level where you can see the innate beauty of the game. And that bugs me, because I could create a masterpiece, and you could publish it in the paper, and there would be 25 people in San Diego who could say: ‘Hey, that’s a masterpiece.’ Out of one million or two million readers who see it.”

Spoken like a true artist. Or a philosopher. Do you have a philosophy of chess? "Yes." Lakdawala barely hesitates before answering, "Chess is a mirror of who you are. Every character flaw that you have — are you patient? are you reckless? are you a coward? — all that will show up in your chess. And every personality trait that’s virtuous will also show up in your chess. You can’t hide who you are. So, for me, I’m overcautious, and I hate to say it, but I’m cowardly in my chess. I’m that way in life. I can’t say I’m a complete coward, but I’m definitely a guy who looks before he leaps. I tend to be very cautious about everything.”

Yet you’re the best player of a war game in Southern California.

"But there are many generals who are cautious," Lakdawala says. "You know, they don’t want to lose their men. I just tend to creep forward. I don’t tend to storm the opponent. I like to build and build and build, until there’s an overwhelming force in one sector, and then strike. I only strike if I think the opponent has no chance of repelling the strike.”

In chess, a teacher is called a “second” Cyrus Lakdawala is the second of Elliott Liu, Liu, a 17-year-old junior at the Bishop's School in La Jolla, is Lakdawala's star student. His international rating is 2196, and last year, he was the youngest qualifier for the U.S. Championships. According to the International Chess Federation (FIDE), Liu is among the top 400 chess players in the United States. So how did Liu come to play chess?

"Long story," he says. “Apparently, when I was really little, like, around five years old, I was into whole medieval knights and war stuff, like every little kid. And for Christmas in ’94 or ’95, I got a picture book with all this cool stuff, and it happened to come with a little picture instruction book and a little board with plastic pieces, and it showed the basics of chess. And my dad and I just mess around with it. Nothing serious at all. And I liked it. I kept playing. Without really knowing it, I fell in love with the game. I wasn’t that good, but I just wanted to play every day. My parents told me that they would hide under the sheets when they’d hear the pieces rattle down the hall, because I’d always be coming to play with them.”

Liu sounds so self-possessed, so self-aware, and so mature, I can’t believe he’s only 17.

"I was becoming pretty obsessive," he says, “but I didn’t think anything of it. And then my mom, to try and keep me occupied, checked out a library book of annotated chess games, thinking maybe I’d pay more attention to that and stop bothering her all the time. And keep in mind, I couldn’t really read yet, but I learned chess notation, the chess language, before I could even read. And I started playing through those games. And my parents were amazed. They didn’t really know what to do with me. They kept getting me book after book.

When that didn’t slow me down, they took me to a friend’s house who said he was good at chess. And I beat him. The next thing I know, my parents got a teacher for me. The first lesson, when he came to the house, before he could even start talking, I told him that I had a game to show him. And I replayed several of the games from the book from memory.

And that was pretty much it. I mean, from then on, the rest is history, as they say.”

And you were five years old?
"Yes.”

Why do you think you took to this game?
“T here are many aspects that I like. It’s very competitive. The whole basic idea of solving a problem has always been my thing. And in some sense, it feels like you’re a com-
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Is he a math whiz?

“ ‘No, no, no,’ ” he says quickly. “ ‘It’s that one thing. People ask me if I have a photographic memory, but I don’t. You give me a piece of poetry to memorize, and I can’t do it. I am good at math, but not that good, really. People say there’s a correlation between chess, music, and math, and maybe there is. I mean, I do play the cello.’

Do you play any sports?

“ ‘Yes, I’m pretty athletic. I used to play pretty much every sport when I was little, but now it’s mainly just football. I play safety and wide receiver on the Bishop’s football team. And I think chess really helps my game. I’m quite the sports fanatic, especially a football fanatic, and I always thought it would be really cool to be an offensive coordinator someday, because it’s the same type of stuff as chess. You learn your offense, you learn your plays, and your players move. When I’m on the field, it’s the same thing. As a safety, I try to read the quarterback, stay a few steps ahead, and then maybe I guess right.’

How big are you?

“ ‘I’m about 5’11” tall, 170 pounds.’

So you’re involved in both the ultimate nerdy high school activity and the ultimate popular high school activity?

“ ‘Right.’

What gives? Are you a nerd? Or are you popular?

“ ‘Luckily, I’ve always been well rounded, and that’s what I always try to be. Among my friends, I’ve gone from something they can’t understand at all to something that’s really cool and recognized everywhere. But all my friends support me. They respect that I’m good at something, even if they really don’t understand it fully.’

What about your chess friends? Aren’t they jealous when you go suit up and hang out with the cheerleaders and get all the cheers at pep rallies?

“ ‘Oh, I don’t know. I guess they might be jealous. But I think I fit in with all different groups of people. I like to socialize a lot with every type of person. And when you have a background in something academic — and I guess you could say, ‘nerdy’ — and in something athletic, and you’re well rounded like that, then it really helps, because you can talk to almost anyone.’

Where are you going to go to college? What are you going to study?

“ ‘I don’t know,’ Liu says. ‘I’m thinking medical school. And right now I’m looking at Duke. And I’m also looking at the University of Maryland, because I have a full scholarship to go there.’

To do what?

“ ‘To play chess.’

The University of Maryland offered you a full scholarship to play chess? Tell me that story.
“The U.S. Championship is the most prestigious chess tournament in the country. And last year I was the youngest player. I was 16. I think the oldest player was in his 70s. So there’s no age limit. It’s just the best players against the best players. You have to qualify to be there. It’s not like the World Series of Poker or anything where you can just buy in. Most of the guys who get in are either the top ten in the nation, or they qualify through open tournaments. But the way I got in was by winning the 2005 U.S. Cadet, which is the U.S. championship for under 16s, which was how I got the scholarship to Maryland. And then later on that year, they told me that because I’d won that, I’d qualified to play in this mini-tournament against three other strong junior players. By some miracle, I won that, and I got into the U.S. Championships. In 2006, they were held in San Diego, so I was like the hometown kid, and I was the youngest player, and all the attention was just incredible. The whole chess nation is watching you. All your games are broadcast and everything. So that was an amazing experience.”

“How do you qualify?”

“I did as well as Cyrus and I predicted,” Liu says. “We thought it would be a miracle if I even scored one point. There were nine games total. And the competition was incredible. All these guys were pros. And they were all adults.”

And if you won nine games, you’d get nine points. And if you tied nine games, you’d get four.

“Yes, the scoring’s a little ahead of itself. I went through a rough patch during the middle of the tournament, where I lost three of the next four games. I finished okay, to kind of save it. But overall, it was just a great experience.”

Have you played in any other big-time tournaments?

“I played in the Pan-American Chess Championship in Ecuador last year” Liu’s tone becomes ironic.

“To make a long story short, I’ll just say that it was a very poorly organized tournament. The hotel that we stayed in had no heat, and it was winter there in the Andes. So it was about 30 or 40 degrees, and the playing hall was this huge stadium, and it was freezing. I had to wear ski clothing while I played. The hotel was even worse. Not only was it cold, but people parked tied throughout the night. You heard broken bottles, people vomiting, the trash-dump people coming and making a racket. It was just ridiculous. And after all that, let’s see… I somehow won the tournament. I won the gold medal. And in the process, I was accused of cheating, and then they cheated on me. But we appealed that, and we won.”

How do you cheat at chess?

“There are a number of ways. There’ve been these huge scandals lately with computer cheating. There are these powerful chess-playing computers that are mainstream now. Oftentimes, what people will do is they plant earpieces in their ears, or something like that, and then they have their guy back at the room relaying moves to them. It’s relatively easy to do, but people have been caught at every level of chess. It’s a big problem. They’re even doing drug testing in chess now. They’re trying to ban caffeine and brain stimulants. It’s ridiculous.”

Tournament chess...
can get up, walk around, It’s not like you’re confined
in big ballrooms or con-
huge. Chess tournaments
And the rooms are usually
you have a good reason.
loose rule that you should-
can go anywhere. ' And
about cheating? The guy
because you say,’Well, what
all.Which is good and bad,
ESPN or something. Y ou
casino, and you can watch
in V egas, and you go out
the tournaments are held
ing around. Like, a lot of
match. I could never sit at
don’t have to sit in your
perception, “Liu says.”Y ou
ing a six-hour match?
can’t imagine sitting over
games can last for hours. I
usually
So that’s how your per-
ment, after that
tournament, I realized that
to really get better, I could-
’t have that type of person-
ality on the board. So I went
home and retooled all my
openings. Now I’m a much
more conservative, solid
player. But when the time’s
right, I usually lash out with
some kind of crazy
thing like that. For some-
thing of this type of thing. After
one intense chess game,
you’re just exhausted. And
that kind of concentration
burns calories. I actually

So far as it takes me,
“Y es, ”he says.”There are
is chess a sport?
“Definitely. Y es. Once
see as a common mis-
ception,” Liu says.”Y ou
chess board for more than

What about killer
instinct? Do you want to
just dominate and crush
your opponent?
It’s definitely a combination
of art and sport. For the people
who play, it’s a beautiful game.
There are just beautiful games.
There are prizes for brilli-
ance at tournaments, and
you don’t have to win games
to win those prizes. People
who play the game
appreciate well-played
games. But you have to be
careful not to get too fancy
and artsy and then lose.”
Is chess a science?
“Yes,” he says.”There are
definite rules and laws. And
you have to study those.
How far, in the end,
does Elliott Liu want to go
with chess?
“As far as it takes me,
I guess,” says Liu. “Chess,
unfortunately, isn’t very
lucrative, so I don’t think
I want to just pour every-
thing into it. But I think
I’ll play throughout col-
lege, and I’d like to pick up
the international master
title. I’ll just take it as far
as it goes, and I’ll be happy.”
— Geoff Bouvier
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- financing
- houses
- land for sale
- miscellaneous
- open houses
- wanted

Employment
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- call centers
- career training
- computer/technical
- customer service
- domestics
- driver/delivery
- education
- health care
- jobs wanted/resumes
- management/professional
- miscellaneous
- office/administrative
- part-time jobs
- research studies
- restaurant/hotel/club
- retail
- sales/marketing
- salons
- security
- trades/labor

Buy/Sell/Trade
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- boats
- clothing/accessories
- bicycles
- computer
- electronics
- free
- furniture
- garage sales
- miscellaneous
- pets/supplies
- photo
- sports
- tickets
- tools
- wanted/trade

Community
- actors/auditions
- classes/lessons
- counseling/support
- events
- notices
- parent resources
- volunteer

Services
- business
- computer
- financial
- health/wellness
- home
- legal
- therapeutic massage
- personal
- travel
- wedding
Jorge Hank Talks

Last Wednesday, May 2, was a day of reckoning foretold by many Tijuanans. They may not have been able to peg the exact date it would happen, but they knew it was coming: Antonio Vera Palestina would be captured. They got Vera Palestina! began as a midnight whisper the night before, when the former bodyguard wanted in connection with the murder of “El Gato” Felix was taken into custody at the border. They got Vera Palestina! became a shout just after sunrise amid the commotion at Eighth and Constitución, outside the Tijuana police station. Later in the morning it was official: they had finally captured Tijuana’s most-wanted fugitive, a short, bearded man who could at last shed light on one of the many unsolved murders of Mexican journalists.

As word of Vera’s arrest spread through the city, Jorge Hank Rhon, principal owner of the Caliente racetrack and the man Vera had guarded for the last several years, was in Mexico City. Ever since Vera’s disappearance, the April 20, 1988 murder of Héctor “Gato” Felix Miranda, a widely read columnist for the Tijuana newspaper Zeta, had been laid at Hank’s feet. Another of Hank’s bodyguards, Victoriano Medina Moreno, was convicted of the murder last August and sentenced to 27 years in prison. But it was Vera who many Tijuanans believe actually pulled the trigger on the shotgun, and only Vera could provide the testimony that might implicate Hank in ordering the killing.

After Gato was blown away and Vera Palestina disappeared, Hank was never willing to say much about the affair. He doesn’t trust the Mexican press; and as long as Zeta kept reprinting Gato’s old columns and publishing a page on which the writer asks, from beyond the grave, “Hank, why did your bodyguards kill me?” he didn’t feel he could get a fair hearing from Tijuana reporters. But a couple of weeks before Vera Palestina was apprehended in Los Angeles, Hank agreed to talk with the Reader about his life in Tijuana, his background in Mexico City, and the killing of El Gato.

* * *

The story of Jorge Hank Rhon, 34-year-old son of a wealthy, powerful Mexican family, could be the plot of one of the luridly illustrated lágrimos y risas (tears and laughter) novellas so many Mexicans are addicted to. In 1985, at 29, Hank arrived in Tijuana to become general manager of the farthest-
flung of the family’s many business enterprises, the Caliente racetrack. He proceeded to throw around his considerable financial weight, becoming a social benefactor to schools, sports teams, and needy individuals, and godfather to numerous babies. He bought a fine restaurant, Alcazar Del Rio, and a new shopping center, Pueblo Amigo. He expanded and upgraded Caliente’s off-track betting parlors and spent millions on a new restaurant and rehabilitation of the physical plant.

He established a private zoo in the track’s infield, which included camels, elephants, big cats, pygmy hippos, and a variety of birds, snakes, and wolves. He became Tijuana’s most visible iconoclastic weekly iconoclast — an epithet describing a person from Mexico City — in a city that mocked and professed hatred for the city slickers who migrated to this area to get their fortunes out of the country or to try to make their fortunes in boomtown Tijuana, Hank was able to garner a grudging respect from the locals. El Gato himself had said of Hank in 1986, “He is the antithesis of a chilango.”

But two years later, El Gato was writing items about Hank in his column in the iconoclastic weekly Zerthat were the antithesis of flattery. He implied that Hank was a bisexual, coke-sniffing, philandering daddy’s boy who was running the racetrack toward ruin, and he bit relentlessly at Hank’s festive and profligate lifestyle. Of course, El Gato also lampooned other powerful and not-so-powerful people in an obnoxious, obscene, and extremely popular style. It was the bitty voice of a perspicacious gay man, which Gato was, and the intensity of his attacks on Rhon took on the petulance of the jilted.

And while Tijuana’s middle class and the disposed-to-read Gato’s words as a kind of flip-side gospel handed down on paper tablets, upper-class and powerful people considered him the worst kind of a chilango. But unlike many of the city slickers who migrated to this area to get their fortunes out of the country or to try to make their fortunes in boomtown Tijuana, Hank was able to garner a grudging respect from the locals.
of scandalmonger. “El Gato was such a corrupt son of a bitch, he could have been killed by anyone,” remarks a chilango who knew Hank when they both attended a private school in Mexico City. “Zeta sells a lot more papers by claiming El Gato was martyred. But if people learned he was a declared homosexual and his ways of exacting things from people were very dirty, his martyrdom would evaporate. Many people would want to get rid of him on behalf of humanity.”

By the time El Gato was murdered and two of Hank’s security men were charged with the crime, Hank was already experiencing some personal and professional difficulties — with Gato’s considerable assistance. In the spring of 1987, Hank’s brother Cuauhtémoc died in a diving accident near Cancun; then there was a short strike by workers at Caliente. By the fall of 1987, the Del Mar racetrack opened its satellite betting facility, and Caliente’s revenues were chopped immediately in half. As Hank struggled to establish his own string of off-track betting parlors that would trump Del Mar by offering Las Vegas-style sports wagering, El Gato was assassinated, and Hank fell under suspicion as the “intellectual author” of the crime.

At the same time, Hank’s marriage of nine years was collapsing, and eventually his wife returned to Mexico City with the three children and divorced him. Finally, last November 25, Caliente’s Alba Roja union put up the red-and-black strike flags, and to date, Hank has lost close to $3 million due to the work stoppage. Three of his seven elephants have died, along with many of his snakes, because of the declining level of care he could provide them. (Below, Hank is barred from entering the track grounds during the strike.) He’s had to sell off his black, twin-engine Lockheed JetStar executive jet, as well as six of his beloved sports cars, including the Ferrari.

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But at the time Hank first met Héctor Felix Miranda, in May of 1986, the racetrack was in the midst of an unusually good year. Caliente’s management and labor reached a contract agreement five days before deadline, the first time in six years a contract was agreed to without a strike. “Everybody said, ‘You’re just a kid, you’re too young to do this,’” he recounts proudly, recalling that event. The same day, Caliente threw a big fiesta celebrating the Day of the Child, in which some 50,000 Tijuana children were bused to the track for food, games, and gifts. Two days later, Caliente opened its exclusive Jockey Club restaurant. A few days later was the Kentucky Derby, traditionally the biggest Saturday of the year at Caliente. May 11 was the Miss Mexico pageant, broadcast worldwide. “It was the first time a beauty pageant was seen in China,” Hank reports.

According to Hank, he first met Héctor Felix Miranda a few days before the beauty pageant. He hadn’t read much of El Gato’s work, but “Some of my friends — my supposed-to-be friends — said, ‘Do you know what he wrote about you?’” Hank recalled, sitting on a couch upstairs in his mansion just east of the racetrack. Through the window behind him the red-and-black flags could be seen flapping atop the Alba Roja union hall, just across Agua Caliente Boulevard. Five punctuated Hank’s soft-spoken tone with shrieks.

Hank explained that before he met Felix, the columnist had written a few items mocking his long hair and had retold embarrassing stories about Hank’s being refused entrance into the club.

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“ZETA SELLS A LOT MORE PAPERS BY CLAIMING EL GATO WAS MARTYRED. BUT IF PEOPLE LEARNED HE WAS A DECLARED HOMOSEXUAL AND HIS WAYS OF EXACTING THINGS FROM PEOPLE WERE VERY DIRTY, HIS MARTYRDOM WOULD EVAPORATE.”

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Caliente’s Turf Club restaurant. Hank explains that for the first six months after he arrived in January 1985, he moved around the track incognito, just watching, listening, hanging out on the back stretch, trying to determine whether he wanted to take over the track. Most track workers didn’t know who the mysterious stranger was.

“So when we were doing ‘Miss Mexico,’ I told one of the guys that was in charge that when Felix comes out, tell him I have his tickets. I just wanted to meet the guy and him to meet me. So he can say anything he likes after he meets me. After he knows who I am.”

They met, and Hank told Gato he was available anytime the writer wanted to ask him something or check out a tip. “After I knew who he was, if there was a press conference or anything, I used to kid around with him, always; when he was sitting down there I’d say, ‘Okay, Felix, what do you want?’

“Just playing with him,” Hank recalls, “I started inviting him to the parties.” The young businessman is famous for his taste for partying. His parties in Mexico City, on the private frontón at his parents’ home, were legendary. Hank’s father was a former governor of the state of Mexico who became mayor of Mexico City in 1976. Hank’s circle consisted of the “Lomas Juniors,” the sons of the men who ran Mexico and lived in the exclusive Lomas Altas neighborhood of Mexico City. The “juniors” are disparaged in...
Mexico as pampered rich kids who get anything they want and whose antics are protected by their influential fathers. Hank's father, Carlos, Los Hank Gonzalez, had a particular talent for good image-making, and he became one of the most popular mayors in recent times.

Invitations to Hank's get-togethers in Tijuana became badges of status in a society underpinned by symbolism. At one soirée, a carne asada cookout on the Caliente back stretch, Hank says he took Gato Felix aside and said, "Okay, you're com ing to everything, so let's get it straight. You can say whatever you like about me, that's fine, I don't care. As long as you don't get into the family. That's it. My father and myself are public people, so you either keep it to yourself or leave, if that's fine with you." According to Hank, El Gato agreed, adding, "I'm a journalist. I'm very dirty in my playings because people go on with us, whatever you like. And whenever I need privacy and you're around, I'm going to let you know, so you either keep it to your-

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“You get used to it after a while.” He says that he considers it a challenge to test his own first impressions of people against their later behavior towards him. He has a firm handshake, not characteristically Mexican, and a way of looking at people with his velvety gray eyes, a feline type of sizing up. When asked if he believes people were attracted to him for his own good self or because of his money, he replied, “Ninety-nine percent of the time, it’s because of my money.” He claims it hasn’t made him cynical.

*   *   *

Sitting in Hank’s luxurious living room, the conversation turns to more immediate concerns.

“Yeah. In ’87, well, back in ’86, I did the Caribbean Classic down here, and a
very good friend of mine made me a party. And he asked a girl who was working with us in public relations to do the list and to invite everybody. [About] the girl doing the invitations, Gato had just written, "It seems that this girl is going out with her boss, or something like that." Her boss was Hank. "So she got mad. So she didn't invite him. After that, he got angry at me."

Sometime later, Hank says he invited both Jesus Blanccornelas and Gato Felix, codirectors of Zeta to Tijuana. Only Blanco came. When Hank asked where Felix was, Blanco told him Felix was mad because he hadn't been invited to the party during the Caribbean Classic. Eventually, Hank ran into Felix at the Jockey Club and said, "Hey, don't be so… What happened was, you got mad because they didn't invite you to a party they did for me — so am I to blame? Come on, don't kid around." El Gato started laughing, according to Hank, and said, "Well, it's not really so.

"Sure it's so," Hank retorted. "You talk bad about her, tell everybody she's going out with me, which is not true, and she was sore with you. And you know she should be. And then she just decided not to invite you. And I didn't know anything about the invitations."

"But she invited Blanco," Gato pointed out.

"She could have invited the president of Mexico! Who cares! I didn't make the invitations. Why get mad at me?"

Thus began a serious downturn in the friendship of two of Tijuana's most prominent men. Hank told his wife she ought not to bring Zeta home anymore to their bayfront house in the Coronado Cays. "I told her that this guy was mad at me now and that some of the things he printed were lies," Hank says. "And the paper had dirty words in it; I didn't want it around my children."

In early May of 1987, Hank's younger brother Cuauhtémoc died while scuba diving at the family's Yucatan ranch, near Cancun. He was an experienced diver, but on this day he entered the cave with a novice diver and a new underwater scooter. He was not using the customary guide cane divers are supposed to attach to themselves, as a hedge against getting lost. When the scooter kicked up silt and wiped out the visibility inside the cave, the two divers became disoriented and perished, because they had no life line. Cuauhtémoc left behind a widow and four children. Hank's detractors say the family arrogance that led to his brother's fatal mistake is also at work in Hank's involvement with the Gato killing.

"After my brother died, I started growing the beard and the hair," Hank explains. "It was just for me a sort of reminder for myself of the things you didn't do that you were planning to or hadn't been able to do with him.

"So I told Héctor at the Jockey Club, 'Hey, the only one who's going to give me problems with this is you. You're the only one. Everybody else asks me or maybe doesn't even ask me, but they don't criticize my self, my person. Criticize whatever you want, but not my ways of dressing or combing my hair. So I'm going to tell you that I'm going to grow my hair and beard for a year, because of my brother. I don't want anybody else to know why, especially not the newspapers. So, there you go.'"

Why did he tell this to Felix and ask him not to print it? A close friend of Hank's says that he often tests his friendships as a way of determining people's loyalty to him. Hank is also said to be a very good friend who frequently and sincerely inquired into the troubles and setbacks of his intimates. This, combined with his legendary generosity, makes his close associates "slavishly devoted" to him, explains the friend, satisfying his need to be in control.

Maybe Gato Felix felt that he had been trusted with a bit of Hank himself. If so, that might explain why his newspaper items turned so bitter when Hank betrayed his end of the bargain. In June of 1987, during a television interview with Jan Wood, Hank's public relations director, who has a show on Channel 6 called Tijuana: Window to the South,
Wood surprised Hank by asking him why he was growing his hair and beard. "I never expected it, so I just answered it. I thought about it for a second and said, 'Well, my brother's dead, and it's sort of my way of remembering him.' And that's it. Then Héctor got real mad." After that, whenever Hank saw Felix at basketball games or boxing matches, he always sent over a beer. But they never spoke again.

But Hank was not the only bigwig to be vivisected by El Gato. The mayor of Tijuana, the governor, and dozens of other politicians and businessmen also took their licks in the column. Drug dealers too were jostled by Felix, leading to one theory that the writer was silenced because he was about to reveal high-level drug transactions that were protected by the government.

Recent reports of the involvement of senior PRI officials in the 1985 abduction of DBA agent Enrique Camarena lend some credence to the notion that a powerful cabal could have decided that El Gato had gone far enough and it was time to do something about him.

* * *

When did you first meet Vera Palestina?

"He started working with me 15 years ago," Wood surprised Hank by saying. "He chauffeured and escorted you places?"

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“Yes, I’ve had bodyguards since I was 13. At those times (mid-1970s), there were a lot of political kidnappings and a lot of money kidnappings. And while not everybody liked my father when he was governor of the state of Mexico… you remember Car- tonlania, here in Tijuana? We had something like that in the state of Mexico.” ( Cartonlania — cardboard city — is a common way that cities expand in Mexico.) The one near Mexico City became Ciudad Netzahtlaucoyotl after Hank’s father, the governor, expropriated private land and awarded it to the squatters.” *But a lot of leaders didn’t agree with him, giving the right decision to the landholders. So he had a lot of enemies. So we started using bodyguards.*

“It was natural that Tony [Vera Palestina] would come with you to Tijuana — you were friends?” *Yeah. I’m the godfather to one of his daughters. I just brought three or four guys with me. Beto [Alberto Murguía], a college chum that Hank describes as ‘like a brother’ and who manages Pueblo Amigos, and Antonio [Vera Palestina].” *Have the police ever talked with you about what happened to Gato?*  

“No.

The gossip about that is because your father had the investigation falsified. The investigation was declared closed about two weeks after the murder, which did seem rather quick to a lot of people. Do you think there’s anything to that?

“They didn’t say it was closed because my father said something or did something. They said it was closed because they had found the murderers. That’s what they said.” The question is, why didn’t they go higher and talk to the person who employed the suspects?

“Sure — long pause — *funny.* This guy that they have in jail, Medina, he was the bodyguard for the governor [Xicotencatl Leyva Mortera]. Then he became the bodyguard for the district attorney, Eliseo Aquíñaga. Then Eliseo was kicked out of district attorney, I think Xico had about four district attorneys.” (Aquíñaga resigned from office after he was reported to be involved in an alien-smuggling ring.) “So after Eliseo got kicked out, I got befriended with him, and he asked me once…’Hey, Victoriano cannot go back to work with the police.
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because he left with me, and they won't let him, but would you mind giving him a job?" And I said sure, no problem. And he said, 'Just whenever I need him, send him to me.' And I said of course.

“I told Vera, ‘This guy’s not going to come to work, but we’re still going to pay him. Whenever he comes to work, fine, whenever he doesn’t, fine.’ ”

So you put him on the payroll as, like, a favor? "Uh-huh. And so Eliseo started not using him that much, and he started coming [to the track] a little bit more."

Did you get to know him at all?

“Yeah.”

Do you think he did it? “No.”

Do you think he was involved? “No.”

Who do you think did it? “That’s for the law to decide.” He chuckles without mirth.

Do you have any opinions? “Not really. I know who didn’t do it.”

Vera Palestina? “Yeah.”

So why did he disappear, if he wasn’t involved? “In Mexico, you’re guilty until proven otherwise. It’s not like in the States.”

Mexico’s system of law places a heavy burden of proof on the defendant to establish his innocence, as well as on the prosecution to prove guilt.

He had to leave in order to protect himself. But if he wasn’t involved, why would he be under suspicion? "It was very easy. You could analyze the list [of suspected masterminds]. Everybody else on the list is my friend, so I won’t talk about them, but there were very few people that could have done it. They were all mentioned. And if you start giving me names, I won’t say yes to any of them. They have to have power, and they have to have people around them. And one of them was myself.”

(The suspected “intellectual authors” of the assassination, as listed originally by Zeta, included Hank, his friend Murguia, Governor Xico and his brother Edgardo, former Tijuana mayor Federico Valdes, and former governor Roberta de la Madrid. Valdes and de la Madrid have since been eliminated from the list.)

“I’ve always been in the PRI [Mexico’s long-time ruling political party]. You get used to being quiet when you need to. So that’s what I did. I never talked about it. The thing is, the authorities were from the PRI, and they decided that he was guilty, so that’s why.”

For Gato assassination theorists, this is a tantalizing morsel. What Hank had just implied — that he was keeping his mouth shut, taking his licks, jeopardizing his reputation, and refusing to defend himself vigorously because of loyalty to the political party that laid the murder rap on him — didn’t become clear until later. Hank was contacted in Tijuana by phone for a clarification. This was the day Vera Palestina was captured, but the news hadn’t yet broken. Hank said that after all this died down, maybe we could meet over lunch and he’d explain — off the record — his own theory about who did the killing.

Why not clear yourself now? Can’t you give an alternative theory to counter the one that points to you?

“I never put the finger on anyone — ever,” he stated proudly.

What do you owe the PRI?

“Everything. My family owes everything to the PRI. I was born into it 34 years ago, when my father was mayor of Toluca. I will always be loyal to my authorities.”

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Here is the natural text for the given document page:

Weapons, which their security department needed to protect the large sums of cash that circulated on the racetrack grounds. The actual murder weapon, a shotgun, has never been found. Vera’s capture may now still the rumors that he was being hidden on one of the Hank family ranches or that he was dead. Those who believe Hank wasn’t involved in the Gato murder pointed out immediately that if Hank had been hiding Vera, how could the suspect have been located in Los Angeles? More logically, Hank could have used his billions to hide Vera in, say, Switzerland. This is an extension of the argument that the style of the assassination, in the police account of what happened, is not the way the calculating, fastidious Hank does things. If Hank wanted Gato killed, he would not have had his own bodyguards do the job and leave a trail of footprints back to the track. He could have imported a killer from, say, Colombia and had the guy flown back out of Mexico on his private jet before the blood dried.

Gringos are the main proponents of that theory, but it doesn’t wash for Mexicans. Tijuanans argue that Hank, they say, leads to arrogance and then to a cheapening of the value of life, in Hank’s mind.

Not only had Gato insulted Hank’s wife by writing about Hank’s extramarital affairs, but, according to Mexican observers, he also insulted the girls he named as Hank’s concubines. With extraordinary candor, Hank admitted in his interview that he has “a lot of girlfriends” and that he had girlfriends before his wife left him. Hank lives in a culture in which married men frequently take mistresses, and Gato broke the taboo of silence about it. Moreover, Gato alleged that Hank was involved with cocaine and implicated that he was bisexual, both of which Hank denies. Taken together, in the Mexican mind, Gato’s writings were the equivalent of waving a red cape in front of Hank until, finally, the bull charged.

**A Mexican who knew Hank when they both attended the German school in Mexico**

---

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City has a long memory. He recalled that Hank was involved in a test-stealing scandal while he was in junior high school. (“I bought the tests from the guy that stole them,” Hank explains). “I bought them for the whole school, not just my grade. They didn’t cost much. It was a very good business. I sold them.” The former classmate also remembered, “There is an incident in Jorge’s life when he had one of his buddies beaten by his bodyguards and sent to the hospital.” The victim’s name was Victor Manuel Álvarez, an architect.

Is that true?

“Yes and no,” Hank replies, taking a sip of the magenta-colored herb tea he constantly drinks. Álvarez is a very good friend of mine. He’s still here; as a matter of fact, he moved down here. He’s doing the construction of the garden behind Hank’s house. Victor is a good friend of mine. He had a girlfriend, and they broke up after two and a half years. I started going out with her, and when I was at her place… and suddenly he appeared. The thing is, he had jumped a wall and come in through a bedroom window. I was down in the living room, and he came down the stairs from the bedrooms! He was very sore and very angry, and I said, ‘Hey, come on, you’re not dating her anymore. I even asked you, and you said you weren’t, so…’

There was an incident with a very big scandal while he was in junior high school. (I bought the tests from the guy who stole them.)

After

There’s this thing in Jorge’s life when he had one of his buddies beaten by his bodyguards and sent to the hospital. The victim’s name was Victor Manuel Álvarez, an architect. Is that true?

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what’s the problem? And he said, “No, but she still loves me…”

“...So I said, ‘Whenever you want to come in, just knock on the door, because if the guys out there [Hank’s bodyguards] see you come in through the window, they won’t know it’s you. If my bodyguards see someone jumping the wall, they’re not supposed to think that it’s someone from the house.’ So he walked out.

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But wouldn’t it be assumed that they weren’t acting on their own? If they did kill him, wouldn’t they be protecting you somehow, to stop Gato from writing those nasty things about you? After all, he had broken that vow you asked him to take.

You think they arrested the wrong people?

"Yes."

After Vera was arrested last week attempts were made to talk to Hank in Mexico City. Through Jan Wood, who is in contact with him, Hank was offered a chance to clarify anything he had said in the interviews, in light of the arrest. But Hank never called. Wood said he wouldn’t be talking to the press until he returned to Tijuana this week.

I spent many hours in discussion with Hank, trying to divine whether or not he was involved in commissioning El Gato’s murder. Obviously the circumstantial evidence against him is damning, so I kept looking for signs that he was lying, covering up, trying to keep me away from the crime. I’ve interviewed a lot of liars but I would not now count Hank among them.

He didn’t sound or act like a man with something awful to hide. Perhaps, if he is guilty, it wouldn’t be evident in his demeanor if, in his own mind, he didn’t authorize a murder but rather performed a service to his party or to his social class. That’s possible, but I still believe he would have hinted at a darker side. Of course, it’s also possible that he completely fooled me.

He showed none of the glee that some on the receiving end of El Gato’s barbs, including some senior politicians, reportedly expressed at the time of the murder. It is said in Tijuana that many people celebrated Felix’s killing, but Hank didn’t seem to be that kind of man. And yet he had a strong motive to do the deed, and he had control of the people who could carry it out. His employees have been charged with the crime. Did he order it? I doubt it. Sometimes the facts don’t add up to the truth.

— Neal Matthews
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**Hooray For Horticulture**

Thank you for the extraordinary article on the horticultural wonders of Balboa Park (“The Fall of King Euclycyptus,” Cover Story, May 24). And a big thanks to Mike Rasmusson and his vision! I’ve been enjoying the park for 40 years, since I’ve lived here, my favorite area being the Cactus Garden, the Redwood Grove, and, of course, the Botanical Building. On last week’s visit, I truly noticed an incredible difference in foliage. It was magnificent. After visiting the Japanese Garden and hiking along the pretty trails of the Cactus Garden, I stopped at the Botanical Building. One very special feature that really caught my eye this time was the miniature Vietnamese landscape. Thanks to all of the park geniuses.

Phyllis Hordin
Normal Heights

**Muddlin’ Middlin’**

This is about the “Say What?” column (May 24). I’d like to tell Jennifer McWilliams that it’s “fair to muddlin’,” which means that you feel somewhere between okay and muddlin’. It’s an old, old saying. It’s just better than saying, “I don’t know.”

Dale Anne Thompson
Clairemont

**Willie’s Woes**

Has anyone else noticed how often Willie is in the “Blurt” section with a worse-is-me story (May 24)? Everything that happens to him is someone else’s fault. Messed-up rehearsal space, fights at his shows, band no-shows, damaged venues, etc. When is the public going to wake up and refuse to deal with this infantile jerk? If you don’t believe what I say, check out some past “Blurts.”

Nacho
via e-mail

**Wildly Dreamy, Delicate, Madcap, Scruffy**

I have been out of town, sick, and busy the past month (in that order), so I hadn’t seen a Reader for at least that long. But having lived in San Diego for almost 25 years now, I wasn’t at all surprised to see the usual lamentations about Duncan Shepherd in the “Letters” section of the May 24 issue. However, I was quite surprised by the editor’s note that Shepherd is on leave until the fall. After perusing Rich Goodsell’s encomium for the A.V. Club and Clifton Odom’s sideswipe at it, I promptly turned to the “Movie Review” section to see for myself what all the fuss was about.

Does A.V. Club stand for “Adjectival Volume”? I.e., are these people paid by the adjective (“joyous shared creative alchemy”)? One would think that Nathan Rabin couldn’t possibly cram one more adjective into a paragraph without causing it (or the reader’s head) to burst, but he cleverly solves the problem by turning them into adverbs instead (“in every wild emotive song,” “delicate yet shatteringly powerful.”) “equally powerful unseen forces work just as doggedly”). This gem from Rich Goodsell’s exchange of words with Josh Board when you could have spent time taking pictures and making money; instead, you spent your time and energy trying to deny

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your "paparazzi membership" while looking like a fool in the process. The saddest part of it all is that you likely did so under the illusion that you had a reputation to keep. But I’d take a paparazzi “member” over you any day of the week.

Jay Douglass
via e-mail

Massage Underbelly

How unfortunate that Geoff Bouvier missed the opportunity to educate readers on the natural, no-side-effects world of holistic health in his story “Touchy Business” (Cover Story, May 17). Instead, the author focuses on “holistic healing’s underbelly” (his words) and lapses into tabloid cliché, choosing to spend several pages discussing prostitution instead of health.

Equally disturbing is that Mueller College of Holistic Studies, now in its 31st year in San Diego, is identified only as the training ground for the prostitute Mr. Bouvier focuses on in his article. There is, of course, no way to actually link this person (who is identified by pseudonym) with Mueller College, but in fact two of the other legitimate therapists identified in the article did graduate from Mueller College. These holistic health practitioners spent over 1000 hours learning massage therapy, Asian bodywork, and many other healing modalities. This fact was not mentioned in the article.

Mueller College has been in operation since 1976; is approved by the California Bureau of Private, Secondary Education, the United States Department of Education; and is the only institution in California accredited by the Commission on Massage Therapy Accreditation. I invite the public to visit Mueller College at 4607 Park Boulevard to see just how professional and ethical modern holistic health care is (call 619-291-9811 for an appointment).

Better yet, visit one of the college’s graduates or students at the Community Wellness Center (619-794-2444) at 2150 Fourth Avenue and experience holistic care personally.

One can only hope that some of the Reader’s readers will recognize Mr. Bouvier’s indulgence in his in-

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<tr>
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<tr>
<td>90 Days  2 Cells</td>
</tr>
<tr>
<td>1 Year  16 Cells</td>
</tr>
<tr>
<td>2 Years  256 Cells</td>
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<tr>
<td>3 Years  4,096 Cells</td>
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<tr>
<td>4 Years  65,536 Cells</td>
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about the dramatic crime increases. Today, we have the League of Women Voters and the Center on Policy Initiatives leading the way to set up their own charter review committee to protect these unprotected communities from downtown power brokers. The mayor’s review committee is full of some of the same type characters that murdered, raped, assaulted, robbed, and stole cars from the Mid-City. Old crime skeletons are not pretty when they rise.

Oh, you might think that those are old crime wars. Well, I remember counting over 200 street people and homeless where the future downtown ballpark was going to be built. Where did all of these downtown people end up going? Things were so bad, again, that Councilmember Atkins got on the TV to announce that crime was up again. Other research on crime comes from a 1992 Los Angeles Times article that stated that construction draws crime to the sites. I have never heard of a construction company doing a background check on its employees. Yes, there have been questions about peadophiles to molest more innocent children. I think this article highlights an important issue about which more awareness must be raised.

Oh, you might think that when they rise.

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This story touches on a problem that is more prevalent than we care to know. It seems that most molesters get away with their actions. It’s a shame because it does have a profound psychological affect on the child and how they will interact emotionally and physically in their adult life. Even though I enjoy the weekly Crasher humor it is a nice change of pace to read this serious side to The Crasher.

**Crasher**

**Published May 23**

Posted by fifibutton on 05/25/07, 5:28 p.m.

This is an important lesson for all victims. The more people who speak up, the harder it will be for these peadophiles to molest more innocent children. I think this article highlights an important issue about which more awareness must be raised.

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**Diary of a Diva**

**Published May 23**

Posted by Barbara D on 05/25/07, 1:44 p.m.

This was a fun read! I know many women who don’t ‘get’ the sports thing. I
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however LOVE Baseball...I LOVE Football...I am even learning to like Basketball. Sports Center is a must watch every morning! My husband is the luckiest man on earth! (yes, he agrees with this!) Try Petco again, it may become a Summer ritual, especially if followed by some adventures in the Gaslamp!

City Lights, by Matt Potter
Published May 23
Posted by Rick Beach on 05/24/07, 10:19 a.m.
Fascinating scoop! More evidence that the whole relationship web tilts a skewed value system to benefit exploiters (aka developers). As an outsider, I relish taking the measure of these folks. For the past 18 months I worked on a land-use advisory-group for all San Diego airports with several attorneys, some involved with Sunroad, John Ponorowski, Bill Smith, and a few others.

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intended) breaking that Sunroad’s tax attorney’s wife is a high-paid staff member in the mayor’s office things look even more suspicious than before. Is this the source of the warrant leak? Will we ever know? Whatever one thinks of the warrant, it should not have been leaked. For a great collection of documents on this mess, see www.sdadairfields.com where Community Airfields Association President Rick Beach has done a great job of putting the information in the public’s view.

Reply by Don Bauder: Matt Potter did a great job smoking out that story on the Dubick conflict of interest. There is much more, as you know. The website that you mentioned is a good place to start.

Posted by Rick Beach on 05/24/07, 10:44 a.m. You suggest San Diego may be more corrupt under Mayor Sanders based on last week’s events. Oddly, I’ll disagree. Not that things are less skewed towards exploiters but that classic corruption may actually be less now. My opinion is that Sanders, Froman, Waring and Barwick, the management chain for airport matters, all care deeply about public service. From reading documents produced from Development Services for the lawsuit, they too have a customer service attitude, although the customers are developers. What I do agree with is the graphic illustration of corruption in action. Non-traditional media and a few investigative journalists have pulled threads and exposed a few investigative journals. In deciding which administration has been most corrupt, the key will be whether the cabal succeeds in keeping the Sunroad matter out of court.

Posted by billy davis on 05/24/07, 11:25 a.m. Wow! What an eye opener, by Don Bauder. The Mayor, Landsdowne, Dumanis all working for Sunroad. Plus the Mayor’s office could be the source of the search warrant leak, after all the staff people. The wife of the Sunroad tax attorney.

Reply by Don Bauder: We’ll have to find out if they or somebody in Development Services have been working directly for Sunroad. But indirectly? No doubt. In trying to keep any Sunroad matters out of court, they are carrying Sunroad’s water, and might as well be on the payroll.

Posted by Gerald Blank on 05/24/07, 11:59 a.m. I don’t know if it is a matter of the Mayor promised what he “couldn’t” deliver, or what he “wouldn’t” deliver. What’s really happened here, IMHO, is that San Diegan’s are finally so fed up with big money interests owning this city that the politicians significantly underestimated how angry people would be how they’d call the Mayor to account for this or any other impropriety. I hope the Mayor will soon understand that, and issue a stop work order on the whole Sunroad building. (His recent stop work order for the top 20 feet is a joke, designed to make him look decisive: the outside of the building is 100% done! He stopped nothing. Big deal.) He should also tell the Development Services Department that Sunroad gets no permits from the City, for anything, anywhere, until the infamous building by an important airport comes down to 160 feet or lower, the federally allowed limit. That’s a truly strong Mayor would do. Do we have one? Most people doubt it.

Reply by Don Bauder: As you have pointed out, the mayor did NOT make a meaningful confession. He still wants the FAA and Caltrans to let the building rise to 180 feet in one spot. He also wants the FAA to get pilots to re-route around the building. The FAA and Caltrans should reject this ridiculous proposal forthwith. The building comes down to 160 feet at the minimum. It might be best to bring it down to 45 feet; that was what was initially OK’d by the city. I certainly hope that San Diegans are now so fed up with developers running everything that a revolt is coming. People can only take so much road rage. There can’t be more development until there is adequate infrastructure.

Cover
Published May 16
Posted by Holistic Health Practitioner on 05/21/07, 11:20 a.m.

What a shame that this writer chose to take a sleazy, sensationalist approach to what is the number-one health and wellness modality in the United States. Instead of focusing on local prostitutes (come into the 21st century, Geoff), much more could have been said about the preventative and restorative benefits brought to the public by these trained professionals.
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Handel with Period Instruments

I think the harpsichord is probably the more difficult instrument to make music on because it’s not inherently a musical instrument," says music director and founder for the Bach Collegium San Diego Ruben Valenzuela. "The piano is designed to make music—it has a pedal to sustain notes, it’s very sonorous, it rings. A harpsichord is sort of, like, not that. But when played well, if you have a really good instrument, then the harpsichord can be very expressive, especially for 18th-century music."

Valenzuela’s harpsichord is a replica of Carlo Grimaldi’s design, first built in 1697 (one of Grimaldi’s original harpsichords is still intact and resides at the Germanisches Museum in Nuremberg, Germany). "I had it built by a gentleman in New York," says Valenzuela. The eight-foot-long, approximately three-foot-tall instrument is made of cypress and boxwood and weighs around 100 pounds. "It’s about six months old and was literally taken out of a box and put together," says Valenzuela. The replica cost Valenzuela $12,000.

"It’s about six months old and was literally built from scratch using Grimaldi’s plans," the replica cost Valenzuela $12,000. Valenzuela’s harpsichord is one of 18 period instruments to be played in the Collegium’s performance of Handel’s Messiah, taking place at St. Paul’s Cathedral on Sunday, June 3. "These were the instruments that were in use when this music was being written," he says. "The older instruments bring to the surface a lot of nuance and subtlety which is lost on modern instruments."

Modern trumpets have valves that, when depressed, work like keys to change the pitch. Eighteenth-century trumpets are known as “natural trumpets.” The natural trumpet player must achieve desired notes using only his lips. "It’s a perilous instrument to play; there are the same amount of notes, but you have to make this all happen with just your lips, like on a bugle," says Valenzuela. "The modern trumpet is very secure instrument and a lot easier to play, stable in terms of what it can. The players that play these instruments are highly specialized."

Valenzuela knows few musicians who play both early and modern versions of an instrument. Wind instruments, like oboes and trumpets, do not have the same “staying power” as stringed instruments. "You’re not going to find wind instruments from that period that are still playing. They’re all in museums. Modern production of period instruments is “nothing out of the ordinary,” and Valenzuela insists that perfect replicas are easy to obtain.

A handful of the violins in Valenzuela’s orchestra are 18th-century originals. "They use gut strings instead of steel strings, like catgut," Valenzuela explains. "When you think of a baroque violin, either played in that style or the instrument itself, it is closer to a folk or country fiddle."

The gut strings on a baroque violin are not pulled as taut as the steel strings on modern violins, lending the earlier instrument a softer sound. "A modern bow is designed to play a very even tone, from the bottom of the bow clear to the top, which was the aesthetic from the 19th Century to present day—to standardize things to have a good, long sound from the bottom of the bow to the tip. The baroque bow is completely opposite— their idea was, we want a very small portion of the bow to be the ‘good’ part of the bow, and the other part is not. They were looking for sound that is not uniform— a note starts and it develops and gets to the good part and, like, breaks away."

Valenzuela says baroque is making a comeback. "Philip Glass and Steve Reich [present-day composers] are often thought of as minimalists. In some ways, they were trying to get away from 19th-century and even early 20th-century German romanticism, which ruled and still rules. Any symphony orchestra’s playlist is heavily weighted with Beethoven and Mozart; that was sort of the style that took over a good chunk of time."

"Playing of period instruments is popular, Valenzuela has encountered modern-instrument musicians who think studying older instruments is a waste of time. "There used to be a great division between modern players and us. Modern players say, ‘What is the point of playing old instruments? Why go back? We play the improvements of your instruments, which were in transition to become our instruments.’ But modern players now understand that, as in any other field, it’s an aesthetic, I’m trying to get the music to speak in the way it was supposed to, with the composer’s original intentions."

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Lavender in Bloom, the Lavender Fields open Wednesdays through Sundays, 10 a.m. to 5 p.m., starting April 25. Meet on the main gift shop porch for “Walk and Talk” tours at 10:30 a.m. Free. 12460 Keys Creek Road. 760-742-1489. (Valley Center)

May Concludes with a night well illuminated by moonlight. On Thursday, May 31, the full moon rises over the mountains about 25 minutes after sunset, spends the whole night arcing from east to west across the sky, and finally sets over the ocean near dawn on Fri- day. This particular full moon also qualifies as a so-called “blue moon” — the second full moon occurring within a single calendar month. When viewing the rising of the full moon on the 31st, note the bright “star” a few degrees to the left. That is the planet Jupiter.

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Spring Wildflowers may have largely dried up in most areas of San Diego County, but in the cooler coastal enclaves such as Cabrillo National Monument and Torrey Pines State Reserve, several kinds remain. Look for paintbrush, purple nightshade, coreopsis, sea fig, popcorn flower, and red monkey flower, among others.

Work Party in honor of National Trails Day, Saturday, June 2, 8 a.m., at Wright’s Field. Work is followed by guided walk led by Linda Richards, 11 a.m. Free. Directions: 619-722-6281.

Repair Work in Paso Picacho at Cuyamaca Rancho State Park continues on Saturday, June 2, 8 a.m. Bring work shoes, gloves, hat, water, snack. Group gathers at Paso Picacho campground maintenance area behind fire department building. Free. Registration: 619-341-1746. For those 16 and older with a parent. (GUAMACA RANCHO STATE PARK)

Guided Nature Tour of Kate Sessions Park (at west side of park, at Regents Road entrance): 858-381-9944. Bring binoculars, drinking water. Free. (CLAREMONT)

June Bloom, Not Bloom! Enjoy colorful birds, wildflowers, and butterflies during guided nature hikes in Mission Trails Regional Park on Saturday, Sunday, Wednesday, June 2, 3, and 6, 9:30–11 a.m. Find park at One Father Junipero Serra Trail. Free. 619-668-3281. (SAN CARLOS)

Explore William Heise County Park during easy hike with Canyonners on Saturday, June 2, 10 a.m. Uphill walk heads through a mix of pines and oaks, with evidence of Stellar’s and scrub jays, juncos, acorn woodpeckers, gray squirrels. Outing is free; parking is $6. 619-255-0203.

History Walk, Offshoot Tours offers hour-long history walk, blending Balboa Park history with its wealth of architectural and botanical treasures, Saturday, June 2, 10 a.m., from visitors’ center. Free. 619-235-1122. (SAN DIEGO)

Celebrate 150 Years of Trails during National Trails Day, set for Saturday, June 2, this year’s event commemorates 150th anniversary of first Transcontinental Mail Route linking U.S. with California frontier. Festivities from 10 a.m.–3 p.m. at Los Penasquitos Canyon Preserve Ranch House (12020 Black Mountain Road) include remanent of mail delivery along San Diego and San Antonio mail line, trail construction demonstrations, equestrian rides, children’s activities, trails fair with vendors and exhibitors, archaeologists and historians excavating Ranch House, live music, more. Free. 858-444-7904 (www.penascot.org)

Walk the Solana Beach Rail Trail with Sierra Club family section on Saturday, June 2. Learn about ecology of rail trail during slow-paced activity. Outing begins at 10:30 a.m. on paved Solana Beach rail trail (on east side of Highway 101, just west of Solana Beach Train Station at Cedros Avenue and Lomas Santa Fe Drive). 858-880-9261. Free. (SOLANA BEACH)

Whelan Lake Bird Walk, see many different species during walk hosted by Buena Vista Audubon Society to scope out avian migrants, Saturday, June 2, 8 a.m. Free. Directions: 760-941-7824. (EVENESIDE)

Nature Hike, mountain naturalist Clint Powell leads nature hikes around Lake Cuyamaca the first Sunday of every month, including June 3, 1 p.m. Three-hour hike covers about 3.5 miles. Bring binoculars. Day-use fee: $6 per car. Lake Cuyamaca Recreation and Park District center, 1927 Highway 79. 858-581-9904, 619-447-8123. (CUCAMACA RANCHO STATE PARK)

Jupiter, the brilliant, starlike object glowing like a beacon in the eastern sky after nightfall for several weeks to come, arrives at “opposition” (180˚ away from the sun) on Tuesday, June 5. Rising at sunset and setting at sunrise on...
that date, the giant planet will be as close to us, and as bright in the sky, as it will get for the year. Jupiter can be recognized not only by its exceptional brilliance, but also by its tendency not to twinkle as much as the other stars do. Jupiter’s light, which emanates from a tiny “disk” (as opposed to a pinpoint) in the sky, is less susceptible to optical distortions when passing through Earth’s atmosphere. Generally speaking, any planet seen in the sky twinkles much less than any stars appearing in the same part of the sky.

**DANCE**

Ranting Ranthshee makes music, Steve Barlow calls for contradance on Friday, June 1, 8 p.m., at Trinity United Methodist Church (3030 Thorn Street). Beginners’ dance workshop: 7-9 p.m. $7. Wear soft-soled shoes. 619-594-6828.

Abdoulaye Camara from Guinea, West Africa, teaches one workshop open to all levels, as well as those who have never tried African dance, Saturday, June 2, 4 p.m., at Performing Arts Workshop (1105 2nd Street). Class accompanied by live drumming. $15. 760-942-9927.

“In Studio,” members of San Diego Ballet dance for fundraiser, Saturday, June 2, 5:30 p.m., at Dance Place San Diego in NTC Promenade (2600 Truxtun Road). $40. 619-294-7311. Event www.smarttix.com

USA Dance Party with wide variety of music, first Saturday of each month, including June 2, at Dance North County (335 Encinitas Boulevard, suite 100). Lessons at 7 p.m., dancing 8-11 p.m. All ages. abilities. $7. 760-523-5134.

**Live Balkan Music** played by Bay Area band Turlu, Saturday, June 2, 8 p.m., at Dancing Unlimited (4459 30th Street). $10. 619-281-5653.

The **American-Israeli Contemporary Dance Troupe** Keshet Chaim (“Rainbow of Life”) performs for San Diego Jewish Music Festival, Saturday, June 2, 8 p.m., at Lawrence Family Jewish Community Center (4126 Executive Drive). Group’s repertoire is inspired by Jewish life in many lands, covers span of history from Solomon and Sheba to present. Program includes The Offering, Spirit of Israel, Chassidic-Russian Dance, From Spain to Jerusalem, The Yemenite: Immigrants of the Magic Carpet, Sababa Ba Midbar: Celebration in the Desert. $19. 619-562-1348.

**English Country Dancing** takes place every Sunday, 6-9 p.m., at Jean Hart Academy of Dance (Oak Knoll Plaza, 1227 Poway Road); Callers are Judee and Karin on June 3. $6. 619-675-9731. www.englishcountrydancing.org

**“We Dance/Our Dances,”** choreography and performance by dance students at UCSD, directed by Jean Isaacs, Wednesday-Saturday, June 6-9, 8 p.m., in UCSD’s Potiker Theatre. Tickets 858-534-4574. (A.X.X.A.)

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Knots’s Soak City, Chula Vista

8:00 am check in • 9:00 am start time

3 - 5k Family Fun Walk

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or call 760.737.3990 ext. 21

Make it a Day at Soak City
Dance Collective, Yu Dance Theatre, and Rodney Mason runs June 7–10, in Saville Theatre at San Diego City College (at C Street and 14th Street). Cross-cultural dance event was created to foster artistic exchange and pollination of local, national, and international artists. this year’s festival deals strongly with cultural identity and sense of place. Dancing begins at 8 p.m. Thursday–Saturday, 7 p.m. on Sunday. $20 general; June 7 is a pay-what-you-can performance. 619-235-8466. (downstairs)

FILM

Reuben H. Fleet Science Center, currently screening in the IMAX theater: The Alps, Everest, Coral Reef Adventure. “Fridays at the Fleet” showcases Island of the Sharks (6 p.m.) and Yellowstone (7 p.m.) on June 1. Ticket prices and showtimes: 619-238-1233. (balboa park)

Reef Presents Première of Mixed Tape, Bobby: Volume One, directed by Pete Santa Maria, 461 El Cajon Blvd., El Cajon from 10 p.m. to 1 a.m. $7. 760-436-5774. (www.mixed-tape.org)

Lectures


“Poder Escondido: Stories of Latino Civic Engagement in Escondido” presented by Media Arts Center San Diego’s Teen Producers Project on Thursday, June 7, 6:30 p.m., at Orange Glen High School. Students at Orange Glen High School produced two ten-minute documentaries focusing on Latino civic engagement in North County. Discussion follows with youth producers, video interviewees. Films include Seeds of Change and Poder Escondido: Hidden Power. Free. 619-230-1938 x102. (sandiego museum of art)

“Foam: The Birthplace of the New Lesbian Frontier” is explored by author Eileen Myles for “Women’s Lecture Series,” Thursday, May 31. Myles has been thinking of obesity when a witch, for example, is killed and all that’s left is a pile of foam. Or if a goddess appears and there’s also some bubbles. I’m not sure, but I think there’s more than one kind of reproduction…” Free lecture starts at 7 p.m. at San Diego LGBT Community Center (3909 Centre Street). 619-692-2077, www.mllcest.org

“Raiders of the Lost Archives,” learn to conduct basic historic research to determine if your home is a potential historic landmark or a contributor to a potential historic district during workshop series sponsored by University Heights Historical Society. Workshops planned on Saturday, June 2, 10 a.m.–1 p.m., and June 16, 1–4 p.m., at Swedishborgian Church (4144 Campus Avenue). $15 general 619-297-3166. (university heights)

“Three Fantastic Salads,” learn to make grilled-vegetable pasta salad with pesto-based dressing, strawberry and spinach salad with raspberry-chipotle dressing, Greek salad during class by chef Elizabeth of Elizabeth’s Kitchen, Saturday, June 2, 10 a.m., at San Diego Natural History Museum. 833-619-255-0293. (balboa park)

“Psychoenergetic Science” is topic when William Tiller discusses “What the Bleep Do We Know,” discusses changing “physical reality” with your thoughts, Saturday, June 2, 6 p.m., at Scottish Rite Temple (1895 Camino del Rio South). $24.95. 619-298-1584. (mission valley)

“Impossible to Forget: The Napis Camps Fifty Years After” — celebrated landscape photographer Michael Kenna visits William D. Cannon Art Gallery to discuss his current exhibition, Saturday, June 2. The exhibit also includes works he made over 12 years of extended visits to Napis concentration camps in nine different countries. Free talk starts at 6 p.m. in Shulman Auditorium, Carlsbad City Library, 1775 Dove Lane. 760-402-2021. (aosta)

“Vik Muniz on Vik Muniz,” artist presents talk on his work, Saturday, June 2, 6 p.m., at Museum of Contemporary Art San Diego.
A GUIDE TO UNEXPECTED SAN DIEGO AND BEYOND | BY JERRY SCHAD

The hiking/toking/jogging trail following a branch of Shepherd Canyon in Tierrasanta, dating from the 1980s, is an example of one of San Diego County’s first “community” or “neighborhood” trails designed to serve the recreational needs of local residents. Today, trails like this one, which are considered to be neighborhood amenities, are common in newly built suburban and semiurban housing developments. The Shepherd Canyon trail (along with most others of its ilk) is open to leashed dogs as well as self-propelled humans.

To get to the starting point, exit Interstate 15 at Clairemont Mesa Boulevard. Drive one mile east to Santo Road and turn left. Turn right after one block on Remora Street (a minor residential street) and find a place to park along the curb.

From Remora Street, walk 0.1 mile north along the landscaped Santo Road sidewalk to the start of the signed “Shepherd Canyon Hiking/Jogging Trail.” You make your way east on this path of variable width, enjoying intermittent patches of shade cast by native and nonnative trees. Houses line the rim of the canyon both right and left, but frequently there’s nothing in view but the greenery of the canyon floor itself.

About 0.8 mile from Santo Road, the trail passes “Dishwater Pond,” a small reservoir that attracts birds, coyotes (at night, anyway), and local kids with fishing poles.

On past the reservoir, the trail enters a drier section of the canyon and climbs a eucalyptus-shaded embankment back the way you came, or — if you don’t enjoy following your steps in reverse — you can use the sidewalk of Clairemont Mesa Boulevard to the south to loop back to the starting point.

SHEPHERD CANYON

In San Diego’s Tierrasanta district, check out one of the county’s first “community trails.”

Distance from downtown San Diego: 11 miles

Hiking/biking length: 2.8 miles

Difficulty: Easy

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**LOCAL EVENTS**

**Rose Canyon Watershed Alliance** discusses proposals for cleaning up Rose Creek and creating usable open space when Clairemont Town Council meets Thursday, June 7, 7 p.m., at Clairemont High School cafeteria (4150 Ute Street). Executive editor of Voice of San Diego will discuss paper, current topics; also hear about changes at Clairemont high schools. Free. 858-831-9555.

**Flower Fling** Annie Hayes, owner of Richmond nursery Annie’s Annuals, plans slide show of “Exciting and Fabulous Mediterranean Climate Rarities” for San Diego Horticultural Society on Monday, June 11, 6 p.m., at Al Bahr Shrine Center (5440 Kearny Mesa Road). Plant sales, raffle. Admission: $5 general. 760-295-7089.

**6:13 Series** New play workshop convenes on Fridays, June 1 and 8, 8:13 p.m., at Twiggs Coffee House Green Room (4590 Park Boulevard). Help cook up a “weird and wacky stew of short plays.” Suggested donation: $5. 619-549-3408. (DEBRA FARNO)

**Kite Flying Society** Kite Flying Society and Emery Byrd perform for Concert on the Green on Friday, June 1, 6 p.m., at Prescott Promenade (21112 East Main Street). Free. 619-401-8858. (EL CAÍN)

**Award-Winning Suspense Author** C.J. Box signs Free Fire, and suspense author Barry Eisler signs Requiem for an Assassin, Friday, June 1, 7 p.m., at Mysterious Galaxy Books (7051 Clairemont Mesa Boulevard, 858-268-4747). Free. (CLAREMONT)

**Acoustic and Folk Music** Planned when Jim Hinton and Daybreak perform Saturday, June 2, 6 p.m., at North County Church of Christ (130 Woodward). 760-745-7752, (SANDIEGO).

**P.F. Sloan in Concert** for AcousticMusicSanDiego on Saturday, June 2, 7:30 p.m., at Normal Heights United Methodist Church (4560 Manufield Street). $15, $20. 619-303-8176. (NORMAL HEIGHTS)

**The Queen of Comedy Some- more and Friends** with Willie and Woody Gilbert Esquivel and A.J. Jamal, Saturday, June 2, 7:30 p.m., at Speckles Theatre (121 Broadway). Tickets: $37, $42, available through Ticketmaster (619-228-TICKS). (SOUTHWEST)

**Traditional West African Music** played by SeneAfrica, Saturday, June 2, 7:30 p.m., at Yoganic Studio (1450 University Ave. #201). Tickets: 619-294-7792, (DILLIBEET)

**Poetry Reading @ the Poetry Pal Gallery** Love Poems: A Reading of Ancient Chinese, Japanese, and English Poems inspired by Pre-Raphaelite movements, Sunday, June 3, 7:30 p.m., at Twiggs Coffee House. Tickets: 760-489-2383, 760-436-6202. (OAKCREST PARK DRIVE). Reservations not required.

**Poetry Reading @ the Poetry Pal Gallery** (NORTH PARK) “Sonnets @ 6,” an evening of Shakespeare, Keats, Byron, Chaucer, Longfellow, Tennyson, Dante, and other poets will be featured on Thursday, May 31, 6 p.m. Included in museum admission. 619-232-7931. (NORTH PARK)

**The Skank Agents** play ska tunes for “Rock the Library” family concert, Thursday, May 31, 7 p.m., in Carlsbad City Library’s Schulman Auditorium (1775 Dove Lane). 760-602-2058. (LA COSTA)

**“Buddha Is As Buddha Does”** will be signed by Lama Surya Das, described as “the most highly trained American lama in the Tibetan tradition,” Thursday, May 31, 7:30 p.m., at Warwick’s Bookstore (7812 Girard Avenue). Free. 858-454-0347. (LA JOLLA)

**Aspire Playwrights Collective** B13 Series, new play workshop convenes on Fridays, June 1 and 8, 8:13 p.m., at Twiggs Coffee House Green Room (4590 Park Boulevard). Help cook up a “weird and wacky stew of short plays.” Suggested donation: $5. 619-549-3408. (DEBRA FARNO)

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The search is on for two musically talented “San Diego Mega Stars” to sing with the celebrities at the 2007 Mother Goose Parade.

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Applications are now being accepted through June 30, 2007.

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San Diego Reader May 31, 2007

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SPECIAL

What Lies Beneath? “Bod-ies... the Exhibition” features more than 250 “real, whole, and partial human body specimens... dissected and preserved,” providing up-close looks inside skeletal, muscular, reproductive, respiratory, circulatory, other human body systems. Many whole-body specimens “are dissected in vivid ath-letic poses.”

“Exhibit continues through Sunday, August 26, in former Robinsons-May at University Towne Centre (4425 La Jolla Vil-lage Drive). Exhibit opens at 10 a.m., closes at 7 p.m. Sun-day—Thursday, 10 a.m. Friday and Saturday. Tickets: $26.50 general, $21 seniors, $18 for those 5–12. 877-263-4375. (LA JOLLA)

“The Skin I’m In,” African-American Student Union and African Unity League of San Diego City College present “African Na-tion Across the Globe” celebrations with music, food, clothes, dance, more, Thursday, May 31, 10 a.m.–2 p.m., in Gorton Quad at San Diego City Community College (1313 Park Boulevard). Free. 619-388-3552. (La Jolla)

What Happens When Oil Runs Out? Bring your pro-jections when P&R Discussion group meets Thursday, May 31, 10 a.m.–2 p.m., at Other Side Coffee House (4096 30th Street). Free. 619-421-7700.

Look, Up in the Sky! It’s “Cloud Cloud!” To signal open-ings of his exhibition “Vik Muniz: Reflex,” Brazilian artist Muniz will move his art up into sky “to per-form his photographic action” Cloud Cloud, San Diego Friday, June 1, in San Diego (call for location and time). Muniz will use a pilot and a skywriting plane to sketch his illusion of a cloud in sky above San Diego, then photograph the ephemeral artwork before it disappears from sight.

Cloud Cloud will take place in the sky above MCASD La Jolla on Saturday, June 2, at 6 p.m., visible to all walking along Prospect Street and Coast Boulevard. Free. 858-454-3541. (MCASD, LA JOLLA)

The Chimes Will Ring Out atop UCSD’s Geisel Library on Friday, June 1, noon. University carillonneur Scott Paulson will play premiery of piece specially written by UCSD undergraduate composer Tom Ferguson to com-memorate birthday of the late Joe Rubinger (who donated the rooftop chimes in 1989). Free. 858-534-8074. (LA JOLLA)

Fire Truck Night is Friday, June 1, when Cruisin’ Grand takes place 5–9 p.m. Over 400 pre-1974 American-made hot rods, custom, vintage, classic cars and truck par-ticipate in cruise loop running down Grand Avenue and back up Second Avenue. Free viewing. 760-745-8877. Through Septem-ber 28. (ESCONDIDO)

Explore Scripps Pier by the Light of a Full Moon when the pier, normally closed to public, is open for exploration on Friday, June 1, 7–9:30 p.m. Participants learn of structure’s history, take water samples, collect plankton, observe ocean conditions, and study nocturnal habits of marine life. Free $20 for adults, $17 for

those under 18. Reserved reserva-tions: 858-534-7336. (LA JOLLA)

Fiesta del Sol, some 14 bands perform Saturday and Sunday, June 2 and 3, for all-age event. Bands include Married by Elvis, Aggrotrites, Young Dubliners, Skantic, Cash’d Out, Arts and crafts booths line streets 9 a.m.—5 p.m. both days; rock climbing, llama rides, diaper derby, food. To reach the fun, take I–5 to Lo-mas Santa Fe exit, head west on Lomas Santa Fe to Fletcher Cove. Free admission. 858-755-4775. (SOLANA BEACH)

Historic Garden Tour hosted by San Diego Floral Association, with six gardens in Mission Hills and Point Loma, Saturday, June 2, 10 a.m.—4 p.m. Tickets: $20, may be purchased on day of tour at Roscrot, an Italian renaissance residence built in 1912 at 530 Sil-vergate Avenue. 619-232-5762. (MISSION HILLS, POINT LOMA)

Holistic Living Expo with 70 exhib-i tors specializing in “intuitive insight, attraction and manifesta-tion, love and beauty, rejuvena-tion and nutrition, exercise and bodywork, inspiration and crea-tivity” is Saturday and Sunday, June 2 and 3, 10 a.m.—6 p.m., at Scottish Rite Center (1835 Camino del Rio South). Tickets $5 general, $8 for two, $5 for sen-iors and teens, free for children. 800-722-7330. (MISSION VALLEY)
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Spectacular Specimens! San Diego Cactus and Succulent Society show is June 2 and 3 in room 101 of Casa del Prado. Exhibitors on hand to answer questions, plant sale, demonstration. Show opens at 10 a.m. both mornings, closes at 5 p.m. on Saturday, 4 p.m. on Sunday. Free. 619-462-1805, 858-270-5344. (BALDO PARK)

El Coyote World! ’Private chef David Lawrence cooks up “simple gourmet” recipes, Saturday, June 2, noon, at Macy’s School of Cooking (in Mission Valley shopping center, 1555 Camino de la Reina). $30. 888-824-3663. (MISSION VALLEY)

Piece in the Street! Street art, graffiti displays, and live painting by artists from San Diego, Los Angeles, San Francisco along with live music, Saturday, June 2, noon–1 p.m., at Hot Monkey Love Café (4871 Cajon Boulevard, Suite B). L.A. street artist Tiki Jay One will be on hand. $8. 619-469-4113. (COLLEGE AREA)

Plato’s “Apology” is topic when Great Books Reading and Discussion Group gathers, Saturday, June 2, 2 p.m., in third-floor conference room of San Diego Public Library (820 E Street). Newcomers welcome. Free. 619-440-5625. (DOWNTOWN)

AcroYoga Workshops planned at Aish Tanya Yoga Center (1905 Calle Barcenas #218). “Fundies’ Boot” is theme on Saturday, June 2, 3–6 p.m., with “flying,” Thai massage, partner acrobatics” on Sunday, June 3, 2–5 p.m. No partners necessary, all levels welcome. Saturday, Sunday: $55. Sunday: $40, $70 for both days. Registration: 760-632-2093. (LA COSTA)

The Annual All-Members Show hosted by San Diego Portrait Society may be viewed through Wednesday, June 27, at Poway Center for the Performing Arts (15498 Ipola Road). Ron Gold is juror. Award reception is Saturday, June 2, 3–5:30 p.m. 858-748-0055. (Ipola)

“Art Around Adams,” dancers, singers, experimental improv, and acts perform alongside tents and venues showcasing art on Saturday, June 2, 4–10 p.m., from 30th and Adams all the way down Adams Avenue to Vista Street. The Art Miles Murals Project — uniting artists from throughout the world to create mural-making — seeks to complete 12 miles of murals to be wrapped around Egypt’s Great Pyramids in 2010, completed and in-progress murals will be on display. Free. 858-717-2607. (DISTRICT)

Boost Mobile Nightshift, touring motor sports event boasting more than 50 custom show cars, drag racing exhibitions, rally races, and motorcycle stunts is Saturday, June 2, 4–11 p.m., Coors Amphitheater (2050 Entertainment Circle). Concert by rap musician E-40. $30. 619-671-6600. (DÔLLA VISTA)

Civitan Classic Car Show, Saturday, June 2, 3–4 p.m., at Rancho Guajome Adobe (2201 North Santa Fe Avenue). Hot rods and custom cars, arts and crafts, auto-related vendors, food, live music. Aways at 2 p.m. Free for spectators. 619-724-2875. (DISTRA)

Operation Greyhound celebrates 16 years of rescuing, adopting retired racing greyhounds with fundraiser reunion/picnic on Sunday, June 3, 9 a.m.–3 p.m., at Cornellis Ranch (273 Chicyory Lane). “Greyhound contests” for best costumes, trickiest greyhound, most handsome, most beautiful; prize awarded to greyhound and family who traveled greatest distance to reach event. Donation: $15 per person. 619-588-6611. (EL CAIN)

Drop It! Basic obedience six-week class covering “proper leadership skills,” sit, stay, down, come, heel, leave it, drop it, other basic commands, problem behaviors begins Sunday, June 3, 9:30 a.m., at Mutsu (7735 Girard Avenue). Dogs must be at least 16 weeks old. $150. 858-414-7747. (LA JOLLA)

Living History in San Pasqual, cannon-firing demonstrations, performances of crafts and skills from the 1800s, history lectures, entertainment, volunteers in period attire, and authentic food for sale during San Pasqual History Days, Sunday, June 3, 10 a.m.–2 p.m., San Pasqual Battlefield State Historic Park (18088 San Pasqual Valley Road). Free. 760-737-2201. (SCORRISO)

Japanese Cultural Bazaar, Buddhist lecture, art fair, martial arts and variety of cultural demonstrations, kite, taiji drumming, dance, kahana, foods (for sale), games, and crafts for children — the party is Sunday, June 3, 11 a.m.–5 p.m., at Buddhist Temple of San Diego (2929 Market Street). Free. 619-239-0896. (SAN DIEGO)

American Artists of Chinese Brush Painting host art show through Sunday, July 1, at Qual Botanical Gardens (320 Qual Gardens Drive). Reception: Sunday, June 3, 1–4 p.m. Free admission to reception. 615-729-6302, 615-436-3036. (EMMETT)

The House of Denmark presents program of Danish music, songs, and dances for lunch program at International Cottages, Sunday, June 3, 2 p.m. Danish foods offered for sale, 615-0379. Free. (BALDO PARK)

Coastal Writers’ Group meets first Monday each month, including June 4, 9–11 a.m., at Solana Beach Library (147 Stevens Avenue). Group includes writers of fiction, nonfiction, children’s literature, other genres, and you’re invited to join them. Free. 858-298-4780. (VERANDA)

Craft Club gathers at Japanese Friendship Garden to create unique items for sale in garden’s gift shop, Monday, June 4, 10 a.m. Registration: 619-232-2721. (BALDO PARK)

Calling All Beer Geeks and Bookworms! The “Book and a Beer Club” convenes for discussion of The Omnivore’s Dilemma by Michael Pollan on Monday June 4, on grass at Stone Brewing Company (1999 Citracado Parkway). Guests include David Bronner (president of Dr. Bronner’s) and Barry Logan, proprietor of La Mipa Organica Organic Farm. Mix and mingle at 5:30 p.m., discussion at 6 p.m. Bring lawn chairs if you’d like; blankets provided for seating. Free. Requested reservations: 615-471-4999 (costumed)

Calligraphy and Mizuhiki Sale with work by Mrs. Otani and Mrs. Hamada planned on Tuesday, June 5, 10:30 a.m.–3 p.m., at Japanese Friendship Garden. Included in regular admission. 613-232-2780. (BALDO PARK)

The San Diego a Cappella Girls’ Ensemble directed by Becky Rasch of Active Audio and La Costa Civician Classic Car Show, Saturday, June 5, 3–7 p.m., at La Costa Civician Classic Car Show, Saturday, June 5, 3–7 p.m., at La Costa Civic Center. Tickets: $30. 858-717-5299. (MEMBER)

Monster Truck Mania! Monster trucks and performance by studio dancers from a Time to Dance devised by Becky Rasch of Active Audio and Kari Marchant are at the Regency Arcade on Saturday, June 6, 1–4 p.m., at La Costa Civic Center. Tickets: $30. 858-717-5299. (MEMBER)

What is a Humanist? Discuss with P&R discussion group on in James Joyce’s Aesthetics and Ethics, other genres, and you’re invited to join them. Free. 858-232-2721. (BALDO PARK)

The San Diego a Cappella Girls’ Ensemble directed by Becky Rasch of Active Audio and Kari Marchant are at the Regency Arcade on Saturday, June 6, 1–4 p.m., at La Costa Civic Center. Tickets: $30. 858-717-5299. (MEMBER)
Frontiersman

Because his work is seldom only one thing, it looks mercurial, flashy, adroit.

A strand of floral wire squiggles from a gallery wall and, following a pencil trace, forms a nervous oblong shape. The wire performs a kind of “Me and My Shadow” dance with a thin dark line created by the bright overhead lighting. The solo dance becomes a perky parade of a dozen or so contorted wires protruding from the wall. They possess a hearty fortitude, these frail objects and their shadow lives. Their maker, Richard Tuttle, originated his “Wire Piece” series in 1972, but like much of his art, they are reinvented whenever he includes them in an exhibition. Each reinvention is the improvised result of a nearly monastic discipline: Tuttle stands shoeless before a wall, pencil in hand, meditating on the space, then draws a line, nails wire to the line’s foot, and unspools it to overshadow the extended line. It’s a kind of prayer, an act of seeking and finding, never the same iteration twice. Tuttle’s work — from these earlier pieces to the large, tented sculptures he made in the 1980s and the miniscule 1992 series “Fiction Fish” (painted cardboard tubing, and other media — strikes us practically to the floor), to recent multi-pan- forms, smaller than cigar boxes, suspended from miniscule 1992 series “Fiction Fish” (painted cardboard tubing, and other media — strikes us with a thin dark line created by the bright over- lighting. The solo dance

The Art of Richard Tuttle
Museum of Contemporary Art Los Angeles, 250 South Grand Avenue, Los Angeles Through Monday, July 30. For additional information, call 213-626-6222 or http://www.moca.org/museum/moca_grandave.php

Because his work is seldom only one thing, it looks mercurial, flashy, adroit. In her catalog essay accompanying the exhibition, Madeline Grynsztejn refers to “the radically ambiguous nature of his work, which is neither sculpture nor painting nor drawing, neither two- nor three-dimensional, but a vivid and always-changing com- bination of all of the above.” The ambiguity was there from the start. His first solo show in 1965 contained what he called “constructed paintings,” plywood forms sheathed in dyed canvas sewn to the wood. (Add hand- craft to Tuttle’s methods.) Shortly after, he did away with canvas and applied as many as 20 coats of monochrome directly on wood cut to patterns with oscillating edges that imitated the sweeping sweep of the paint. He sometimes hung them on walls, sometimes set them on the floor: they could be sculpted paintings or painted sculptures. In the late 1960s he was hand-cutting canvas (based on preliminary drawings), bailing it up, tipping it in the common household dye Tintex, then hanging the switches out to dry like laundry. The color-saturated cloth was indistinguishable from the surface wrinkles. The process, as in so much of Tuttle’s work, depended on the swing and sway of chance, on the artist’s relinquishing of certain controls. To add to the aleatory quality of his art, Tuttle puts his creations on walls or floors without specifying orientation. Nearly everything in the current exhibition has this handmade, thrown-up or thrown-down immediacy.

Born in New Jersey in 1941, Tuttle grew up in a fairly pious Protestant family of poetry lovers, so he was formed early on by a sensitivity to spir- itual conversation and literary expression of feeling. The forms of the alphabet would later figure importantly in his art. During his college years in the early 1960s, he spent many weekends in New York just as Pop and concept-driven art were in ascendance. “Happenings” were hap- pening. Tuttle’s primary interest was drawing, and his art is still grounded there, but like many artists who came of age in those days, he had little interest in conventional figuration or Abstract Expressionism. The traditional model of art as a subjective representation of a shared reality, or in the case of Abstract Expressionism an extremely idiosyncratic internalized reality, was being matched, and to some critical minds outstepped, by a model traceable back to Duchamp and his art-is-whatever-you-call-art aesthetic. The new art, whether it treated imagery and language for art’s sake, or made art entirely of “irreducibles,” of line, color, and volume (Frank Stella, Richard Serra, and Ellsworth Kelly), em- phasized autonomy, materiality, and a squared-up presence. He says that he doesn’t want to get in the way of his work, that he wants it to have, to be, its own primary reality; he wants “to brush aside everything that veils reality from us, in or- der to bring us face to face with reality itself.” Tuttle’s art gives us pleasures that Minimal-
Drift, Yellow Dancer, resembles (a) a fence; (b) a at us.
sannah and the Elders
eroglyphs, is evident in
all the conceptual apparatus of
so sensuous that we can’t ig-
motif — while it remains a sign
worked hard to avoid. Many of
poker-faced reductiveness
ism’s stripped-down cool and
parkersposters,com
View our inventory online at:
Original
Vintage

858.270.0274
4108 Adams Avenue
Cookbook
Listings
Events that are underlined occur af-
ter June 7.
G I, F M 1

Ten, A, 2000

“through a selection of more than 130 watercolors, the variety of sub-
jects these artists explored over the years.” Paintings include land-
scapes, cityscapes, animal studies, figurative genre, fruit and floral
still-lifes, Mexico.

“Personal Connections: An In-
timate Portrait of Frederic
Whitaker and Eileen
Monaghan Whitaker” boasts “selection of per-
sonal photographs taken from the collection of Frederic Whitaker
and Eileen Monaghan Whitaker,” documenting life and times of
these American watercolor artists.

Printmaking is a creative pro-
cess known for its abundance of
materials, processes available cre-
ating a wide range of effects; it is
“in a constant state of renewal, ex-
perimentation, and innovation.”
Select artists from San Diego &
North County Printmakers have
work on view in “Following the
Paper Trail: Exploring the Art of
Contemporary Printmaking,”
highlighting different techniques,
styles. On view: collection of
lithography, monoprints, etchings,
collographs, intaglios, aquatints,
linocuts, and woodblock prints.

“Mi Corazón Escondido (My
Hidden Heart)” by David Avalos
focuses on life in contemporary
Escondido. Avalos worked in col-
laboration with country artists, po-
ets, activists, and residents to
transform everyday objects into art
works suitable for chapels, flea
markets, museum galleries.

All of these exhibitions close
on Wednesday, July 4. The mu-
seum is located at 340 North Eu-
codido Boulevard, 760-839-4120.
(MEING001)

Mingei International Mu-
seum, “Eva Zeisel — Extraordi-
nary Designer Craftwoman at 80,”
draws on two large private Cali-
ifornia collections to chronicle the
artist’s 75-year career. By Zeisel’s
accounting, she’s designed more
than 100,000 objects for home and
table. She was the first designer in
this country to produce an all-
white dinner service and first to
 teach ceramics as industrial design
for mass production rather than
as handicraft. Closes Sunday,
August 12.

The Mingei is located on
square with San Diego Museum of
Art, 619-239-0033, pacifica.org.

Museum of Contemporary
Art San Diego, La Jolla, “Vik
Muniz: Reflex” — opening Sat-
urday, June 2, and continuing
through Sunday, September 2 —
surveys more than 100 photo-
graphic works from 1986 to pre-
 sent, “comprising all of his major
series to date.” The Brazilian
artist has been making pho-
tographs documenting his picto-
rial reconstructions of famous
images of well-known people,
photojournalism, and art history,
constructed from materials in-
cluding dirt, sugar, wire, string,
chocolate syrup, peanut butter,
ketchup, color chips, plastic toys,
junk, diamonds.

“Brian Ulrich: Copia” fea-
tures 14 large-scale photographs
documenting shopping habits of
Americans. Photographs were
taken in “big-box” retail stores
such as Target, Wal-Mart using
medium-format film camera
with waist-level viewfinder;
cvert vantage point allowed artist to capture “massive scale
and halogen clarity of the hyper-
real spaces.” Closes Sunday,
June 24.

Find the museum at 700
**CLASSICAL LISTINGS**

Events that are underlined occur after June 2.

**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, and a phone number (including area code) for public information.

**READER CLASSICAL MUSIC, ARTS, AND CULTURAL HUMANITIES** www.reader.com/culture/classical

**CLASSICAL**

Beethoven’s “Piano Concerto No. 1 in C Major” and overture to “The Creatures of Prometheus” are performed by 49-member New City Sinfonia for Spring Concert, Friday, June 1, 7:30 p.m., at First Unitarian Universalist Church (1490 Front Street). Concert includes performances by pianist Ilana Wyser, three young winners of Music Teachers Association Concerto Competition, and Robert W. Parker’s “Song for a Faraway Friend.” Free. 619-527-4457. (MAGLEST)

**YEAR-END CONCERT** with works by Dvorak, Ravel, Copland, Shostakovich, Stravinsky planned by San Diego Young Artists Symphony, Saturday, June 2, 2 p.m., at California Center for the Arts, Escondido (340 North Escondido Boulevard). $10 general. 619-235-0100. (SECOND)

**CIVIC ORGANIST** Carol Williams presents concert on Sunday, June 3, 7 p.m., at Spreckels Organ Pavilion. Free. 619-702-8138. (BALEGA PAM)

**SHOWCASE CONCERT** by ensembles of San Diego Youth Symphony is Sunday, June 3, 4 p.m., in Copley Symphony Hall (730 B Street). Tickets: $20, $25 general; discounts for students, seniors, military. 619-233-3232. (STAMFORD)

Handel’s “Messiah” performed by Bach Collegium San Diego, a choir and period-instrument ensemble directed by Ruben Valenzuela, Sunday, June 3, 7 p.m., at St. Paul’s Cathedral (2728 Sixth Avenue). Stephen Sturk is guest conductor, joined by soprano Virginia Subbett, counter-tenor Martin Green, tenor Scott Whitaker, bass John Polhamus. Valenzuela delivers preconcert lecture: 6:15 p.m. Tickets: $40 reserved, $30 general, $25 students. 619-341-1726. (BANKERS HILL)

**FORMER CIVIC ORGANIST** Jared Isahakian — currently organist at First Lutheran Church — plans concert, Sunday, June 3, 7 p.m., at St. Mark’s United Methodist Church (3502 Clairemont Drive). Offering. 619-273-1480. (CLAREMONT)

**FAURÉ’S “REQUIEM”** may be heard when Chancel Choir, soloists, and orchestra perform Sunday, June 3, 7 p.m., at La Jolla Presbyterian Church (7715 Draper Avenue). Concert includes “some favorite anthems from the choir’s year.” Offering. 619-729-3520. (LA JOLLA)

“A Season of Suites and Dances” — pieces by G.F. Handel, Copland, Mahler, and Enesco are promised when Tifereth Israel Community Orchestra performs Tuesday, June 5, 7:30 p.m., at Tifereth Israel Synagogue (6660 Cowles Mountain Road). $12 general, 619-697-6001. (SAN CARLOS)

Courtly Noyse presents final concert of season for Free First Wednesdays series, June 6, at 4 and 7 p.m. at California Center for the Arts, Escondido (340 North Escondido Boulevard). Free. 800-948-4253. (ESCONDIDO)

Mainly Mozart Festival 2007 gets underway with concert by chamber ensemble, Wednesday, June 6, at 8 p.m. at Neurosciences Institute (1040 John Jay Hopkins Drive). Program boasts pieces by Spohr, Mozart, Prokofiev, Fauré. Preconcert lecture by Eric Bromberger at 7 p.m. $45. Reservations: 619-239-0100. (LA JOLLA)
The George and Martha Show

Nick tells George, “I don’t know when you people are lying.” George replies, “You’re not supposed to.”

George and Martha can’t live with, or without, each other. At the end of Edward Albee’s “Who’s Afraid of Virginia Woolf?” two questions surface: Can they live without the fantasy, the one safe subject, that held them together? And — as emphasized in the Old Globe Theatre’s staging — can they live without an audience? Does public performing hold them together as well?

The play’s always had Shakespearean echoes. Like Lady Macbeth, Martha’s stuck in a male-dominated world. A faculty wife in a small New England college — New Carthage, which suggests Dido getting dumped by yet another wayward Aeneas — her only means of influence is through her husband. When he fails to advance in the history department, so does Martha, who resorts to “internal subversion” for revenge.

Near play’s end, George tells Martha that the moon went down and came back up. She disagrees. He insists. The byplay recalls Shakespeare’s “Taming of the Shrew,” where, to show his command over her, Petruchio tells Kate that the sun is actually the moon (and “shall be moon or star, or what I list”). Unlike Kate, who assents to her husband, Martha refuses to accept George’s fiction. She maintains an equal, albeit fragile, footing.

The Old Globe’s staging is less epic than most, and at times too tidy (Alan E. Muraoka’s pleasant living room set’s hardly the “dump” Martha sees). But it stresses the play’s most important Shakespearean echo: how much of George and Martha’s late-night routines and charades, performed before Nick, an ambitious young professor and his “mousy” wife Honey, is just an act? Nick tells George, “I don’t know when you people are lying.” To which George replies, “You’re not supposed to.” So how insane are George and Martha? And how insane is Hamlet?

Martha says insanity is “the refuge we take when the unreality of the world weighs too heavily on our tiny heads.” Hamlet could have said that.

In the intimate Cassius Carter, which puts the loose-cannon couple in your living room, not miles away on some proscenium stage, the audience has Nick’s (and Horatio’s) perspective. Are we watching reality TV? The George and Martha Show? They’re obviously on display (even review their efforts). They rip into each other and their guests, pull back for air and yet another cocktail, and scathe anew. There’s even a familiarity to the scenes they play: as if part-rehearsed and part-improvised. Is this role-playing therapy? Do they need an audience to open up? As the “games” proceed — “Humiliate the Host,” “Get the Guests,” “Hump the

Who’s Afraid of Virginia Woolf? by Edward Albee
Old Globe Theatre, Cassius Carter Centre Stage, Balboa Park
Directed by Richard Seer; cast: Monique Fowler, James Sutorius, Scott Ferrara, Nisi Sturgis; scenic design, Alan E. Muraoka; costumes, Charlotte Devaux; lighting, Chris Rynne; sound, Paul Peterson
Playing through June 24; Sunday, Tuesday, and Wednesday at 7:00 p.m., Thursday through Saturday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m. 619-234-5623.

Edward Albee’s “Who’s Afraid of Virginia Woolf?”
Directed by Richard Seer
Now – June 24
Cassius Carter Centre Stage

A brilliantly original theatrical experience surging with shocks of recognition and dramatic fire.

For Mature Audiences.

Who’s Afraid of Virginia Woolf?

James Sutorius, Monique Fowler in Who’s Afraid of Virginia Woolf!
Hostess,” and, the clincher, “Bringing Up Baby” — and blood flows “under the bridge,” is it truth or illusion, the sap of life or catup? Under Richard Seer’s expert direction, for much of the evening, you can’t be sure. He treats Act One as a sitcom. George evokes more deep laughter than any Neil Simon comedy. The spirit of “Fan and Felines” infiltrates Acts Two and Three so effectively that, when “total war” prevails, the laugh sign’s still up for many in the audience. This re-action would show lack of directorial control in other comi-tragedies. At the Carter, however, the slippery line between the acted and the actual makes laughter as appropriate a response as shock.

When Martha tells George he doesn’t know the difference between truth and illusion, he replies, “No, but we must carry on as though we did.” To which Martha adds, “Amen.” And they do.

What stays real throughout are the effects of “performance” on Nick and Honey. Childless, like George and Martha, they too have secrets. Played by Nisi Sturgis, Honey erodes from an airhead ditzy to a disaster area. When disillusionment sheds Honey, the trembling, emotionally blasted Sturgis almost steals the show.

Scott Ferrara’s Nick needs more underpinnings. Albee wrote the character as a blend, all-American jock with Josef Mengele leanings. If Nick had his way, he’d just scratch the surface and miss the character’s vaulting ambition. Nick says he misses the character’s vaulting ambition. Nick had his way, he’d get rid of the original performers. The festi-vites became so popular that many evenings sold out. From June 6 to June 10, Cygnet will host a festival of the readings, one per night, with the original performers. The Festi-val begins with Walking in the Shadows of August Wilson (on Wednesday the 6th), a tribute performed by Antonio T.J. Johnson about the late African-American playwright’s enormous impact. Following the tribute, a forum of local directors will discuss “important issues, such as nontraditional casting.”

Worth a try.

Cygnet Theatre, 6163 EL CAJON Boulevard, College Area. Wednes.

Frid., June 6, through June 10, for a schedule of days and shows, call 619-293-6622. 619-293-6622.

www.cygnettheatre.com

Baby

North Coast Repertory Theatre presents the Maltby/Cohee musical about three couples reflecting on the “joys (and terrors)” of parent- ing. Paula Kalahan directed.

July 9-28

SIXTH AVENUE BISTRO, 1165 SIXTH AVENUE, ENCINITAS. 753-6894.

Worth a try.

San Diego Black Repertory 7-11 Aura, 1201 13TH STREET, CIVIC THEATRE, 3rd & B Street, 619-570-1100 or at Civic Theatre Ticket Office (Monday-Saturday 10am-6pm) 619-220-71X5.
Bunbury

What if some off-stage characters, in plays and literature, suddenly appeared and, arguing that “no life is trivial,” gave their side of the story? In Tom Jacobson’s invention, albeit slight, comedy, they do, and a virus of happy endings and more, he wrote, “my own language appears to me like a veil that must be torn apart in order to get at the things (or the Nothingness) behind it.” You can move through the installation at your own speed. The frequent giving and taking away of meanings felt like being in the shoes of Beckett’s characters — Vladimir or Estragon — and how they half-perceive, at best, the world.

Worth a try.

SLEDGEHAMMER THEATRE, 4025 GOLDENPIG STREET, MISSION HILLS, THROUGH JUNE 3; THURSDAY THROUGH SATURDAY AT 7:30 P.M. MATINEE SUNDAY AT 2:00 P.M. 619-344-5484.

Desire Under the Elms

This is Beckett deconstructed. But, according to critic Harry Allen, “though he could speed-up his dialogue, O’Neill never did butler the quality performance expected from a Noel Award-winner” (though he could speed-up his delectably crafted deliveries). As Didi and Gogo’s bowlers, Melissa Fernandes exudes indiginity, and playful fun, as she rip-nears through literature with optimistic anarchy (in the process illustrating how much of the “classics” of the stage and the page are downers). Nick Fouche, one of our most inventive scenic designers, creates a scenes-behind-the-scenes look with sliding curtains and minimal props. And Jennifer Brown Gudino’s excellent costumes span the centuries: elaborate Renaissance and Victorian dresses, impenetrable Didi and Gogo’s bowlers.

Worth a try.

DIVERSIONARY THEATRE, 4545 PARK BOULEVARD, UNIVERSITY HEIGHTS, THROUGH JUNE 17; THURSDAY AT 7:30 P.M. FRIDAY AND SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SUNDAY AT 2:00 P.M. 619-220-0097.

Cabaret

Onstage Playhouse presents the Tony Award-winning musical about decadence in pre-WWII Berlin. Raylene J. Wall directed. ONSTAGE PLAYHOUSE, 219 THIRD AVENUE, CHULA VISTA, THROUGH JUNE 9; THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M. 619-422-7787.

Desire Under the Elms

On paper it looked like a lock. The opening-night performance, however, was strangely flat. If you don’t count fluctuating New England accents and illogical movement, the acting was consistent but consistently restrained and lacking O’Neill’s hallmark “es.” His characters are possessed, though not by demons. There’s no room for demons in these tormented psyches. Possibly to avoid the purple patches lurking in O’Neill’s script, or to make them seem more human and believable (as opposed to the “appalling humanity” he wanted), Cygnet toned down the epic intensities.

Cygnet Theatre, 4000 10TH AVENUE, HILLCREST, THROUGH JUNE 18; WEDNESDAY THROUGH THURSDAY AT 7:30 P.M. FRIDAY, SATURDAY AND SUNDAY AT 8:00 P.M. 619-437-5622.

Hamlet

South Coast Repertory Theatre stages Shakespeare’s tragedy of chivalry revenge. Daniel Sullivan directed. Hamish Linklater plays the Dane. SOUTH COAST REPERTORY THEATRE, Segerstrom Stage, 605 TOWN CENTER DRIVE, COSTA MESA, FRIDAY, JUNE 1, THROUGH JULY 1; WEDNESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AND TUESDAY AT 7:30 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M. 714-708-5555.
Lipinsky Family San Diego Jewish Arts Festival

The San Diego Repertory Theatre closes its 2006-2007 season with the 14th annual festival celebrating the "diversity of the Jewish Diaspora through music, dance, theater, fine arts, food from around the world," and the Kleez Merom.

San Diego Repertory Theatre, 70 Horton Plaza, Downtown, North Coast Repertory Theatre, 2810 Lomas Santa Fe Dr., Solana Beach, through August 26; for a schedule of events, days, and times call 612-544-1100.

Menopause the Musical

The San Diego Rep has produced a production of Jeanie Linders' musical about "the change." Songs include "I Heard It Through the Grapevine," "'You'll Never Look 39," and a remake of the disco tune "Stayin' Alive," a comedy group that never gets mangled defrocked priests, while mums and dads yelled insults and groans waved their hands. National Comedy Theatre, an off-shoot of Johnstone's Theatre sports artistic director Gary Kramer says the two comedic "like rugby and American football," resembles an athletic event more than an improv. Teams wear uniforms and compete on ActoPro. The night I caught the show, the three San Diego comedians played a challenge mat using players from the San Jose franchise. Using suggestions from the audience, they played "Emotional Sympathy," "Shakespeare," "Blind Line," and "Freeze Tag," with judging awards pointing to the best Scenes. Klines and groanners got booted, quick wit re- wheeled (one of the last refreshing parts of the contest: people accepted knowledge failure, abundantly, thus forget it). It made for a lively, often quite funny, evening. And Gary Kramer is one talented comedian.

Words a try.

Theatre Directory

Note: The phone numbers listed below are subject to change. For the most up-to-date information, please visit the websites listed for each venue.

**Theatre Schedules**

- **Lipinsky Family San Diego Jewish Arts Festival**
  - **San Diego Repertory Theatre**
    - 2400 4th St., Downtown
    - 612-544-1100
    - Thursday through Saturday at 7:30 P.M. MATINEE WEDNESDAY AT 2:00 P.M. SATURDAY AND SUNDAY AT 3:00 P.M.

- **National Comedy Theatre**
  - Improvisational comedy, making up funny stuff on the spot, is diffi- cult enough. Years ago, however, Keith Johnstone thought it’d be more exciting if done competitively. He got the idea from pro wrestling (where Terrible Turska mangled defrocked priests, while mums and dads yelled insults and grandmas waved their hands). National Comedy Theatre, an off- shoot of Johnstone’s Theatre sports artistic director Gary Kramer says the two comedic “like rugby and American football,” resembles an athletic event more than an improv. Teams wear uniforms and compete on ActoPro. The night I caught the show, the three San Diego comedians played a challenge mat using players from the San Jose franchise. Using suggestions from the audience, they played “Emotional Sympathy,” “Shakespeare,” “Blind Line,” and “Freeze Tag,” with judging awards pointing to the best Scenes. Klines and groanners got booted, quick wit re- wheeled (one of the last refreshing parts of the contest: people accepted knowledge failure, abundantly, thus forget it). It made for a lively, often quite funny, evening. And Gary Kramer is one talented comedian.

Words a try.

The Sopranos’ Last Supper Dilbert Productions presents an evening with the notorious Bar- tone family “gambling, dinner, dancing, and good old mobster fun.”

HOLLYWOOD ON THE BAY, 1305 NORTH HARBOR DRIVE, SAN DIEGO, OPEN ENDED RUN, SELECTED SATURDAYS AT 7:30 P.M. 612-544-2633.

Triple Espresso: A High-falutin' Comedie

Hugh Butterman’s done his lounge act at the Triple Espresso Coffeehouse 20 years to the day. While patrons sip a house lounge “Grapes,” “Scandinavian Blizzard,” or “Molokai Cocoa Mocha,” Hugh plays 70’s tunes on the piano. He and his companions, here to celebrate Hugh's anniversary, got stuck in the ‘70s. The trio used to be Maxwell, Buttermutt, and Bean, a comedy group that never went far. They’re “lesser,” they ad- mit, or “not ordinary.” However, hey, their reunion could help them face erasing issues from their mediocre past. A formulaic store- line? Yeah. Straight from Forever Plaid. There’s also the Forever Plaid problem: the three comedians are far too talented to play inert charac- ters. One’s a whiz at the piano. Another’s a first-rate mime, and the third’s a crackjack magician. The trio is so talented, when the plot has them complain of difficul- ties to overcome, you wish they’d just quit trumping up the preado-

*The Sheik Ethel Band at the Jewish Arts Festival*
Hoods played for a crowd gone nuts.

College Avenue Baptist Church on May 19. Though it was the third time in 12 months that the church hosted a multiple-band concert, this time four police cars showed up and shut it down. "They used 16-year-old kids for guards who did not have [state-issued] guard cards," says an attendee. "They didn't know how to deal with things. There was a full-blown fight between the guards and the kids in the crowd. It was the guards who called the cops."

One of the Christian rockers who played says, "The problem was that it was in a church, and the rules weren't being obeyed." He says non-Christian bands Blood Stands Still and Hoods "screwed heavily and got the rockers who played says, "I think it was the security guards from the church who started pushing kids to the ground," says Mike Hood, singer/guitarist for Hoods, a ten-year-old hardcore band from Sacramento. "You had one over-steroided security guard who wanted to pick fights. Kids got pushed to the ground. In my eyes, the kids were defenseless; then the kids started fighting."

The show was a fundraiser; tickets cost $10. Bruce Robertson, business manager of the College Avenue Baptist Church, says, "That was the last event of its kind. We will not be having any more of those." Concerts scheduled for June 21 and July 21 have been canceled.

Rian Molumby, of the local promotion company called Something Worth Fighting For, decided not to comment. — Ken Leighton

Headin' Out to the Highway. It was like a bachelor party every weekend," says Norm Leggio of Another State of Mind, the ten-plus midnight radio show he has hosted for eight and a half years on Rock 105.3.

Leggio, who has interviewed Blackie Lawless of W.A.S.P., Bruce Dickinson of Iron Maiden, Rob Halford of Judas Priest, and John Bush of Anthrax, says his last show is June 10. "I'm tired of waking up Monday morning with a hangover or still being drunk," says Leggio, who turns 40 on Monday. He says the responsibilities of caring for his elderly parents, trying to maintain a relationship with his girlfriend, and keeping two businesses going has pulled him away from radio. "My heart hasn't been in it... Radio is going through the same struggles as retail record stores. Radio has competition with XM and Sirius [satellite radio]."

Leggio says all his exposure on Rock 105.3 hasn't helped bring people into his Blue Meanie record store.

In this day and age, you have people downloading music for free, Wal-Mart giving away music, and Best Buy selling CDs below cost. I could be on Rock 105 24 hours a day, and it wouldn't get people into an independent record store to buy music."

Another State of Mind may not continue after June 10, but "Nothing has been decided yet," says Rock 105.3 program director Shauna Moran. Leggio, who sometimes would eat cake off the bodies of his in-studio strippers in the middle of a show, would...
<table>
<thead>
<tr>
<th>Date</th>
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<tr>
<td>JULY 6</td>
<td>Page McConnell</td>
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<td>JULY 7</td>
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<td>MAY 31</td>
<td>BO Bice w/ special guest Gary Nichole</td>
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<td>JUNE 8</td>
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<td>JUNE 22</td>
<td>Days Away &amp; The Working Title</td>
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<td>Pretty Ricky</td>
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<td>Xavier Rudd</td>
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<td>THE ARCHERS</td>
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<td>Brett Dennen</td>
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<td>ZAPPA PLAYS ZAPPA</td>
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<td>BUILT TO SPILL</td>
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<td>9/14</td>
<td>LOS ANGELOS INVISIBLES</td>
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All shows are 21+ unless otherwise noted. Those under 18 must be accompanied by an adult in the music hall.
not disclose how many times the girls took off their clothes. Was there ever any in-studio sex?”

“No comment,” says Leggio — he usually got away with his on-air debauchery.

“We only got yelled at once. It was when [morning show host] Mikey [Espana] came in the next morning and found a Heineken bottle cap on the mixing board.”

— Ken Leighton

Jazz Is Not a Bodily Fluid

Although San Diego is not known as much of a jazz town, Anthology, a restaurant/music venue opening June 6, could change that. Located in Little Italy between A and Ash streets, Anthology is a stylistic nod to the supper clubs of the ’40s and will attempt to bring in an upscale clientele with national jazz acts such as Chick Corea, Lee Ritenour, and the Yellowjackets amongst the first bookings.

Seating 125 diners or 600 standing-room patrons, the 13,000-square-foot, two-floor site is owned by Howard Berkstrom. Michael Pritchard will function as director of music operations. This is Berkstrom’s first nightspot, but Pritchard was manager and booker with Humphrey’s Backstage Lounge for eight years, until 2006. Pritchard got the job after Berkstrom’s first choice — former Humphrey’s main-stage booker Kenny Weissberg — declined the offer.

Though the lack of jazz-oriented venues in San Diego might be considered an indication of limited audience potential, Pritchard says, “San Diego has gotten a lot more ‘metropolitan’ in the last few years, and there is now a larger population looking for this sort of entertainment. Its time has come.”

In addition to the regular music concerts, there will be “late-night jam sessions” in the club’s upstairs lounge on weekend nights beginning at midnight.

Like most of San Diego, Little Italy has seen a population increase in the past decade, but Pritchard doesn’t anticipate any of the same noise problems with neighbors that have plagued other area venues such as the Beauty Bar and San Diego Sports Club.

“In actuality, where the club sits isn’t zoned residential; we don’t have any immediate contact points with area residents,” Yet, “There has been a lot of acoustical engineering work done on the venue.”

While the club will be open to music besides jazz, not all genres will be welcome. “No hip-hop, no rap, no death-metal,” says Pritchard.

— Bart Mendosa

Beamer Man vs. Dirty Sanchez

On a new episode of his Mencia vs. Sanchez TV show, comedian Carlos Mencia aired P.O.D.’s first new music video to feature returning guitarist Marcos Curiel. The song is not from their upcoming new album; it’s a superhero spoof done with Mencia called “Beamer Man.” Among the lyrics: “Found out he was super, when he farted flames out of his pooper! He can’t get a job, he doesn’t have a green card/ Don’t be surprised if you see him working your apartment.”

“Let the Music Do the Talking”

“I found this band in Sardinia, on an island off the coast of Italy,” says former Dream Theater singer Charlie Dominici, who for the past four years has been a La Mesa auto-finance accountant. “They don’t even speak English, but I flew over there to record, and we just let the music do the talking.”

The band — named Dominici — will make its concert debut June 6, opening for Dream Theater in Linz, Austria, before an estimated 20,000 people, as well as opening DT dates in Hungary and Croatia. “I wanted to get some opening gigs [with Dream Theater], and I talk to Mike [Portnoy, drummer] all the time, but I didn’t want to approach him personally and have him feel obligated under pressure. But then I talked to Mike and the booking agent, and they offered us the slots.”

Dominici was asked to leave Dream Theater after their first album. Wikipedia.com quotes Mike Portnoy saying, “It was like having Billy Joel sing in Queensryche.”

In March 2004, Dominici rejoined the group onstage in L.A. for two songs. Any chance of a reunion at the June gigs? “It could happen,” says the 54-year-old, “but I don’t know... They already thought I was too old in 1989.”

— Jay Allen Sanford

CONTRIBUTORS
William Cram, Dave Good, Larry Harmon, Michael Hemmingson, Ken Leghton, Ryan Lebov, Derek Plank, Eric Rife, Jay Allen Sanford

SAN DIEGO READER, May 31, 2007

WEDNESDAY • JUNE 6

CHICK COREA

WEDNESDAY • JUNE 13

MARCOS CURIEL

MONDAY • JUNE 4

FOR THE RECORD

APRIL 25

PARKS, the band — named Dominici — who played in Sardinia, on an island off the coast of Italy, says former Dream Theater singer Charlie Dominici, who for the past four years has been a La Mesa auto-finance accountant. “They don’t even speak English, but I flew over there to record, and we just let the music do the talking.”

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SAN DIEGO READER, May 31, 2007
Cruel Mistress

“There’s just no substitute for the rush you get from banging on loud guitars and heavy drums.”

The great thing about San Diego is the musicians and their willingness to reach out to each other,” says guitarist Matt Silvia. “There’s a spirit of community here that I’ve not seen in other places.” This seems to be a common refrain among local musicians; in other cities, musicians are cutthroat, competitive, and jealous — but not here.

“My first band in San Diego was called 8 Ball Rack,” said Silvia, “so named for its makeup of four guys and a girl. For a while, I had shifted focus from electric rock guitar and full-on drums to music driven by harmonies and acoustic guitars, but along the way I realized I really needed to make big rock and heavy drums. Hence the reason for my current band, SweetTooth. We’ve taken a break from performing to concentrate on trying to get our first full-length CD finished. It’s been almost a year in the making.”

Silvia sometimes lends a hand to other local artists. “I’ve been helping out Christopher Dale, and I’ve recently begun playing with the legendary band, The Shamey Jays.”

Silvia is currently on an East Coast tour with friends Matt Silvia and I’ve recently begun playing with the legendary artists. “I’ve been helping out Christopher Dale, most a year in the making.”

I need to learn exactly the way I sang my parts the first time, so I can double the vocals.

END-OF-THE-WORLD CDs?

WHERE DO YOU SEE MUSIC GOING IN THE 21ST CENTURY?
“I see everyone is making music in the future. Recording has suddenly become a common language among musicians. The craft has become more accessible, and it results in great sounds in your back yard — you know, ’homegrown.’ It doesn’t have to be the faraway experience of the big arena or corporate radio. Pure, independent, local, original music is thriving, that’s where it is.”

REMEMBER...
“Happy Hour 4-7 pm
16 BEERS ON TAP!
SPACES 21 & UP

**Tuesday, June 5**
**KON CLUB KARAOKE**
**Wednesday, June 6**
**ADHD + THE JOHNS THE PULLOUTS**
**Saturday, June 9**
**DEREK PAPA CIRCA NOW POCKET UTOPIA**
**Friday, June 15**
**ROXY JONES**

**Friday, June 1**
**DIVIDED BY ZERO PETE STEWART & THE PLASTIC SAVIORS STANDING AT STRANGE**
**Saturday, June 2**
**THE DONKEYS THE COWABUNGA DUDES DEAR HEART**
**Tuesday, June 5**
**KEN CLUB KARAOKE**
**Wednesday, June 6**
**ADHD + THE JOHNS THE PULLOUTS**
**Saturday, June 9**
**DEREK PAPA CIRCA NOW POCKET UTOPIA**
**Friday, June 15**
**ROXY JONES**

**SPIRITS**

**Friday, June 1**
**21 and up with ID**
**KARAOKE**
**Saturday, June 2**
**MOTHER GRUNDY PARADISENDE**
**Saturday, June 2**
**THE SCREAMIN’ YEHUDIM TOOTHLESS GEORGE & HIS MANDINGO BAND CRITICAL ME**
**Saturday, June 2**
**THE LIVES OF A MAN OF LETTERS**
**Saturday, June 2**
**NUCLEAR TOMORROW STEVE HUNNIE**
**Saturday, June 2**
**THE PREY BEDPOST BUZZARD**

**KARAOKE**
**Monday, Wednesday, Thursday & Saturday**

**Friday, June 8**
**7:30 PM KARAOKE**

**Friday, June 8 • 9 pm**
**THE JOHNSON BROS.**

**Friday, June 8 • 9 pm**
**WINDE CITY**

**Saturday, June 9 • 9 pm**
**REHEARSAL SPACES AVAILABLE NOW!**

**Sunday, June 3 • 9 pm**
**END-OF-THE-WORLD**

**Monday, June 4 • 9 pm**
**THE COLOUR**

**Wednesday, June 6 • 9 pm**
**THE HONEYBEE BAND**

**Saturday, June 9 • 9 pm**
**REMEMBER**

**Tuesday, June 5 • 6 pm**
**SEIZURE COMEDY**

**Shannon Hatch, Danielle Shevard, Sarah Hyland, Keri Lescce**

**Saturday, June 2 • 6 pm**
**NEAPOLITAN COMEDY**

**Paul Morano, Jef Finn, Maxine Mansfield**

**Friday, June 1 • 6 pm**
**CLUB KARAOKE**

**Sunday, June 3 • 6 pm**
**BROOKLYN COMEDY**

**Amy Boyce, Daniel Pollack, Mark Strober, Mike Schleifer**

**Friday, June 8 • 8 pm**
**ANDREWS BROS.**

**Saturday, June 9 • 8 pm**
**L煮IN SPiRiTS**

**Friday, June 15 • 8 pm**
**THE FALCONERS**

**Saturday, June 16 • 8 pm**
**THE HONEYBEE BAND**

**Saturday, June 16 • 9 pm**
**THERE’S NO SUBSTITUTE FOR THE RUSH YOU GET FROM BANGING ON LOUD GUITARS AND HEAVY DRUMS.”**

PHOTOGRAPH BY TIM FLACK

Matt Silvia

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San Diego Reader May 31, 2007
**JUNE**

Gregg Allman  
with special guest Bill Magee Blues Band  
Sunday, June 3 • 7:30

Indigo Girls  
with special guest Brandi Carlile  
Monday, June 4 • 7:30

Lucinda Williams  
with special guest Kelly Joe Phelps  
Tuesday, June 5 • 7:30

Lindsey Buckingham of Fleetwood Mac  
Monday, June 11 • 7:30

George Benson / Al Jarreau  
Thursday, June 14 • 7:00

Alan Parsons Live Project  
Thursday, June 21 • 8:00

Don Rickles / Joan Rivers  
Friday, June 22 • 7:30

Jonny Lang  
with special guest Jon McLaughlin  
Saturday, June 23 • 7:30

Michael McDonald  
Sunday, June 24 • 7:30

Steve Winwood  
Wednesday, June 27 • 8:00

**JULY**

Dana Carvey  
Friday, July 6 • 8:00

Blues Traveler  
Sunday, July 8 • 7:30

Queen Latifah:  
The Music of Dana Owens  
Tuesday, July 10 • 8:00

Ani DiFranco  
with special guest Anais Mitchell  
Wednesday, July 11 • 7:30

Bill Maher  
Thursday, July 12 • 8:00

Dennis DeYoung:  
The Music of Styx  
Friday, July 13 • 7:30

Beach Boys  
with special guest Russ T. Nallz  
Sunday, July 15 • 7:30

Joan Osborne / Cowboy Junkies  
Tuesday, July 17 • 7:00

Boz Scaggs  
Wednesday, July 18 • 7:30

‘70s Soul Jam  
featuring The Stylistics, Chi-Lites, Harold Melvin’s Blue Notes, Delfonics and Three Degrees  
Hosted by Jimmie ‘J.J’ Walker  
Thursday, July 19 • 7:00

**AUGUST**

Dickey Betts  
with special guest Shooter Jennings  
Sunday, July 22 • 7:30

John Hiatt / Shawn Colvin  
Tuesday, July 24 • 7:00

Lyle Lovett  
and His Large Band / k.d. lang  
Wednesday, July 25 • 7:00

Bob Weir & RatDog / Keller Williams  
Friday, July 27 • 6:00

Hootie & The Blowfish  
with special guest Cowboy Mouth  
Sunday, July 29 • 7:30

Tears For Fears  
Monday, July 30 • 8:00

Larry Carlton & Robben Ford  
with special guest Muriel Anderson’s All Star Guitar Night  
Tuesday, July 31 • 7:30

**SEPTEMBER**

Cecilio & Kapono  
Sunday, Sept. 2 • 7:30

B.B. King / Etta James & Her Roots Band  
Tuesday, Sept. 4 • 7:00

Daryl Hall & John Oates  
Wednesday, Sept. 5 • 8:00

Temptations / Four Tops  
Thursday, Sept. 6 • 7:30

Big Bad Voodoo Daddy  
Friday, Sept. 7 • 8:00

Heart  
featuring Ann & Nancy Wilson  
Sunday, Sept. 9 • 7:30

Doobie Brothers  
with special guest Johnny “V” Vernazza  
Monday, Sept. 10 • 7:30

Foreigner  
**JUST ADDED!**

America  
Wednesday, Sept. 19 • 7:30

Kenny G  
Wednesday, Sept. 26 • 8:00

Trisha Yearwood  
Thursday, Sept. 27 • 7:30

Frankie Valli & The Four Seasons  
Friday & Saturday, Sept. 28 & 29 • 8:00

**OCTOBER**

Air Supply / Christopher Cross  
Friday, October 5 • 7:00

Steve Tyrell  
Sunday, October 7 • 7:30

Keali’i Reichel  
Thursday & Friday, October 18 & 19 • 7:00

**HUNGRYMAN CONCERTS**  
BY THE BAY  
San Diego  
May 31, 2007

JUST ADDED!

JUST ADDED!

JUST ADDED!

JUST ADDED!
UPCOMING CONCERTS

JUNE

The Charlie Daniels Band and the Marshall Tucker Band: Palomar Starlight Theater, Thursday, June 7, 7:30 p.m. Call 1-858-954-1370.

The Robolith Brass Band: Casavs, Thursday, June 7, 5:00 p.m., Ocean Front Walk, Mission Beach. 619-489-1780.

Unwritten Law: House of Blues, Thursday, June 7, 7:00 p.m., Fifth Avenue, Gaslamp. 619-299-2583.


Gregory Isaacs: by the Bay, Sunday, June 3, 2241 Shelter Island Drive, Shelter Island. 619-445-5400.

Gregg Allman: 2241 Shelter Island Drive, Shelter Island. 619-226-7662.

Morrissey: Viejas Concerts at Bayside, Thursday, June 14, 2241 Jimmy Durante Boulevard, Del Mar. 858-755-1161.

Lucinda Williams: Humphrey’s Concerts by the Bay, Monday, June 4, 2421 Shelter Island Drive, Shelter Island.

The Indigo Girls: Humphrey’s Concerts by the Bay, Monday, June 4, 2421 Shelter Island Drive, Shelter Island.

TUESDAY

The Wailers: Del Mar Fairgrounds, Friday, June 22, 2260 Jimmy Durante Boulevard, Del Mar. 858-755-1161.

The Rebirth Brass Band: Palomar Starlight Theater, Friday, June 8, 5:00 p.m., Ocean Front Walk, Mission Beach. 619-489-1780.

The Charlie Daniels Band: Casavs Amphitheater, Friday, June 8, 7:00 p.m., Entertainment Circle, Chula Vista. 619-671-3600.

The Raveonettes: Belly Up Tavern, Saturday, June 9, 7:00 p.m., 1337 India Street, Little Italy. 619-303-8176.

Derek Trucks: Del Mar Fairgrounds, Thursday, June 14, 2241 Jimmy Durante Boulevard, Del Mar. 858-755-1161.

Mike Gordon: Belly Up Tavern, Saturday, June 16, 7:00 p.m., 1337 India Street, San Diego. 619-671-3600.


The John Butler Trio: SDSU campus, College Area. 619-594-0947.

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Al Jarreau: Humphrey’s Concerts by the Bay, Thursday, June 14, 2241 Shelter Island Drive, Shelter Island.


Lindsey Buckingham: Humphrey’s Concerts by the Bay, Thursday, June 14, 2241 Jimmy Durante Boulevard, Del Mar. 858-755-1161.

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Al Jarreau and George Benson: Humphrey’s Concerts by the Bay, Thursday, June 14, 2241 Shelter Island Drive, Shelter Island.

Umphrey’s McGee: House of Blues, Thursday, June 14, 1055 Fifth Avenue, Gaslamp. 619-299-2583.

Kenny Loggins: Del Mar Fairgrounds, Friday, June 15, 2260 Jimmy Durante Boulevard, Del Mar. 858-755-1161.


Elliott Yamin: House of Blues, Friday, June 15, 1055 Fifth Avenue, Gaslamp. 619-299-2583.

O.A.R.: Open Air Theatre, Friday, June 15, SDSU campus, College Area. 619-594-0947.

Jane Monheit: Anthology, Friday, June 15, and Saturday, June 16, 1337 India Street, Little Italy. 619-595-0300.


Tenasco: B House of Blues, Saturday, June 16, 1055 Fifth Avenue, Gaslamp. 619-299-2583.

Johnny Winter: Belly Up Tavern, Sunday, June 17, 1337 India Street, San Diego. 619-481-8140.


Arturo Sandoval: Anthology, Wednesday, June 20, and Thursday, June 21, 1337 India Street, Little Italy. 619-595-0300.

The Alan Parsons Live Project: Humphrey’s Concerts by the Bay, Thursday, June 21, 2241 Shelter Island Drive, Shelter Island.


Iris DeLeón: Bell Up Tavern, Thursday, June 21, 1337 India Street, San Diego. 619-481-8140.


The B-52’s: Viejas Concerts in the Park, Friday, June 22, 5055 Wilmot Road, Alpine. 619-485-5001.

Jean Jet & the Blackhearts: Del Mar Fairgrounds, Friday, June 22, 2260 Jimmy Durante Boulevard, Del Mar. 858-755-1161.


Long Beach Shortbus: Belly Up Tavern, Friday, June 22, 1337 India Street, San Diego. 619-481-8140.

Chick Corea: Anthology, Friday, June 22, 1337 India Street, San Diego. 619-595-0300.


Jenny Lang: Humphrey’s Concerts by the Bay, Sunday, June 25, 2241 Shelter Island Drive, Shelter Island.

The Samples: ‘Canes, Saturday, June 23, 3105 Ocean Front Walk, Mission Beach. 619-481-8140.

Fred Hammond: Del Mar Fairgrounds, Saturday, June 23, 2260 Jimmy Durante Boulevard, Del Mar. 858-755-1161.

The Gas Go Dolls and Lifehouse: Viejas Concerts in the Park, Saturday, June 23, 5055 Wilmot Road, Alpine. 619-485-5001.

Jesse Colin Young: Anthology, Saturday, June 23, 1337 India Street, San Diego. 619-595-0300.

Battle of the Bands: Battle of the Guitar Shredders!

If you are a rock guitarist and play in a rock band, then check out this new music television reality series based out of San Diego is seeking the ultimate rock guitar shredder! If you are a rock guitarist and think you’re bad, then come on down and show your stuff! Great TV exposure!

Call immediately to get booked on the show!

(619) 206-8550

For more information visit the website: www.whosgotgriffs.com
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<thead>
<tr>
<th>Rank</th>
<th>Name</th>
<th>Description</th>
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<tbody>
<tr>
<td>1</td>
<td>Mojo Nixon</td>
<td>Celebrates San Diego &amp; Sgt. Pepper’s Lonely Hearts Club Band 40th Anniversary</td>
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<td>2</td>
<td>Hank Bauer</td>
<td>Performing the Beatles’ Sgt. Pepper Album live with the Magical Symphony Youth Orchestra</td>
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<td>3</td>
<td>Joan Kroc</td>
<td>Friday, June 1st, 8 pm • Spreckels Theatre</td>
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<td>4</td>
<td>Cody Booth</td>
<td>121 Broadway • San Diego 92101 • 619-234-8397</td>
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<td>5</td>
<td>Dave Rickards</td>
<td>For tickets go to rockola.com or ticketmaster.com</td>
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<td>6</td>
<td>Cookie “Chainsaw” Randolph</td>
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Gaslamp. 619-299-2583.

Tuesday, June 26, 345 B Street, San Diego. 619-231-858-755-1161.

Jimmy Durante Boulevard, Del Mar.

Fairgrounds, Tuesday, June 26, 143 South Cedros Avenue, Del Mar. 619-299-2583.

The Squirrel Nut Zippers: belly Up, Tuesday, June 1, 2241 Shelter Island Drive, Shelter Island.

Tuesday, July 3, 2260 Jimmy Durante Boulevard, Del Mar. 619-755-1161.

Harry: 3105 Ocean Front Walk, Mission Beach. 858-488-1780.

JULY
Fall Out Boy: July 4, 4650 Mansfield Street, Normal Heights. 858-488-1780.

Widespread Panic: Viejas Casino Concerts in the Park, Sunday, July 1, 5005 Willows Road, Alpine. 619-845-4000.


Blues Traveler: Humphrey’s Concerts by the Bay. Sunday, July 8, 2241 Shelter Island Drive, Shelter Island.

The Royal Crown Revue: Anthology, Tuesday, July 10, and Wednesday, July 11, 1337 India Street, Little Italy. 619-595-0308.

Ani DiFranco: Humphrey’s Concerts by the Bay, Wednesday, July 11, 1055 Fifth Avenue, Gaslamp. 619-299-2583.

Rusted Root: House of Blues, Thursday, July 12, 1055 Fifth Avenue, Gaslamp. 619-299-2583.

Willie Nelson: Open Air Theatre, Tuesday, July 17, SDSU campus, College Area. 619-994-9437.


Stephen Stills: House of Blues, Saturday, July 14, 1055 Fifth Avenue, Gaslamp. 619-299-2583.

The Beach Boys: Humphrey’s Concerts by the Bay, Sunday, July 15, 2241 Shelter Island Drive, Shelter Island.

No Use For A Name: The Casbah, Sunday, July 15, 2050 Entertainment Circle, Chula Vista. 619-871-3600.

The Fray, Gomez, and Elyes: Coors Amphitheatre, Tuesday, July 17, 2050 Entertainment Circle, Chula Vista. 619-871-3600.

The Cowboy Junkies and Joan Osborne: Humphrey’s Concerts by the Bay, Tuesday, July 17, 2241 Shelter Island Drive, Shelter Island.

Danny Kaplen: Anthology, Tuesday, July 17, and Wednesday, July 18, 1537 India Street, San Diego. 619-593-5300.

Box Scagg: Humphrey’s Concerts by the Bay, Wednesday, July 18, 2241 Shelter Island Drive, Shelter Island.


Polyphonic Spree: Canyon, Friday, July 20, 1100 Ocean Front Walk, Mission Beach. 858-488-1780.

John Hiatt and Shawn Colin: Humphrey’s Concerts by the Bay, Tuesday, July 24, 2241 Shelter Island Drive, Shelter Island.

AUGUST

Clay Aiken: Palomar Starlight Theater, Friday, August 3, 5 miles east of I-15 on Hwy 76, Pala. 760-510-4580.

Real Big Fish and Less Than Jake: House of Blues, Friday, August 3, 1055 Fifth Avenue, Gaslamp. 619-299-2583.

Vanilla Ice: Canyon, Friday, August 3, 3105 Ocean Front Walk, Mission Beach. 858-488-1780.

Bruce Hart: Academy of the Arts, Saturday, August 4, 6000 Mandall Street, Normal Heights. 619-363-8770.

Huay Luis & the News: Humphrey’s Concerts by the Bay, Sunday, August 5, 2241 Shelter Island Drive, Shelter Island.

Ana Gabriel: Palomar Starlight Theater, Sunday, August 5, 5 miles east of I-15 on Hwy 76, Pala. 760-510-4580.

ST5E: House of Blues, Sunday, August 5, 1055 Fifth Avenue, Gaslamp. 619-299-2583.

Squeeze: Viejas Casino Concerts in the Park, Saturday, August 11, 5005 Willows Road, Alpine. 619-845-4000.

Otmar Liebert & Luna Negra: Humphrey’s Concerts by the Bay; Sunday, August 12, 2241 Shelter Island Drive, Shelter Island.

Keb’ Mo’ and the Robert Cray Band: Humphrey’s Concerts by the Bay, Tuesday, August 14, and Wednesday, August 15, 2241 Shelter Island Drive, Shelter Island.

Poison: Coors Amphitheatre, Thursday, August 16, 2050 Entertainment Circle, Chula Vista. 619-871-3600.

Richie Furay and Chris Hillman: Belly Up Tavern, Wednesday, August 15, 143 South Cedros Avenue, Solana Beach. 858-481-8140.

Dranarama and a Flack of Saguoodles: House of Blues, Thursday, August 16, 1055 Fifth Avenue, Gaslamp. 619-299-2583.

Los Lonely Boys: Viejas Casino Concerts in the Park, Saturday, August 18, 5005 Willows Road, Alpine. 619-445-5400.

India.Arie: Humphrey’s Concerts by the Bay, Sunday, August 19, 2241 Shelter Island Drive, Shelter Island.

UB40: Palomar Starlight Theater, Sunday, August 19, 5 miles east of I-15 on Hwy 76, Pala. 760-510-4580.

Dweezil Zappa: House of Blues, Tuesday, August 21, 1055 Fifth Avenue, Gaslamp. 619-299-2583.
AUGUST 2
Pala Events Center

JULY 15

UB40
AUGUST 19

Rick Springfield
SEPTEMBER 29

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San Diego Reader May 31, 2007 105
To grasp the physics of what makes the jazz guitar of Bob DeVos click, you can invoke names like Grant Green and Wes Montgomery, key ancestry of the fat-toned, forward-leaning coolness that DeVos embraces. But to really get at what it is that DeVos does, you need to understand the Hammond B-3 organ. It is a huffing bear of an instrument as a Hammond B-3 may be in a jazz combo, it falls flat without a guitar, and this is where Bob DeVos comes in.

DeVos came of age playing behind B-3 jazz greats like Trudy Pitts and Jimmy McGriff and Charles Earland. A guitarist in an organ combo is a busy man; the players DeVos worked for were the kinds of old-schoolers who rarely worked from set lists but simply launched into tunes and expected their sidesmen to follow along. DeVos was suited for that work. At 12, he was teaching himself and expected their side-men to follow along. DeVos was suited for that work. At 12, he was teaching himself.

That said, DeVos seems less a guitarist than a horn player. His solos breathe like loopy bebop horn patterns, and he comps (plays rhythm while the organ takes a solo) along the lines of a pianist. When mated to DeVos’s Zen-like fretboard interplay, the textures of the Hammond define an instant sense of culture. If there is a B-3 organ trio revival about to happen, this is it.

Party Promoter.
The Heineken DraughtKeg

IT'S ALL ABOUT THE BEER.®

DANCE
San Diego Sports Club: Wednesdays, Club Pussy Galore, 10 p.m., DJ Marc Thrauder; Fridays, 10 p.m., Rock/indie/alternative/pop unless otherwise noted. Thursday, 7:30 p.m. to 10 p.m., Live rockabilly/blues. Friday, 8 p.m. to 10 p.m., Live rockabilly/blues. Saturday, 8 p.m. to 10 p.m., Live rockabilly/blues. Sunday, 11 a.m. to 3 p.m., Live rockabilly/blues.

BEACHES


South Park Bar & Grill: Fridays, 10 p.m. to 3 a.m., DJ Rio Blues and Baby Pake. 10 p.m. to 1 a.m. 1940 Fern Street, South Park. 619-496-8966.

If you wish to submit a listing, call 619-235-3000, ext. 405, night or day by Wednesday, the week prior to publication. To send weekly or monthly schedules, fax to 760-788-1309 or mail to Reader Music Scene, P.O. Box 85803, San Diego, CA 92138. You may also submit information online at Sand Diego Reader.com by clicking on the music section.

CLUBS BY AREA
San Diego Reader, fourth Saturday of the month, Club de Sade, gothic, industrial, and fetish with DJs Ocean and Creep. Saturday, 8 p.m. to 2 a.m. 1271 University Avenue, Hillcrest. 619-297-7572.

Showcase: Thursdays, Club Rio, new wave, new romantic, and punk synthpop with DJs Brian Pullan, Vicky, and Mimi. 3515 30th Street, North Park. 619-574-0744.

The Whistle Stop: First and third Saturday of the month, Transpo, Brit rock, indie, and electroclash with DJ Gabe Vega and guests. Second and fourth Saturday of the month. One Nation, new wave, hip-hop, and bedroom ramen with DJs Blackstone and Amin. 2266 Fern Street (corner of 30th and Juniper), North Park. 619-284-0794.

For the first time onstage this 13 album career including the greatest hits of Soundgarden, Temple of the Dog, and Audioslave as well as songs from his upcoming release “Carry On” out June 5th!

DOWNTOWN
Anthology, 1537 India Street, San Diego. 619-705-1000. Wednesday, Bill Charlap, jazz.
Blamey Stone Pub, 502 Fifth Avenue, downtown. 619-233-8519. Friday and Saturday, Steve Brower, acoustic.

Border Books and Music (Gaslamp), 686 Sixth Avenue, San Diego. 619-702-4210. Friday, 8 p.m., Terry Mann заведа, folk.

The Cashab, 2501 Ketter Boulevard, midmonth. 619-232-2112. Thursday, Good Drinkin’ Weather; MVP Natural, Oliver Rupke, and Joe Abarri; Friday and Mike Pinto and the Mashers, reggae; Saturday, 8 p.m., Blue Turtle Solutions, Native, Justin James and the Sons of Beavert, and Shannon Nerhe; tribal funk/ragga/pop.

Saturday, August 4
On Sale Friday 10AM!

Tickets available at the Viejas Gift Shop. Charge by phone 619-220-TIXS or Ticketmaster outlets. primy your tickets today! ticketmaster.com ...just off I-8 east at willows road... 619-561-1986

For complete information go to viejasentertainment.com
Club Montage, Wednesday, (continued)
DOWNTOWN and Saturday, live bands. Sunday, music is rock and roll. Thursday, Friday, (corner of Fifth and G), downtown. Cope, Rachael Yamagata, Reaganomics. Quartet.
Dick’s Last Resort, jazz unless otherwise noted. Thursday, Friday, Saturday, and Wednesday, downtown. 619-294-9590. Dick’s Last Resort, downtown. 619-231-4343. Sunday, 8 p.m., Quartet, Castellanos and His Hammond B-3 ESP, downtown. 858-270-7467. Friday, 8 p.m., Dizzy’s, downtown. 619-238-2389. Thursday, Henry’s Pub, Barabas, rockabilly. Wednesday, Friday, Disco Pimps. 9:45 p.m., disco/dance. Monday, Tuesdays
Mondays
$1.50 tacos • $3 margaritas
$8 pitchers • $7 burgers & a beer
Theracore’s Dive Bar • 619-231-4447
1005 Fourth Ave., Downtown San Diego
San Diego is known for its vibrant nightlife, with a variety of clubs and bars offering music and entertainment. Some notable clubs include Club Montage, which features live bands on Wednesday, Thursday, Friday, and Saturday. Dick’s Last Resort is another popular spot, known for its distinctive decor and live music. The local eatery & drinking hole The local, with its Sunday Brunch and Happy Hour from 4 pm to 8 pm, offers a variety of food and drinks.

SAN DIEGO
American Legion Post 310, 645 4th Street, San Diego. 619-284-1919. Thursday, 5 p.m. to 8 p.m., Wilkinson, smooth jazz.
Brick by Brick, 1120 Broadway, Bay Park. 619-275-5757. Music is rock/metal/alternative at park. Thursday, Pieg, The Fear Low and Wobble Friday, Molotov Lab, Trick Bath, One Theory, Dink, and Filled in Red. Saturday, Kavana, FM Revolver, Kelsey, and six Bam Bam Wednesday, the Tenenbaums, Three, the Handmade Dress, and Ross Danz.
Cafe on the Park, 3116 Bernardo Plaza Court, San Diego. 858-613-5850. Thursday, 11 p.m. to 2 a.m., the Sandy Deren, True, jazz. Claire de Lune, 2903 University Avenue, North Park. 619-531-6865. Live acoustic/folk/jazz.
Etta’s Place, 6179 University Avenue (at College and University). 619-562-6720. Live rock/rocking.
Harry’s Bar and American Grill, 4700 La Jolla, Village Drive, San Diego. 858-733-1252. Friday, 6 p.m. to 4 a.m., The James Valley-Bob Magnuson Jazz Duo.
Humphrey’s, 4113 Shelter Island Drive, Shelter Island. 619-224-3577. Backstage Lounge: Thursday, 9 p.m. to midnight, Cosmic Funk. ’80s dance. Friday, 9 p.m. to

Pretty Girls Make Graves, May 31, The Cashab
The Prado Restaurant, 3349 El Prado, San Diego. 619-557-9441. Wednesday, 7 p.m. to 9 p.m., Adrenaline Nose and Ragged Taggie, Cajun.

Red Fox Steakhouse, 2228 El Cajon Boulevard, North Park. 619-287-1513. Thursday through Sunday, the Ed Repisi Duo. Monday and Tuesday, 9 p.m. to 1 p.m., Starline Expresses

Rosie O’Grady’s, 1921 Adams Avenue, Normal Heights. 619-284-7888. Friday and Saturday, live rock.


Second Wind, 8150 Nopalito Road, San Carlos. 619-485-1780. Friday and Saturday, Norman, classic rock.

Sogno Di Vino, 3420 Adams Avenue, Normal Heights. 619-296-3546. Live rock.

South Park Bar and Grill, 1116 Fern Street, San Diego. 619-494-1096. Thursday, 11 p.m. to 11 p.m., Amanda Browning and the John Keoply Trio. Saturday, Mia Jones and the Ro Tropics. BBC Top 45.

Tie Lou’s, 10797 Camino Real, Mission Valley. 858-959-1481. Saturday, live on Wate; rock.

Tie Lou’s Lounge, 3302 Napa Street (at Mission Boulevard), Bay Park. 619-542-1442. Friday, the Porretta, Music. Saturday, Lady Dottie and the Diamonds, blues. Wednesday, the High Society Jazz Band.

The Tower Bar, 4772 University Avenue, San Diego. 619-284-0158. Friday, the Spits, punk. Saturday, Fifty-50. Hot.

Tutti Mato, 4065 Executive Drive, La Jolla (Golden Triangle area). 858-597-1108. Wednesday, 6 p.m. to 9 p.m., the Jeme Vela Quartet, jazz.

North County

The Alley, 421 Grand Avenue, Carlsbad. 760-436-1173. Thursday, Friday, and Saturday, the Love Rangers, dance.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach. 760-336-1815. Live rock.

Bear Cross’n, 200 Grand Avenue, Carlsbad. 760-729-2899. Thursday, hip-hop, Friday and Saturday, live classic rock.

The Book Works/Pannikin Cafe, Flower Hill Mall, I-5 at Via de la Valle, Del Mar. 858-735-5735. Friday, 8 p.m., Bill Watson, blues.

Cherished Memories, 5867 University Avenue, North Park. 619-394-2710. Monday, 6 p.m. to 9 p.m., the Spits, punk. Tuesday, 6 p.m. to 9 p.m., the Soledad Trio.

Cochran’s, 5302 Napa Street, Kensington. 619-284-0300. Live rock.

Coral Reef, 5147 Waring Road, Allied Vista. 619-465-1730. Friday and Saturday, live rock.
### NORTH COUNTY

**Borders Books and Music (Carlsbad),** 1395 Calle Barcelona, Carlsbad. 760-726-6551. Thursday, 8 p.m. to 10 p.m., the Ramones. Friday, 8 p.m. to 10 p.m., Bon Jovi. Saturday, 8 p.m. to 10 p.m., the Black Keys.

**Borders Books and Music (Carlsbad),** 1395 Calle Barcelona, Carlsbad. 760-726-6551. Thursday, 5 p.m. to 8 p.m., the Clash. Friday, 8 p.m. to 10 p.m., the Sex Pistols. Saturday, 8 p.m. to 10 p.m., the Rolling Stones.

**Cheer's,** 2437 Main Street, Ramona. 760-755-0720. Friday and Saturday, live classic rock. Tuesday, 7 p.m. to 9 p.m., Mike Gardner, acoustic rock.

**Coyote Bar and Grill,** 300 Carlsbad Village Drive, Carlsbad, 760-729-4495. Thursday, 4 p.m. to 7 p.m., the Eagles. Friday, 8 p.m. to 12 a.m., the Eagles. Saturday, 8 p.m. to 12 a.m., the Eagles.

**Coyote Bar and Grill,** 300 Carlsbad Village Drive, Carlsbad, 760-729-4495. Thursday, 4 p.m. to 7 p.m., the Eagles. Friday, 8 p.m. to 12 a.m., the Eagles. Saturday, 8 p.m. to 12 a.m., the Eagles.

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Authentic Sellout: The Jumping Turtle
Belay My Last: Soma
Beneath the Underdog: The Casbah
Bigfella: O'Connell's Pub and Nightclub
The Black Angels: The Casbah
Bite Me: Soma
Blood on the Tracks: The Jumping Turtle
Brick Bath: Brick By Brick
Brink: Soma
Burning the Masses: Soma
Camiseta: Soma
Clockwork: The Jumping Turtle
The Colour: Epicentre
Dave Devil I'm Soma
Demasiado: Soma
Destroyer Destroyer: Soma
Divided by Zero: The Kensington Club
Doomsday Device: The Kensington Club
Dyslexia: Soma
Emmy Byrd: Prescott Promenade
Endless Hallway: Soma
Ends With Enemy: Soma
Endwell: Soma
Etched in Red: Brick By Brick
Every Bridge Burned: Soma
Fifty on Their Heels: Tower Bar
The Final Burden: Soma
Fling: Brick By Brick
FM Revolver: Brick By Brick
Gaza: Soma
Girl in a Coma: The Jumping Turtle
Hairbrain Schemer: House of Blues
The Handshake Murders: Soma
Hawney Troff: Old Cafe
The Hoedown: Soma
Ima Robot: House of Blues
Impacts: Soma
India by Design: Humphrey's
Invictus: Soma
Invisibles: The Jumping Turtle
It Prevails: Soma
Jehovah's Fitness: Old Cafe
Jodie Foster's Army: The Jumping Turtle
Kavana: Brick By Brick
Kemistry: Brick By Brick
Kill Me Tomorrow: The Casbah
Kira Kira: The Casbah
The Kite Flying Society: Prescott Promenade
Knife Mill Disintegrator: Soma
The Knights of the Abyss: Soma
Lake: The Casbah
Loralyn: Soma
Bryan Masten: Canes
Media Lab: Brick By Brick
Mice Parade: The Casbah
The Wildwinters: The Jumping Turtle
Mishpokhe: Soma
Monsters from Mars: Old Cafe
Moon Rocks: The Casbah
Moria: Soma
Narcoleptic Youth: The Jumping Turtle
Nuclear Tomorrow: O'Connell's Pub and Nightclub
Oliver Reigns: Winstons
One Theory: Brick By Brick
Oure: Epicentre
Pain: The Jumping Turtle
Pig Champion: The Jumping Turtle
Pope Benedict: Soma
Pretty Girls Make Graves: The Casbah
The Prey: O'Connell's Pub and Nightclub
Quiet Company: The Jumping Turtle
The Rambles: The Jumping Turtle

ROCK a.m. vibe: The Casbah

Thots Naught: The Jumping Turtle
This Year Zero: Brick By Brick
TigerCity: House of Blues
Tragedy and Triumph: Soma
Vanguard: Soma
Laura Veirs: The Casbah
Vietnamesse Hardcore: The Jumping Turtle
Wahhah: Brick By Brick

ROCK

THEatre:

Costanza: The Casbah
Bad Credit: House of Blues
Bedpost Buzzard: Fanmis's Nightclub, O'Connell's Pub and Nightclub
Bo Bice: House of Blues
The Blackout Party: O'Connell's Pub and Nightclub
Brain Buck: 8th Street Bar
The Brake Packs: Henry's Pub
Brax: The Odd So
Citizen Cope: 4th & B
Corporate Circus: Fanmis's Nightclub

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The ensemble: Two world-renowned chefs with a flair for New American Cuisine.

The play list: Jazz, Blues, Classic Rock, Latin, R&B, World and more.

The menu is extraordinary, the music is live and the pleasure is yours.

JUNE

Bill Charlap 6/6 & 7
RAMSEY LEWIS 6/8 & 9
Karrin Allyson 6/12 & 13
Jane Monheit 6/15 & 16
ARTURO SANDOVAL 6/20 & 21
CHICK COREA 6/22
JESSE COLIN YOUNG 6/23
Tierney Sutton 6/26 & 27

JULY

ROYAL CROWN REVUE 7/11
Larry Coryell 7/13 & 14
Kenny Rankin (solo) 7/17 & 18
Mose Allison 7/25 & 26
JAZZ FUSION SUPERSTARS 7/27
Roy Ayers, Wayne Henderson, Jean Carne, Lonnie Liston Smith, Jon Lucien

Ticketmaster.com 1-800-745-3000 619 595 0300

1337 India Street (between A & Ash) 619 595 0300

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ROCK

continued

The Leperkhanz: Finnegan’s Pub and Grill

Lil' Blink: Surf N' Saddle

Long Live Logos: Lestat’s Coffee House

Les Abandoned: House of Blues

The Love Handles: Fannie’s Nightclub

Soully Lynn and Triple Threat: Surf N’ Saddle

The MLC Band: Carvers

Modern Day Moonshine: Viejas Casino

Mother Grundy: O’Connell’s Pub and Nightclub

Nemesis: Second Wind (San Carlos)

Nero: The Jumping Turtle

Night Shift: Game Time Tavern

Noise God: Fannie’s Nightclub

Ozym: House of Blues

Palomino Comes Alive: Lestat’s Coffee House

Paraduende: O’Connell’s Pub and Nightclub

Phat Daddy: Don’s Cocktail Lounge

Plain Jane: The Jumping Turtle

Tommy Price: Finnegan’s Pub and Grill

The Professors: Coyote Bar and Grill

Purple Haze: Finnegan’s Pub and Grill

Red Light Runner: Bar Leucadian

Road Noise: Brick by Brick

Ron’s Garage: Hotel del Coronado

Satur Squares: The DelFino Lounge

The Screamin’ Teahouses: O’Connell’s Pub and Nightclub

Serious Guise: Second Wind (Santee)

Shady Grey: The Erkaton

The Sons of Bordertown: Coyote Bar and Grill

The Spareribs: Fannie’s Nightclub

Spindrift: The Casbah

Stars on Water: Yves Lee’s (Mira Mesa)

Steve Hit Alles: O’Connell’s Pub and Nightclub

The Stilettoes: Henry’s Pub

SW Nomadic: Winstons

Toothless George: O’Connell’s Pub and Nightclub

Vietnam: The Casbah

West of 5: The Erkaton

Kyle Whitcomb: The Jumping Turtle

The Wylda Bunch: The Jumping Turtle

Young Galaxy: The Casbah

Zone 4: Don’s Cocktail Lounge

POP / TOP 40

PTrak Armenta: Paquita on Prospect

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THURSDAY

THURSDAY MAY 31st

AARON ORTIZ & JAMIE O’BRYNE

BROUGHT TO YOU BY THIN & ONYX

SATURDAY

JUNE 2nd

DJs Freddy Fresh
upstairs
Corey Biggs
downstairs

BROUGHT TO YOU BY THIN, ONYX, PROFILE EVENTS & 3D ENT.

UPCOMING

SATURDAY

JUNE 30th

Thin / Onyx
025 5th Ave 21+ 8pm-2am 619.231.PLAY
Bottle Service/Table Reservation vip@thinroom.com
thinroom.com onyxroom.com
UPCOMING SHOWS

Thursday, May 31
8 pm • 80s Dance
Criminal Funk

Saturday, June 2
7 pm • Flamenco
Novamenco
9:30 pm • Dance
Crush

Sunday, June 3
8 pm • Smooth Jazz
Fattburger

Monday, June 4
9:30 pm • Indie
Indie By Design
with Danielle Lo Presti

Tuesday, June 5
8 pm • Chicago Blues
145th Street Blues

Wednesday, June 6
8 pm • Original Rock
Marie Haddad

Thursday, May 31
8 pm • Dance Party
The Ultratones

Saturday, June 2
7 pm • Flamenco
Novamenco
9:30 pm • Dance
Crush

Monday, June 4
9:30 pm • Indie
Indie By Design
with Danielle Lo Presti

Friday, June 1
6 pm • Dance Party
145th Street Blues

Saturday, June 2
7 pm • Flamenco
Novamenco
9:30 pm • Dance
Crush

Sunday, June 3
8 pm • Smooth Jazz
Fattburger

Monday, June 4
9:30 pm • Indie
Indie By Design
with Danielle Lo Presti

Tuesday, June 5
8 pm • Chicago Blues
145th Street Blues

Wednesday, June 6
8 pm • Original Rock
Marie Haddad

Thursday, May 31
8 pm • Dance Party
The Ultratones

Saturday, June 2
7 pm • Flamenco
Novamenco
9:30 pm • Dance
Crush

Sunday, June 3
8 pm • Smooth Jazz
Fattburger

Monday, June 4
9:30 pm • Indie
Indie By Design
with Danielle Lo Presti

Tuesday, June 5
8 pm • Chicago Blues
145th Street Blues

Wednesday, June 6
8 pm • Original Rock
Marie Haddad

2241 Shelter Island Dr. • 619.224.3577
Tickets for “Upcoming Shows” available at Ticketmaster and Humphreys. Reserved seating for “Upcoming Shows” available with dinner. All shows are 21 years and up.
Shoestring Strap's second album, Mudgrass, isn’t a departure in style from their first CD, Finest Qualities, but it is better. On Finest Qualities, the band seemed almost timid in their playing. Professional, but a little unsure of their work. Mudgrass finds Shoestring Strap comfortable in their boots and settled into their weird melded country style.

Again, they’ve brought in the happiest, drinkiest, loneliest mix of blues, bluegrass, and country with fuzzy, growling, electric guitars in conversation with the manolin and a banjo playing back and forth with the lap steel. The combinations would get them fired from any strict bluegrass festival, and they might be booted off the stage in a honky-tonk bar, but it works for them and their fans. The title of their album is the name of their brand of music: mudgrass.

Someone else thinks they’re good, too. The song “If

**hometown CDs**

**BY OLLIE**

**Album:** Mudgrass (2007)

**Artist:** Shoestring Strap

**Label:** self-released

**Where available/price:** Live shows for $5, Cow Records and Lou’s Records for $10. Online at CDBuy and www.shoestringstrap.com for $10

**Songs:**

1) This Ain’t Love 2) If Jesus Was Whiskey 3) Road Song 4) No Estoy Correcto (Ahorita) 5) I Ain’t Right 6) Don’t Think I Love You Anymore 7) Burrito o Memphis at Midnight 8) Ride That Train 10) All Night Wasted 11) This Town 12) Quarter in the Jukebox 13) Push Back the End 14) Liar

**Dance Lessons**

The Upstairs Jazz Club: Fimeng’s Pub and Grill

The Jaime Valle Quartet: Tutto Mare

**Bookings:**

The Jaime Valle-Bo Bob Magnusson

**Band:** Croce’s Jazz Bar

**Website:** www.shoestringstrap.com

**Extra info:** The band’s San Diego CD-release party is scheduled for Friday, June 8, at Winstons in Ocean Beach.
It sounds like something I would hear on Jamm'n 2-0-9. It had a clip in the beginning that was a phone call. I think the song was about her being offended that she has a friend that calls her, even though they're not really friends. It just kind of falls short of being its concept — the saxophone is making it real outdated. She has a nice voice, and she chose great backup vocals. It was a good, solid sound, bursting with femininity. It reminds me of somebody who would be an American Idol but wouldn't quite make it. The people would really like it because she's so sincere. She's got a lot of soul.

**EVERYTHING ELSE**

**SUNDAY, JUNE 5**

6:30-11 pm

**Coyote Bar and Grill**

The Bozom Brothers: Coyote Bar and Grill

Ray Correa: The Bitchin' Shop

Julia De La Huerta: The Whang Yacht Hotel

Karen Giorgio: The Whang Yacht Hotel

Orquesta B.B.: Sevilla

Orquesta Rico Tumbao: Lucky Star Nightclub and Ballroom

Faith Page: The Whang Yacht Hotel

The Ed Repisi Duo: Redfox Steakhouse

**SHAWLINES EXPRESSION: REDFOX STEAKHOUSE**

**SALT STRING: CANAS**

**JOHN TAFOLII: BLUE PARROTT**

**TO GET YOUR LOCAL CD HEARD, PLEASE MAIL IT TO:**

Music Editor, As I Hear It, San Diego Reader; P.O. Box 85803, San Diego, CA 92186-5803
Crasher

ALICE IN COPLAND

by Josh Board

Before the new noise laws, if there was a noise complaint from your party, the police showed up. People thought they only showed up if it was after 10:00 p.m. That’s not the case. It could be any time of day. And, it could be for any volume of noise. It could be people playing video games if the neighbors thought you were too loud. If the police had to return a second time, they’d give you a ticket.

The new law says that the police could issue a $1000 fine without a warning. And, the fine would be to the owners of the home. If the house was being rented to people in the SDSU area and the owners lived in Rancho Santa Fe, they’d be getting a bill, not the students.

I get a call from a guy named John who said, “We’re having an Alice in Wonderland theme party.” I couldn’t imagine the cops would show up to that affair, but then John said, “If you have an instrument, bring it.” I looked for my harmonica but couldn’t find it.

My date said, “Oh, cool. I have a dress from high school that looks like Alice’s. I’ll wear that. I have a Mad Hatter hat you could wear, too.” Perfect.

When we arrived at the North Park home, I noticed that there was a party going on across the street. That was a good sign — I knew the neighbors wouldn’t be calling the cops, and if the Wonderland party was lame, I could go crash that one.

When we walked in, the living room had a drum circle going. My date looked at me and said, “I’m going to kill you! Nobody in here is wearing anything that remotely looks like Alice in Wonderland.”

We walked through the living room into the kitchen. That’s where all the decorations were.

Huge cards were hung on the walls, and most of the people back there were in costume. John’s costume was elaborate.

“How long did it take you to make?” I asked him. “About a week. I had to make trips to the fabric store.”

He had help from a redhead named Diana, his friend of seven years. She worked with a few other costumers, too. Her friends were taking advantage of the fact that she owned a dress business and knew what she was doing. Hearing about all the work they’d put into their costumes made me feel guilty about my hat.

The kitchen table was filled with a variety of vegetarian and vegan foods. There was a cake shaped like a mushroom. I wondered if the hippies I saw at the fire pit in the back yard were taking real mushrooms.

I met a guy who told me about the deli he manages in Sorrento Valley. “My dad was a race-car driver,” he said, “so when he opened his first deli, he put his first race car in it.”

As he talked about the delis, I wondered if all the vegetarians would be bothered. When I excused myself, he said, “Come in some time. I’ll give you some ribs. We make the best. And, we get the Reader, too. They’re usually delivered on Wednesday.”

alice, who turned 30, in the middle; bottom left: John on the right; bottom right: Diana, who made most of the costumes at the Alice in Wonderland theme party, on the right

I admired her socks, which were decorated in the suits of playing cards, and she lifted her dress to show me that her underwear matched.
Crasher

I talked to Alice, who was turning 30, and, appropriately, was dressed as Alice from Alice in Wonderland. I admired her socks, which were decorated in the suits of playing cards, and she lifted her dress to show me that her underwear matched. If I was in a sitcom, I would’ve spit out my milk.

Ballots were passed out to vote on the costumes — “best costume,” “best interpretation of character,” “best guy,” “best girl,” and “most psychedelic.” I said, “I don’t think my hat is gonna win crap.”

A few of us were given pens that didn’t work. The guy next to me said, “I think the person who wins this is going to be the person who had a pen that worked.” This same guy told me I took a picture of him at a party a few years ago. He said, “I was playing a guitar in a band at a party you were at.” I asked him for more details and he said, “There was a lot of beer, and it was a long time ago, so...”

He told me about an upcoming party in the desert. He said that he involved a sweat lodge, I lost interest. Ten minutes in the sauna after racquetball is about all I can take.

When more ballots were passed out, I said, “What is going on? This is worse than an Oscar party.” These ballots said “best dish” and “best vegan dish.” I thought these categories were weird — someone would be offended if their dish wasn’t chosen.

I ran into a guy I’ve met before who makes his own instruments. I met him outside the Fiona Apple concert at the House of Blues. He had an instrument he wanted to show to Fiona Apple. When I brought that up, he said, “Yeah, her people were so mean. They wouldn’t let her see it.” I asked him about the various instruments he makes. He said he was going to go home and bring one of his instruments back to show me, but I never saw him again.

I asked John about the band. “We’ve been doing those for a few years at Balboa Park. Sometimes we do them under the full moon at Blacks Beach.”

“Are you guys nude?”

“No. We just like the solitude...the location and being lit by the moonlight.”

As the evening was winding down around 2:30 a.m., there were a few girls on the porch and two cops showed up. The drums were still going in the living room. One girl said, “Great, the strippers are here for the party.”

John was called over to the door, and he hopped over with a big smile on his face, not realizing that there were two police officers there. He smiled and said, “What’s up?” They looked at his costume and then one said, “I’m not even going to ask for I.D. I’m assuming you don’t have it.”

They couldn’t have been nicer when they told us the party had to end, though I was kind of hoping they’d cuff Alice. It would’ve made for a great ending to my story, or some crazy Arlo Guthrie—style verse: “You can’t make all the noise you want/ The drums, Alice, have to stop.”

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

Columns archived at SanDiegoReader.com
The Lynnetester was saying, “I used to go to Piatti all the time with my friend Marsha, but she moved, and now I never get there. I really miss their lemon ravioli.” “Hey, I’d be glad to go with you!” I piped up. “I’ve always been curious, and if you say it’s good, it must be.” A few weeks later, we were there.

“I thought you didn’t do chains,” Samurai Jim kidded me. “This is a chain?” I asked. Lynne owned that it was, with maybe three or four locations. It turns out to be larger still, with a dozen restaurants all over the state and in Texas and Oregon— but the original was in Marin County, and the first few additions were in Northern California wine country, so the “Bay Area foodie” ethos was built in (and I’m happy to say, it remains). Chefs at each restaurant have the freedom to buy local produce and create dishes to please the locals. When we looked at our menus, the first thing that leaped out from the appetizer list was antipasto—sweetbreads. Another attention-grabber was a “salad” of warm grilled romaine wrapped in prosciutto.

“Wow, these are pretty sophisticated dishes,” I said. “If it’s a chain, it’s a far, far better chain than Macaroni Grill or Buca di Beppo — and Olive Garden, it sure ain’t.”

The restaurant is on a cozy, cozy street in the La Jolla Shores neighborhood, and you enter past a cozy, darkish bar. The dining room is airy and bright, with glazed terra cotta tile flooring and a soundproofed white ceiling (which doesn’t help much against the yackety-yak that the hard floor magnifies). A lovely, heated garden patio is tucked away to the side, and blessed are they who get to eat there.

We began with carpaccio, which Lynne recalled fondly. Her memory proved accurate: It was well above the norm in tenderness, quality, and the gentle, fresh flavor of the thin-sliced raw beef tenderloin, with a perfectly balanced citrus-and-oil dressing. “I think I love about Piatti is, it’s so consistent with the more classic combination of grilled radicchio with pancetta; we preferred this version. “Everybody loves romaine,” I observed. “Radicchio is more challenging.” Eating it side by side with the sweetbread appetizer was a lucky match of complementary flavors. The sweetbreads were juicy little bites, semicrisp outside with melting centers, sautéed with cremini mushrooms to mirror their earthiness without imposing the burden of a heavy sauce. Ahh, folia Italia! They know how to eat there!

We continued with a shared midcourse of the Lynnetester’s favorite, ravioli al limone — housemade squares (about 2 inches to a side) with thin, tender pasta skins bulging with ricotta and a touch of basil, all bathed in a seductive lemon-cream sauce equispaced between tartness and suavity. Underneath, a surprise gift: The pouches were plated over thin lemon slices and barely wilted arugula. My sole quibble was that the ricotta, a tad granular, was not as creamy as the very best brands. Given how enchanting this single pasta was — and the wealth of pasta dishes on this menu — you should know some of the other choices I’d have loved to try, given enough nights to do so. I was sorely tempted by cavatappi with house-made Italian sausage, mushrooms, spinach, and roasted tomato sauce, and by the evening’s special of pasta carbonara with green peas. Then there are mint-touched penne with red wine-brased lamb, rotofo filled with wild mushrooms in porcini sauce, and saffron pappardelle with shrimp. If only Piatti was my neighborhood restaurant! I’d be eating there once a week to try every pasta, as so many local customers seem to do.

The brief gap between pastas and entrees afforded us a chance to eyeball our fellow diners and their choices. On a Friday night, even as late as 8:00 p.m., many were families, some running to three courses. On our choices. On a Friday night, even as late as 8:00 p.m., many were families, some running to three courses.

The babies didn’t shriek, nor did the toddlers throw training, with “restaurant manners” well in hand. “It’s a guarantee), well-behaved junior gourmets-in-training, with price taken into account. Noisy enough to drown out conversation in some seats. Can substitute entrées sides (e.g., pasta for risotto or potatoes). Plenty for vegetarians, some vegan dishes. Reservations essential, especially on weekends, although non-reserving singles and couples can eat at the bar.

Ratings reflect the reviewer’s reaction to food, ambience, and service, with price taken into consideration. Menu listings and prices are subject to change.

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SAN DIEGO READER

RESTAURANTS

San Diego Reader

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Like India Itself

“It takes time to understand our food. You should come back, often.”

Luckily, I missed the bus. I was running up the road, heading for the bus stop to catch the 31, when the dang thing hurtled by. Huh. I’m putting right outside Little India, a collection of grocery shops, sati shops, meditation centers, and eateries. I mokey into a big white warehouse filled with wholesale and retail stuff from India. It’s called Ker.

A vegetarian eatery fills a whole half of this warehouse. It’s way past three in the afternoon, but hey, the chafing dishes are still out. Guess I’ll ask someone if I can still eat.

I wait around for a bit, and then a lone girl appears at the warehouse checkout. “Lunch?” I ask, and she says, “Yes. It’s $6.99.” I pop through the divider door. The eatery has a couple dozen dishes of glitzening golden, brown, red and green, and red food concoctions, yellow basmati rice, and sweets. Except, man…nobody’s here. Just one gent in a red turban at the far end of the dining hall, watching a TV show. What the heck. Don’t know if I’m doing it right, but I pick up a metal tray with a circle of dents for holding the food and start loading up.

Each of the buffet dishes has a handprinted sign above it. Truly, I’m not sure what I’m picking, but I start with some basmati rice — a collision of cultures and tastes. And the amazing thing is, they are all vegetables. Some smoky and roasted, others yogurty, others nutty. For a guy raised on spinach, this shows me what I’ve been missing. The vegetarian paneer tikka is rich and cottage-cheesy. The baingan ka bratva is a delicious, smoky-tasting roasted eggplant dish, rich in the flavor of coriander leaves and sautéed onions and chilies and tomatoes. Then I’m into a pretty interesting garbanzo-bean mix called chholle.

“That is the most popular food for everyday in India,” says this guy passing by. I notice he has the metal wrist-bangle that he’s a Sikh. His name’s Amarjit. Turns out he’s the chief cook here. It’s not his first place. He’s been cooking in California for 20 years, including at the India Palace in La Jolla. “We’re empty now,” he says, “but come on a Friday or Saturday. It is packed with Indian families.”

He points to my garbanzos. “Do you want to try a very popular recipe?” I nod. He disappears and returns with some deep-fried sticks. “Curried pakora,” he says. “Garbanzo with flour and vegetables. Yogurt-based. People love these on the weekend.”

Hmmm. Nice. They kind of remind of you deep-fried crumbled zucchini.

Amarjit continues on down toward the TV set to join his friend. Heck, I finish up serving myself and join them, Amarjit and his friend in the turban, Jalwant Singh. He helps Amarjit in the kitchen. “Every Sikh’s last name is Singh,” says Jalwant. “It means lion,’ or ‘courageous like a lion.’ We have often had to be courageous in defense of our religion.”

Amarjit says the food they cook is mainly Punjabi, from the north, with a bit of Gujarati, also north, thrown in. “It takes time to understand our food,” he says. “You should come back, often.”

Uh-oh. All eyes on the TV. Two women confront each other over a lover and sin. It’s the final scene in an episode of Garkhi Lakshmi Veritya — “Rich Daughter’s House,” a regular soap on the Hindi Channel.


“You should get some dessert,” says Amarjit. “It’s closing.”

I just get back to the buffet as this lady, Sandra, is covering the dishes. “But go ahead,” she says.

“Can you explain some of these to me?” I ask.

Sandra shakes her head. “I am from Gujarat.”

So I grab whatever I can and find out what they are from Amarjit. Imitation oranges, pendu (yellow balls of sugar and milk and cardamom), halvah halwa (delicious chunks of milk, sugar, cashews, pistachio, cardamom, and almonds), and, oh Lord, mangos, in syrup.

Sweet, tropical mango. Not the tasteless cousins that grow here and in Mexico. I’d come back just for these.

But it’s all worth coming back for. At $6.99, it’s a deal, plus they let you have seconds. Next time, though, I’m going to bring Carla on a Saturday afternoon, when it’s crowded.

Now, if I can just find the disappearing checkout girl to pay.

The Place: Gateway to India, 9520 Black Mountain Road, Miramar, 858-566-5522
Type of Food: Indian vegetarian
Prices: Lunch buffet, $6.99; dinner, $7.99. Dozens of vegetarian dishes, including mixed-vegetable curry, dhal (lentil soups), onion bhajis, jalfrezi (chicken or lamb, vegetables and curry sauce), vegetable samosas, pista halwa (nuts and sugar), and mango in syrup.

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Dirt Simple

“There are thousands of people in this country who would kill to design a wine label.”

Newsflash: looks count. According to Michael Brill—who’s Crushpad venture helps winemaking dreams come true by sourcing, vinifying, aging, and bottling wine according to precise customer specifications—“people who go in on a barrel of wine tend to agree on wine style and winemaking decisions pretty quickly.” It’s the labels that wind up being the source of contention. They have a very difficult time. Second in importance to what’s in the bottle—and in many cases, equal to what’s in the bottle—is the label. It’s part of the creative expression. If the designer comes up with a shifty label, it destroys the whole two-year experience.

Crushpad has four members on its design team, and while they’re pros, they’re still stretched across hundreds of clients. “We want to constrain our hours,” explains Brill, “but people who go in on a barrel of wine tend to agree on wine style or even design an entire label, here’s this whole community.” A great big online pool of customer demand, just waiting for some smart designer to show up and start padding his résumé. “There are thousands of people in this country who would kill to design a wine label, in exchange for just a case of wine.”

The label is the last step in the whole Crushpad production process. Brill expects Crushnet to prove useful from the get-go. “In the past, if you came to us and said, ‘I want to do this, but I don’t want to spend $7000–8000 for a barrel of wine; can you hook me up with a few people?’ we basically had to say, ‘No.’ But Crushnet enables you to find people who are interested in making a similar style of wine—or existing groups that are making that wine—and connect with them. We do all the allocations and financial transactions online. And we allow you to share the experience by uploading photos and videos. There are blogs and forums, and something we’re calling enowiki, which is an online winemaking knowledge base. That’s going to be more and more important as we grow. We’re adding online reviews, so that you can taste other people’s wines and review them.”

In sum, “We’re trying to take everything that’s available to a winemaker in Napa and make that available to people wherever they live.” That includes the idée that is the winemaker lunch—everybody brings a few bottles and spends an afternoon tasting one another’s handiwork and offering comment. Crushpad’s online counter-part is the mosh pit. “Basically, you take some portion of your wine—say, 3 of your 25 cases, and you throw them in the mosh pit. In exchange, you get 3 cases of mixed, random wines. You get more variety, and you get to taste other wines that people in the community are making. You can give feedback to the community. We’re doing it to mix it up, build a somewhat different wine economy—one that’s a combination of online and physical.”

Speaking of wine economies: “Part of Crushnet is a section where growers can build and define their own brands. We’re working with them, helping them to capture things on video: pruning, green-harvesting, and so on. They can have e-mail on Crushnet, plus blogs and forums. Some of these growers have fruit that goes into 100 bottles of wine, but nobody knows it, so they’ve got no real leverage. This way, they can deliver messages directly to the consumer. We think it will give a push to high-end growers to work with us.”

That’s from the production end. Crushnet can also serve retail aims. “Our second or third customer was a guy who lived in Springfield, Missouri, who made 200 cases of Pinot Noir for commercial sale. Very quickly, we realized that the people who didn’t have the resources for high-end wine, for making high-end wine, generally also had the business acumen and the money to turn it into a business. We had to do a lot of scrambling to construct a service that would allow people to launch their own commercial wine brands without having to go through the agony of licensing, storage, e-commerce, federal and state compliance. It was very tricky behind the scenes, but from a client’s perspective, it’s dirt simple. We store the wine; we pack, pack, and ship; we do all the compliance reporting; we give them an e-commerce engine, and every month, they get a check. We’ve now got 70 commercial wine brands that have either launched or are in the process of launching, and we’re starting to get reviews. We’ve got some 92s on some of our first wines, and we’ve had huge jumps in quality.”

Brill has had huge jumps in interest as well. But he doesn’t want to lose the personal-interaction feel of the San Francisco winery, which has gotten just about as big as he wants it at 25,000–30,000 cases per year. So he’s looking at expanding—first to Seattle, then to L.A., then to wherever demand brings to us. “I think we’re doing really well, but ultimately, this is a much bigger thing than one winery in San Francisco. Most of our customers don’t live here, and I’ve had about 200 or 300 inquiries about opening a Crushpad facil-
of a tasting group, you taste things do you do? If you’re part do something. So how many the reason you have a success- and ultimately, that’s what Brill wine-blending kits for small- company has been developing VinVillage gatherings, and his Crushpad providing wines for for one automatically signs you the VinVillage social network- working around wine and local even competitions: “the New to top it all off, the online platform that serves to connect Vin Villages would provide a nat- advantage of all living within the same region, they can share in the opportunity.

## RESTAURANT LISTINGS

### The Armenian Cafe
3426 Carlsbad Blvd., Carlsbad, CA 92008, 760-720-2233. At this large cottage with assertive seasonings, grilled over gas. Even better are distinctive dishes from the owner’s Greek upbringing: his mom’s Lebanese khubz (a large, flatbread stuffed with lamb meatball) is outstanding, as is her kibbi kabob — an exotic nutty spinach cake fragrant with rosemary-studded top, with pita and thickened cream. Dinner platters complete a full meal, including a great “Armenian salad” and a tasty dip for the meat, along with lemon-garlic-egg-limon soup, lab, and pita wedges. Wine list is dry, but crafty mix is reasonable. Three meals daily. Live music and belly dancer Fri- day and Saturday night. Moderate to slightly expensive. — N.W.

### Blanca
4665 El Camino Real, Carlsbad, 760-929-1996. Also Trophy State Games, 464 Catalina Mountain Road, Carmel Valley, 808-390-1315. Joey Magistro doesn’t produce Southern “Q” so much as So- Cal “Q” — more an homage to Mem- phis than anything you’d find in Mem- phis itself — but the tables include paper towel dispensers instead of nap-kins, a creamer signal to go ahead and put your cream. All the meats are smoked, not grilled, in true “Q” fashion. Pulled pork offers reasonably credible Memphis- style flavor and tender-chewy texture. Baby back ribs come in three versions: the sauce, wet with the spicy rub; the sauce really cheap biscuits and sausage gravy. For lunch, the bacon-cheddar burger with fruit is a good surprise: the turkey-cheddar sandwich is also good, and try the spinach salad, with bacon, lettuce, cheese, and shopped egg. Even though this 101’s vintage (1983) in no way compares with 1981, the menu could be completely different next year. The menu offers exquisite, creative food and prices, vibes are truly seasonal, local cuisine, and hurray for dining outside. — N.W.

### Juanita’s Taco Shop Estilo Mexican
2890 North Coast Highway 101, Encinitas, 760-943-9612. Also Pizza Hut, 2660 Via de las Flores, Encinitas, 760-943-4135. Enticing aromas of fresh tortillas and fragrant frijoles greet you as you enter this bare little eatery, where the food cooked in the style of Tepehuan, a small city near Toluca. In local specialty is carnitas — which Juanita’s does up (by the plate or by the pound) as tender, non-grainy shred, served with fresh, chalape-loin mild tomato salsa. Standard wraps are fine, too, and the beans taste as good as they smell. Try “Flying Squirrel” — it really takes off, with shredded meat, onions, mild chili, beans, sour cream, shredded orange cheese, and pita- SLICED CHICKEN

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Tender roast prime rib carved to your order, salad bar, slow-baked potatoes, and garden-fresh vegetables.

5:30-9:30PM

**AT THE BAHIA RESORT HOTEL • 998 WEST MISSION BAY DRIVE**

**COUPON**

**$23.95 ADULTS $11.95 CHILDREN**

**RESERVATIONS 858.539.7635**

**SINCE 1967**

**MEXICAN AND SEAFOOD SPECIALTIES**

Life's Necessary Ingredient

New Game Day Express Menu
Great food, great prices!
Open before and after the game • Drink specials

**Express Happy Hour Menu**

**Game Day Drink Specials**

**Friendly Staff** • Delicious Food

**Across the Street from Petco Park • Available for Private Parties**

A Great Place for Pre-Game Fun & Post-Game Fun (avoid the traffic)

**Book our VIP Room for Private Parties**

**639 J Street (Across from Petco Park)**

**888-801-8227**

**Luna-Lounge.com**

**25% Off Your Entire Check**

**MEXICAN AND SEAFOOD SPECIALTIES**

Valid up to 6 people. 7 days a week. One check, one coupon per table. Not valid with any other offer. No takeout. Offer expires 6/1/07.

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**NORTH INLAND**

**Addison** Grand Del Mar Resort, 5200 Grand Del Mar Way (turn off from Del Mar Norte onto San Mateo Drive); 858-270-1000. The food here is simply divine. From the soggy boudin rolls to the perfectly seared, succulent tuna to the cold, crisp summer rolls to the tender spring rolls, the food is uniformly excellent. If you have a special occasion or simply want to treat yourself, Addison is the place to go.

**City Centre Cafe** 4800 S. Escondido Blvd (frontage road along Cen- tury City Parkway); 858-490-6411. In the quiet little “mo- tel row” just north of Lake Hodges, this cute, friendly cafe serves classic American diner food, including all-day breakfasts and dinner specials. The generous portions and friendly service make it a great spot for a relaxed meal.

**San Diego Italian Bakers** 1551 South El Camino Real, Encinitas, 858-740-5983. This European-style bistro specializes in hearty Italian dishes, such as rich, savory casseroles and traditional pasta dishes. The atmosphere is cozy and inviting, making it a perfect spot for a leisurely meal.

**Treat Yourself. Treat Your Guests.** — E.B.

**Piadina** 1670 Coast Boulevard (south of 18th Street), Del Mar, 858-557-9145. The two dining rooms and bar here boasts an eclectic decor and ocean views, and the soups and salads are shaded with a blend of fresh, seasonal ingredients. The Piadina is a blend of traditional Italian and Californian flavors, featuring a variety of dishes from the region.

**Posidon** 1670 Coast Boulevard, 790-654-2358. This locally owned seafood restaurant offers a variety of fish dishes, including fish and chips, grilled fish, and seafood pasta. The restaurant also has a large selection of wines and a full bar.

**Vivace** Seasons Resort Avenida, 790-654-2358. This Italian restaurant offers classic Italian cuisine, including dishes such as pasta, pizza, and seafood. The restaurant is known for its lively atmosphere and friendly service.

**Aurea** 472 West Grand Avenue, Escondido, 790-747-3000. Chef-owner Carmel Coutifanos produces uniquely inventive Asian-French fusion cuisine, remaking the classics with fresh and surprising ingredients. The menu features naturalized meats and produce. Not all of the fusion is successful, but the shrimp and cod live up to expectations. A cozy bistro atmosphere.

**Zen Sushi and Martini Lounge** 3460 Avenida Del Mar (Escondido Boulevard; south of Del Mar Fairgrounds), Del Mar, 858-728-1250. This elegant sushi bar offers fresh, high-quality sushi in an inviting atmosphere. The menu features a variety of sushi rolls and other Japanese dishes.

**Roma’s Ristorante** 1551 South El Camino Real, Encinitas, 858-740-5983. This Italian restaurant offers classic Italian cuisine, including dishes such as pasta, pizza, and seafood. The restaurant is known for its lively atmosphere and friendly service.

**Brockton Villa Restaurant** 1255 Coast Blvd., La Jolla, 858-750-8964, 858-558-8964; and 11455 El Camino Real, San Diego, 858-750-4170. At this gala, gorgeous restaurant in Valley Center proper, of- fering luscious free-range tomatoes, bell peppers, and mushrooms (“Pizza di Lusso”). Inexpensive.

**Brockton Villa** 1010 South Coast Highway 101 (at 1 Street), Encinitas, 760-750-5411. Despite the Paradise City location, the food here is all American. Omelets are the cafe’s best- known dish — 14 variations of three eggs (or Eggbeaters by request) served with a choice of toast or a muffin, plus extra “breakfast” items (“patriot” poached eggs or fresh fruit salad). But don’t overlook the her- ganic waffles, scrambled, pancakes, Louisiana sausages, or the three ver- sions of egg white omelets. Bene- fit to gourmet hollandaise. Sand- whiches run to hearty American classics (including some veg choices), and along with burgers, turkey burgers, and veggie burgers, there are no fewer than six teas available (rice tea, glass-bottomed chicken breast on a burger bun). The sheltered patio is always crowded, but there’s a large interior dining room with a separate smoothies-and-ice cream bar. Open daily, breakfast to late lunch. Inc: 9-11 AM, N—W.

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expensive to very expensive, and worth it. — N.W.

Zenu 7660 Fay Avenue (at Klipper Street), La Jolla, 858-454-4545. It was a natural for fishermen-restaurant mainstays to open a sushi bar/fish house, featuring sparkling fresh fish, much of it from their boats. Sashimi and the sushi are better here than the big party rolls, which can be bunched. Don’t miss the sublime local uni (sea urchin) served on its shell most weekends. Cooked fish entrees feature equally sparkling seafood, sometimes in almost goofy elaborate preparations. No reservations. 4:30-10 p.m. wait on weekends. Sushi bar is upstairs; dining room and patio tables are wheelchair accessible. Several vegetarian choices. Full bar, good sake list. Dinner nightly. Upper moderate to expensive. — N.W.

M I S S I O N  V A L L E Y  &  T H E  M E S A S

Bale French Sandwhich Shop

4879 University Avenue (at 49th Street), City Heights, 619-283-3652. Ann Nguyen started this back in 1980. Ann’s brother succeeded her, and the prices have hardly changed — they’re $5.99 to $7.99. Some carry-in, others to go. The turbulence of the French — that makes this hard to beat. — N.W.

IKEA Restaurant & Cafe

— N.W.

The Australian 1014 Grand Avenue, Pacific Beach, 858-273-9921. An easy walk to take kids after a morning at the beach. This relish-pot, owned by a true-blue Aussie, offers heaps of good Aussie food. Try the fried fish and chips (pale Ale battered), which is a good representation of the pub menu. ($10.99) And strong tea. ($2.99) — E.B.

The Beaches

La Jolla Shores

The Beaches

The Beaches

The Beaches

The Beaches

Prime Rib Friday-Sunday

Cranberry) sauce. Seafood is big: the sashimi of live crabmeat cakes) sing with flavor. Call ahead and they’ll save you a spot. Homey atmosphere, get loaded. Affordable value, full bar. Open daily, dinner only. Moderate. — N.W.

Broken Yolk Cafe

1851 Garnet Avenue, La Jolla, 858-424-9684. Open Monday through Thursday 7 a.m. to 11 a.m. and 11 a.m. to 4 p.m. — E.B.

Sevilla

555 Fourth Avenue — N.W.

12

Free California Roll

or Cream Cheese

Wontons

With any minimum $20 purchase. With coupon. Not valid with any other offers. Expires 6/14/07.

All-You-Can-Eat Monday through Saturday: Lunch $8.50, Dinner $11.50. Monday 5:30 a.m. to 3 p.m. daily. — E.B.

M O N G O L I A N  B A R B E C U E

A fun, healthy, fresh and delicious dining experience. Choose from beef, lamb, chicken or pork, bean sprouts, vegetables, scallions, cabbage, celery, onions, and bell peppers. Choose the sauce of your liking and try our famous Sangria

1/2 Off All Tapas

Nightly in our Tapas Bar before 6:30 p.m.

Tapas are Spanish appetizers.

Mix a few with friends and make it a meal.

Live Gipsy Kings-style guitar nightly

Try our famous Sangria

For Food.” Breakfast and lunch only; Friday 11 a.m. to 2 a.m.; Saturday 8 a.m. to 2 a.m.; Sunday 8 a.m. to 1 p.m. — N.W.

Big Kitchen

3003 Grape Street (between 30th Street and Fern Street), South Park, 619-234-5789. This isn’t just a restaurant, it’s the social center of the neighborhood — and Judy “The Chef” Forman is their queen. Blame her for the Fern Street Circus, for driving the Mission California bounty pageant out of town, and for dogistically healthy dishes like Judy’s Famous (spiced-up) chicken (a_ttingly a vegetarian) — $12.99, AGE 7-10 $8.99. The first time you see her, you spot Marilyn, Elvis, and Lady Liberty. — E.B.

San Diego

San Diego

San Diego

San Diego

San Diego

San Diego
128 doused with white gravy and accompany
painted, even feathered. Hundreds.

Day and Saturday. Inexpensive.

pound rib tips. Open daily, lunch and
dinner. Champagne brunch on
Saturday, 9 a.m. to 2 p.m., all day buffe
table Sunday. Inexpensive to
moderate. — M.M.

d pastries with this food, too). Closed Sunday.

Inexpensive to moderate. — N.W.

Baja Esotico. Of Fe
days — all for one really low price. The

Hill, 619-230-0272. This used to be an
"ancient regime" eatery offers a fabled
status of its bacon-

Perfect. For the woman.

3386 30th Street (at
3386 30th Street (at

The Great

Lebanon's
caribbean, thick with crab, shrimp,

Gussie's 2902 West Main Street, El Cajon,

((reportedly) ghost-ridden, coffee-

Hill, 619-230-3155. This has a huge
multigenerational following, some
famous — check out their oil
photos, in which Jesse Jackson and
Muhammad Ali are just two — and
some not so famous. The big draw is
Huffman's fabulous Southern soul food.
Try their gray-smothered fried
chicken served with collard greens,
red rice and black-eyed peas, seafood
mushroom gravy over grits, with
mashed potatoes, vegetables, and a
dessert filled with vanilla ice cream.

Hill, 619-442-9827. If the decor hasn't been
whipped up, the food still hits the
target-quality fresh raw seafood south of
the border. Save them from throwing
back. Some of the best fresh fish in the
area.

Bertrand at Malter's 2550 Fifth Avenue (at Laundri
12th floor, Banker's Hill, 619-229-1372. Bertrand is a
"ancient regime" eatery offers a fabled
tasting in the "dynamite"

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masterpiece is roquefort and fish, in a curry-like coconut milk stew. Other good choices include prato feito (beef, fish, or chicken, sprinkled with capers), a stroganoff-like concoction made with a rich Brazilian cheese called marula. The same name.

Weirdos, ther’s, the Brazilian national dish, but it’s a rather thin and soupy version. Beer or wine are better choices than the cloying-sweet wine-based Caipirinhas. For dessert, try the passion fruit mousse — light, creamy, intense. Noisy room. Lunch and dinner daily. Reservations accepted, but not needed. Moderate. — N.W.

El Agave 2304 San Diego Avenue (at 10th Avenue), Old Town, 619-220-0692. Reservations recommended. Wheelchair access difficult (steep ramp). You’ll find up-on-American Mexican specialties in an intimate, Spanish-style dining room with a small heated balcony. The menu celebrates three great pre-Hispanic N.W. Lunch and dinner daily. Reservations

El Indio Mexican Restaurant 3695 India Street (at Fifth), uptown, 619-299-0333. El Indio, “the god of Mexican food,” presides over this bustling (expect a line), airy restaurant sports a lively, flawless couscous. Kebabs (filet mignon, heart, or chicken) are packed with no greasy chili-oil residue. Fried kebabs on bamboo skewers, are a lively Chutney Sampler appetizer

The Islander Grill 928 Fort Stockton Street, downtown, 619-692-1652. This neighborhood restaurant — if you love casual sports and a fun crowd, check out the Islander Grill. Every item here, but you can fill up, too, with some like “Texas chili,” or grilled chicken and tomato sandwich with a cup of soup or Caesar salad. It’s the nearest thing to a French country cafe. Open early morning till 2 a.m. Inexpensive. — E.B.

Cafe Chloe 721 Ninth Avenue (at G Street), East Village, 619-440-2424. How did we ever manage before this indispensable little cafe? In a bright and beautiful setting with small tables, bar seating, and a patio, you’ll find light and lovely Parisian-style bistro fare with substantial breakfasts, stellar lunches and dinners, and sophisticated bar nibbles. Don’t miss breakfast’s peachy egg yolk truffle brûlée! Nightly specials keep the menu interesting, and desserts are worth every calorie. Beverages include decaf lemonade, root beer, and in the summer, Italian sodas. A drink list at modest markups, most available by the glass. Metered street parking. Any reservations except large groups. Moderate. — N.W.

Chive 558 Fourth Avenue (near Island), Gaslamp, 619-232-4483. Here you’ll find new ideas for the specials residential neighborhood raising around the area. Full bar, and the occasional sleek French luxury

Brickyard Coffee and Tea 3701 Calle de la Pelota (at Fifth), uptown, 619-236-8516. Modus means moderate. Dinner nightly. Expensive, but an early-course in Japanese cuisine — a treat of minced chicken in a cin-

Downtown

Blue Point 563 Fifth Avenue (at Market), Gaslamp, 619-233-6062. In a handsomely decorated dining room, private dining rooms are featured in well-focused small plates, and the occasional sleek French luxury paddles through the popular (in) — it’s completely silent here. Sipping wine, eating, and the occasional sleek French luxury

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J-Six Hotel Salaman, 616 J Street (at Sixth Avenue), downtown, 616-531-8744. Chef Christian Grasso (also at Fish) serves made-from-scratch, Slow Food, a movement dedicated to preserving traditional ways of farming, cooking, and caring for our food and planet. At J-Six, the kitchen looks like the bards and chefs创建 character and makes sausages. The menu reflects the chef’s oversight and local produce. The chef’s oversight and local produce. The chef’s oversight and local produce.

Dinner $10 Off

Free Lunch or Dinner Entree

With purchase of any entree of equal or greater value.

Up to 17% Savings

Valid with this coupon. Expires 6/14/07.

Discount Restaurant Kabob House

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Thanks largely to the enduring popularity and influence of the British *Office* and its American counterpart, the past few years have produced a bevy of shows with a visual and comic vocabulary heavy on handheld camera, jittery editing, nervous laughter, awkward social interaction, and low-key character comedy. Unsurprisingly, this style of comedy is rapidly becoming nearly as clichéd as the staid, conventionally shot laughers that preceded it.

*Chalk* is the latest heavily improvised mockumentary proudly traversing the tradition of *The Office* and Christopher Guest. It’d feel much fresher if it had been released even five years ago.

*Chalk* follows the travails of a group of neophyte teachers navigating the tricky waters of high school. Co-writer Chris Mass, one of a number of real-life teachers involved in the film, stars as an aggressive, self-absorbed educator unhealthily obsessed with winning “Teacher of the Year” at any cost. Troy Schremmer plays an anxious, jittery teacher, queasily uncomfortable in his own skin, who stumbles into a strange semi-flirtation with Janelle Schremmer, a pushy gym teacher whom everyone assumes is gay due to her profession and boyish haircut. *Chalk* mines nervous laughter from the gulf between teacher and student culture and the contrast between how its simultaneously self-conscious and oblivious teachers see themselves and how the rest of the world sees them. In one of the film’s funniest sequences, students put teachers through a rigorous spelling bee on slang terms important to them.

Cowriter/director Mike Akel clearly understands and has enormous affection for his milieu and his subjects, but in the absence of strong protagonists or satisfying character arcs, his agreeably forgettable film seldom builds to anything more than scattered chuckles. The downside to the low-key spontaneity of this comedy style is an airy randomness that comes from prizing individual moments over a fully realized whole.

*Chalk* pays homage to the kind of teachers students never forget, which makes it all the more perverse that it’s so stubbornly, albeit affably, forgettable.

— Nathan Rabin

**A.V. Club Rating:** B-

William Friedkin has always been a tough director to pin down, since he works in so many different genres and eschews a recognizable visual sensibility in favor of feverish intensity and a hunger for verisimilitude that can be traced back to his early days directing documentaries. *Bug* takes Friedkin’s rugged, hard-core anti-aesthetic to radical extremes. It’s the kind of movie where the makeup department’s primary preoccupation involves making everyone look as ugly as possible, and the production designer scours Home Depot, looking for the most hideous color of paint to slather indifferently against the walls of the squalid motel room that functions as the film’s primary setting.

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Get in the water and experience the rush of extreme surfing action with *Surf’s Up*, the video game! Available for all gaming consoles. Rated everyone10 and up.
Like Friedkin's underrated previous effort, The Hunted, the relentlessly claustrophobic Bug strips its story down to the basics. A dramatically grunged-up Ashley Judd is all jangled nerves and edge intensity as a hard-luck waitress with a drinking problem, a coke habit she can't afford, a missing son, and an abusive ex-husband (Harry Connick Jr.) fresh out of jail and eager to pick up where he left off. Judd spies a brief respite from loneliness in the person of mysterious drifter Michael Shannon, an AWOL veteran with demons of his own.

As in The Exorcist, Friedkin establishes a tone of hard-edged, almost documentary-style realism before ratcheting up the horror to nearly unbearable levels. Bug skirts camp ridiculousness throughout, especially during a fever-dream last act in which Judd embraces Shannon's insanity with disconcerting conviction. Like a thinking man's Number 23, Bug seems to take place largely inside the deluded psyche of someone with a loosening grasp on reality. At other times, Bug suggests Safe as remade by David Cronenberg, both in its biological, venereal horror and in its paranoia about a contemporary world hopelessly corrupted by viruses, germs, and infections, literal and metaphorical. Judd and Shannon's unnerving performances ensure that even when Bugs leaps deliriously off the deep end, it remains rooted in the loneliness of two very sad people desperate for any kind of meaningful connection, no matter how mad or destructive. Even at its most preposterous — Friedkin's latest rivals his Druid horror flick The Guardian for sheer lunacy — Bug remains disconcerting, real, and raw. It poignantly suggests that some lost souls would rather be crazy and doomed than alone.

— Nathan Rubin
A.V. Club Rating: B

The Marx Brothers classic Duck Soup contains a bit that applies nicely to the belligerent Pirates of the Caribbean trilogy, which reaches its conclusion with the nearly three-hour At World's End. When presented with a treasury report, Groucho's Rufus T. Firefly, the newly appointed president of Freedonia, declares it so loaded and graceless, with each new entry barreling across the goal line like a fleet one-off swashbuckler with novel supernatural elements has become loaded and graceless, with each new entry barreling across the goal line like William "the Refrigerator" Perry. The franchise's two chief assets — the surprise of Depp's swashbuckler and Gore Verbinski's dexterity at directing slapstick action sequences — have been eclipsed by expository scenes that confuse even more deeply in their attempt to clear things up. Should the franchise stall until another sequel, the dialogue might as well be in Esperanto.

— Scott Tobias
A.V. Club Rating: C-

MOVIE LISTINGS

Duncan Shepherd is on summer leave; he returns in the fall.

A.V. Club Rating: B

At World's End.

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At World's End.
closely locating the movie’s comic nerve ending — you just know these guys are going to wind up with their balls in each other’s faces. Ben Stiller produced, and the movie is so remi-
niscent of Zoolander (2001) that I wish he had rounded up Owen Wil-
son and starred it in himself. Ferrell and Heder are pretty funny, but they’re consistently upstaged by supporting players William Ficht-
ner, Will Arnett, and Amy Poehler. The first-time directors are Will Speck and Josh Gordon. — J.R.

**Bug** — Reviewed this issue. Starring Ashley Judd and Michael Shan-
on; directed by William Friedkin.

**Casablanca** — Part of what makes this wartime Hollywood drama (1942) about love and politi-
cal commitment so fondly remem-
bered is its evocation of a time when the sentiment of this country about certain things appeared to be uni-

fied. (It’s been suggested that com-
munism is the political involvement that Bogart’s grizzled casino owner Rick may be in retreat from at the beginning.) This hastily patched to-
together picture, which started out as a B film, wound up getting an Oscar and displays a cory, studio-bound claustrophobia that Howard Hawks improved upon in his superior spin-
off To Have and Have Not. Then again, we get Humphrey Bogart, In-


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**Fracture** — An engineer (Anthony Hopkins) goes on trial in Los Ange-
les for trying to murder his wife (Amanda Peet) and new baby to Ohio and takes a job there at his fa-
ther-in-law’s ad agency. As in The Last Kiss, Braff plays a man-child forced to grow up, but here his big obstacle is Jason Bateman, an alpha-
male creative in a wheelchair who dated Peet in high school (and still has her panties). Artificial situations and treble dialogue limit the laughs, despite the ad business setting — a missed opportunity for parody. In-
stead screenwriters David Guion and Michael Handelman play coy, pretending to make fun of the hand-
icapped when the running joke is really that old saw about which guy’s is bigger. With Charles Grodin and Mia Farrow, who deserve a bet-
ter director than Jesse Peretz. — A.G.

**Georgia Rule** — Lindsay Lohan’s absenteeism on the set of this family drama prompted an angry letter from the CEO of Morgan Creek Productions calling her “discourte-
ous, irresponsible, and unprofes-
sional,” but if she’d had any sense she’d never have shown up at all. Another flabby big-screen sitcom from Happy Days creator Gary...
The Lives of Others — I spent only an afternoon in East Germany before the Berlin Wall fell, but the fearful silence in public places left a lingering impression. The reasons behind it are explored by writer-director Florian Henckel von Donnersmarck in his accomplished first feature, about the Stasi, the country’s secret police, which had a staff of over 90,000, plus countless informers, and spied on friend and foe alike. The fictional story here, set between 1984 and 1991, focuses on the investigation of a popular and patriotic playwright (Sebastian Koch); that the captain assigned to his case (touchingly played by Ulrich Mühe) is mainly sympathetic and working surreptitiously on the playwright’s behalf only makes this more disturbing. With Martina Gedeck (mostly Martha). In German with subtitles. — J.R.

Meet the Robinsons — This lively Disney animation about an orphan inventor is being widely distributed in a 3-D process requiring special screens and projection, though it’s being shown in 2-D as well. The effects are well integrated into the story. Derived from a William Joyce book, it’s striking not for its originality but for its en-
Miss Potter — Renée Zellweger served as executive producer of this high-toned Beatris Potter biopic, which may explain the unbridled cuteness of her starring performance as the sheltered 36-year-old Londoner who created Peter Rabbit and struck gold with her illustrated children’s stories, she seems on the verge of turning into a bunny and hopping off into the brush. Ewan McGregor is the eager young publisher Norman Warne, who took a chance on Potter’s stories in 1902 and pressed her snobbish pitches for her hand; Emily Watson is Warne’s sister, who befriended Potter. The twee romance was too much for me, though the movie’s more interesting first half notes the innovations Warne introduced to popularize illustrated picture books for children. Chris Noonan ( RULES OF THE GAME ARE ABOUT TO CHANGE)

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“A Little Slice of Heaven”

that will leave you with a spring in your step and a smile on your face.”

The Wall Street Journal

“A DELICIOUS COMEDY that is CLOSE TO PERFECTION!”

The Miami Herald

“Keri Russell is SIMPLY DAZZLING in this engaging, warm and refreshing comedy that’s as satisfying and TASTY as the pies in the film.”

Atlanta Journal-Constitution

“A LOVELY, JOYOUS COMEDY. Keri Russell is radiant.”

the Namesake — After trying her hand at Thackeray with Vanity Fair, director Mira Nair has found a literary property much closer to her heart: Jhumpa Lahiri’s best-selling novel about a Bengali couple and their children trying to find their place in American culture. The first part of the movie focuses on the parents, a college professor and his wife by arranged marriage (Bollywood stars Tabu and Irrfan Khan); the second belongs more to their headstrong, Americanized son (Kal Penn, earning his dramatic stripes after a series of college comedies) as he grows to appreciate his roots. Connecting these two stories is a profound sense of identity being passed from one generation to the next, as the power of a great culture is personalized in a father’s love for his son. — J.R.J.

Next — Nicolas Cage stars as a Las Vegas magician who can see two minutes into his own future, which proves endlessly handy when he’s onstage or working a casino but never has much national security potential; why an FBI agent (Julianne Moore) would enlist him to save Los Angeles from nuclear terrorists is never satisfactorily explained. As a result this busy sci-fi thriller often seems like a page full of equations rendered meaningless by an early misplaced decimal point. When the story finally collapses in a “What the story finally collapses in a blast at the end, you’ll probably want your money back, but that’s where the title comes in: “Next!” Lee Tamahori directed; with Jessica Biel and, briefly, Peter Falk. — J.R.J.

Once — In the opening scene of John Carney’s engaging indie, a Dublin busker (Glen Hansard of the Frames) hands his guitar to a passerby and gives chase to the wastrel who’s snatched his guitar case and change, but when he finally collars the culprit, he lets him keep the money. That sort of humanity infuses the movie, a low-budget and leisurely plotted DV project in which the singer, a poor vacuum-cleaner repairman, falls in love with a young Czech immigrant (Markéta Irglová) who plays the piano and helps him put together a band for a demo session. The songs don’t advance the narrative lyrically so much as follow the two characters’ uncertain relationship through the slow realization of their themes; in particular a scene in which they first jam together in the back room of
Paris, Je T’Aime

Damián Delgado and José Carlos

The music store is a gem. — J.R.

Perfect Stranger — A tabloid journalist (Halle Berry), assisted by a computer geek (Giovanni Ribisi), goes undercover to pin the murder of her old friend on a tyrannical tycoon. (Bruce Willis). This stupidly contrived thriller is all the more disappointing if you admire previous work by Berry and director James Foley (After Dark, My Sweet). Did they cynically opt for a lame and unpleasant script (by Todd Komarnick), or did this make more sense before the suits got to it? Either way, the movie is a stinker. — J.R.


Shrek the Third — The big green baby-shifter is back, but the charm has evaporated. Cinephiles will enjoy some of the in-jokes (watching an awful play, one character cracks, “This is worse than Love Letters”). But then, if you’re a cinephile, why wouldn’t you bother with this? Chris Miller and Raman Hui directed; with the voices of Mike Myers, Edie Murphy, Cameron Diaz, and Antonio Banderas. — J.R.

Snow Cake — Sentimental drama starring Alan Rickman, Sigourney Weaver, and Carrie-Ann Moss, directed by Marc Evans.

Spider-Man 3 — Even longer than its predecessors, 3 piles on the series’ usual comedy scenes and action sequences while adding some black slime from outer space and a few new actors (Thomas Haden Church, Topher Grace) to the more familiar faces (Tobey Maguire, Kirsten Dunst, James Franco, J.K. Simmons, Rosemary Harris). And a pile is what it feels like, especially when two superheroes ultimately join forces to defeat three supervillains. Given how bogus the movie is whenever it departs from formula, it’s not surprising that the funniest bit (in which Peter Parker becomes a disco smoothie) is stolen from Jerry Lewis’ Nutty Professor. — J.R.

The Valet — After a tabloid publishes a photo of a corporate titan (Daniel Auteuil) with his supermodel mistress (Alice Taglioni), his attorney tries to spin the situation by locating the accidentally parking valet (Gad Elmaleh) who happened into the frame and paying him to pose as the model’s lover. Writer-director Francis Veber (The Dinner Game) has been compared to everyone from Molière to Blake Edwards, but this sublime French farce reminded me most of Billy Wilder’s (whose last feature, Buddy Buddy, was adapted from a Veber play). As Wilder’s signature comedies, a hard shell of cynicism cracks with the swelling of a sincere and respectful friendship — in this case, between the valet and the model as they compare notes on their unhappy love lives and the value of physical beauty. In French with subtitles. — J.R.

Waitress — The late Adrienne Shelly, best known for her roles in Sleep With Me and Hal Hartley’s Trust and The Unbelievable Truth, wrote and directed half a dozen films, three of them features, but this tangy, resourceful comedy-drama is the first I’ve seen. Keri Russell plays a gifted pie baker and

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**Mission Valley** 20

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**Mission Valley** 3

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- classes/lessons
- counseling/support
- events
- notices
- parent resources
- volunteer

**Services**
- business
- computer
- financial
- health/wellness
- home
- legal
- therapeutic massage
- personal
- travel
- wedding

**Automotive**
- cars
- trucks/suvs/vans
- classic/custom cars
- rvs
- auto parts
- auto services
- motorcycles

**Buy/Sell/Trade**
- antiques/collectibles
- appliances
- boats
- clothing/accessories
- bicycles
- computer
- electronics
- free
- furniture
- garage sales
- miscellaneous
- pets/supplies
- photo
- sports
- tickets
- tools
- wanted/trade

**Musician**
- available/wanted
- equipment/instruments
- instruction
- services
- plug the band

**Rentals**
- apartments/condos
- commercial
- houses
- rentals wanted
- roommates
- vacation

**Real Estate**
- commercial
- condos/townhomes
- financing
- houses
- land for sale
- miscellaneous
- open houses
- wanted

**Employment**
- accounting/finance
- call centers
- career training
- computer/technical
- customer service
- domestics
- driver/delivery
- education
- health care
- jobs wanted/resumes
- management/professional
- miscellaneous
- office/administrative
- part-time jobs
- research studies
- restaurant/hotel/club
- retail
- sales/marketing
- salons
- security
- trades/labor
Amélie Barceló
Diaro San Diego

Ayer era un pandillero que creía tener amigos, sus ‘hombres’, con los que delin- quía, se drogaba y toma- ba, pero hoy, Mark Kirby, de 32 años, es un hombre incapacitado víctima de la violencia en las calles.

“No hay amigos, yo entre a las bandas e hice muchas cosas con ellos, pero después que otros pandilleros me golpearon y balazos me llevaron al hospital, y mis amigos ya nunca me buscaron”, dijo Mark mor- trando diversas marcas de bala en sus piernas.

Mark y su hermano entraron a las pandillas cuando tenían 12 años, juntos realizaron varias delitos, que a Mark lo lle- vó a la cárcel y a su her- mano a la muerte.

La Policía de San Diego estima que en esa ciudad hay tres mil 632 pandillero- ros documentados aunque existen muchos más que no han sido identificados, y los números siguen en aumento.

José Esquer
Diaro San Diego

Diversas bandas trafí- cantes de heroína y otras drogas fueron desmanteladas en un operativo internacional dejando 44 sujetos arrestados y mili- nes de dólares incautados.

La Fiscalía Federal informó la apertura de 10 casos que serán juz- gados en San Diego por transportación de heroína, narcóticos, leñado y falsificación de dinero estadounidense.

Estas operaciones son resultados de tres años de investigación conducida por múltiples agencias federales Agencia Antidroga (DEA), Servicio Secretos, Buró de Inmigración y Seguridad Fron- teriza (ICEF), Oficina de Inmigración (INS) y otras corporaciones policíacas.

El ‘Operativo Jack- et Racket’ que fue encabe- zado por la DEA, inves- tigó las mayores bandas de narcotraficantes de heroína en Colombia que introducen grandes cantidades de droga a Estados Unidos.

Revive

Dicen que las leyendas siempre dejan un legado, pero en este caso el due- ño de esa historia ha de- cidido volver por lo suyo, después de estar fuera del negocio desde 1984.

El Rabbit, que inició su historia en 1974, ahora regresa con un nivel de competencia en el mercado más ambicioso y su costo lo delata, al iniciar en el rango de los 14 mil 990 dólares.

Disponible en dos mo- delos, dos y cuatro puertas, o mejor dicho uno tipo har- toback de tres puertas y otro de cinco, el Rabbit llegó con un motor, transmisión y suspensión que van de la mano con su nueva era.

Con un motor de 2.5 li- tres, Volkswagen armó al Rabbit con dos opciones de transmisión, manual de cinco velocidades y automática de seis cambios Tiptronic.

Pero lo llamativo de todo, es que son estas opciones y las que quedan por incluirse, Rabbit mantiene su legado, el te-

ener un costo accesible.
Pentacampeón

Pachuca se convirtió en pentacampeón del fútbol mexicano por quinta ocasión al derrotar el domingo a Águilas del América y quedarse con la copa del Torneo de Clausura 2007.

El juego de ‘vuelta’, como se le conoce a esta etapa, quedó 1-1 en el marcador, con goles de Cuauhtémoc Blanco por América y de Juan Carlos Caño del lado de los campeones, para el final dejar el global 3-2 para Tuzos de Pachuca.

América tuvo un breve sueño al tomar ventaja en el 39 con un gol en el tiro libre de Cuauhtémoc Blanco, en su despedida del equipo, pero cuando pujaba por el algarabía para tener más tiempo, vino el gol de Caño.

Ante un pletórico estadio Hidalgo, Cecio anotó el gol del título al minuto 83 con un remate franco a un servicio que le puso el argentino Damián Álvarez, al minuto, en el juego de ‘ida’ la victoria para Pachuca en el estadio Azteca de la finalizar 2-1 después de los 30 minutos de juego.

La final fue un partido cerrado, penalizado, disputado, con un primer tiempo desigual y un complemento en el que América se fue manteniendo hasta que Pachuca ajustó sus líneas para ser pentacampeón.

Más emoción en la portería del América que en la del Pachuca, pero las estrategias de los técnicos no dejaron espacios para la sorpresa.

Vibró en SD

Elías López

Diario San Diego

Chayanne cumplió con el concierto que presentó el pasado sábado en San Diego, cuando se presentó en el Pay One Center, en una salida que se puede decir “es de esas para no olvidarse”.

El boricua hizo en el escenario lo que le pegó la gana, algunas de sus canciones al máximo.

El público se lo entregó, mujeres de todas las edades, entre gritos de histeria, besos y muestras de cariño, se morían por alcanzar de placer una mirada del cantante, no se daba de una ‘agarra’ de marco.

Tres gigantes pantalla apuntaban a que las personas pudiesen ver más de cerca a su ídolo que esa noche se ‘regaló’.

Vestido de negro hace su aparición en el escenario con ‘Tú te vas’ y luego luego le da un toque a bailar.

“Esta noche ustedes piden y yo obedece; esta noche estoy regalado”, dijo Chayanne después de saludar y de dos años de ausencia por San Diego.

Y es que es una explosión musical y baile en el escenario, reconocer y se confía que es tímido.

“Yo soy tímido, yo solo rompo el hielo en privacidad, pero si ustedes quieren ustedes mandan, una por una atrás del camerino...”, dijo y las damas se le entregan con gritos, chillidos y yo, papacito...

Al final de su última canción al tratar de saludar a una fan se cayó del escenario.

Juran lealtad

Diario San Diego

Desde temprana hora del pasado jueves 24 de mayo, el edificio del ayuntamiento de San Diego comenzó a recibir cientos de visitantes que se apostaron en una larga fila que le dio la vuelta a la manzana, y es que el auditorio del Centro Cívico se convirtió en la sede de la ceremonia de ciudadanía de esta temporada en San Diego.

Más de 650 personas de 82 países fueron presentadas como ciudadanos, al renunciar a sus países de origen, agitar la bandera estadounidense y a una sola voz, todos aceptaron su nueva patria.

La ceremonia de ciudadanía, que fue presidida por un jueza de la corte del Condado y autoridades de la Oficina de Inmigración y Ciudadanía, contó con mensajes de bienvenida y felicitación.

Entre aplausos y demostraciones de apoyo de los miles de acompañantes, la ceremonia se llevó a cabo con un solemne respeto, con el homenaje a la bandera, el himno nacional, la toma de protesta y el juramento de lealtad.

Uno de los momentos más emotivos fue cuando los nuevos estadounidenses se pararon para escuchar el nombre su país de origen, siendo los mexicanos y filipinos los que mayor número de personas obtuvieron en la audiencia.

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Conducido por el periodista José Santiago Healy y el equipo de profesionales de Diario San Diego.

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Chuck Ogundu
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I blacked out at a wedding. It was 1 a.m. and on the dance floor. I was drinking the entire day. After that, I drove to the Casbah for a show. Then I decided to go towards the bar. On the way, I didn't know where I was going. When my mom got home, she called me up and I was there in my car. My mom said that I had been drinking. I denied it, but the bartender confirmed it. I was really embarrassed. I had to call a friend to drive me home. It was the first time I had drunk and driven. I regret that decision.

James Wilt
Lawyer
San Diego

I was in a car accident and I was thrown out of the car. I broke my leg and I had to go to the hospital. My parents were really shocked. They asked me how I did it. I told them that I was just driving and I didn't see the car in front of me. I felt really bad for having put my family through that. I had to take time off from school and work. I was really worried about my grades and my job. I felt like I was failing. I knew that I had to go to the police and tell them what happened. I felt like I was living in a nightmare.

Wesley Johnston
Self-employed
San Diego

I was 16. My mom was gone and I was at home by myself. I decided to clean up the house. I was really bored and I wanted to do something productive. I cleaned all the rooms, did the laundry, and even made the bed. My mom came home and was really surprised. She said that she was proud of me. I felt great.

Green Brooks
Student
San Diego

I was in my driveway and opened the door to let the dog in. He jumped on my foot and the pedal went down. I tried to stop the car away from the garage. It ended up hitting the front of the house and breaking the window. And, it hit the brick wall, completely splitting the car in two. I had opened the door before, and the dog jumped right into the passenger side.

Karen Marinshaw
Consultant
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I was married. I was 12. My mom was gone and I was at home by myself. I decided to clean up the house. I was really bored and I wanted to do something productive. I cleaned all the rooms, did the laundry, and even made the bed. My mom came home and was really surprised. She said that she was proud of me. I felt great.

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52. Pierre's assent

51. Russian refusals

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42. Warner

41. Not as nice

40. I'm not a millionaire

39. Eat like a bird?

38. The江鱼

37. Fit for picking

36. Malaysia

35. "Time ____ My Side"

34. "You're Never Too Old"

33. Actress Carrie

32. The Great Seal of France

31. The Sagebrush State

30. Breastbones

29. Sink

28. Editor Talese

27. "How's the Weather?"

26. Tabula ____. (title)

25. "Water Music" composer

24. Place of temptation

23. Rocker Joan

22. Aches, spasms

21. Enter

20. Pumps and Circumstance

19. "Happily Ever After"

18. Causing a chill, maybe

17. Real estate

16. "Hold on to Me"

15. "Sitting of the gods"

14. "The Lord's Prayer"

13. Online identity

12. The Ojibway

11. "I'm not a millionaire"

10. "You're Never Too Old"

9. "Time ____ My Side"

8. The Swedish, the Kung Fu, the Tai Chi

7. "The Lord's Prayer"

6. "The Lord's Prayer"

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4. A bit cracked

3. A bit cracked

2. Lime green

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领衔故事
—— 苍蝇乱飞，生命结束，继续在达夫河地区作为人类而遭受痛苦。弗吉尼亚州的布雷迪·杰克逊，今年在1874年7月26日被处决，因为他在1873年11月11日被定罪，被处决。达夫河的法官决定将他们作为宠物来饲养。据研究收集的由俄勒冈州的保罗·斯洛维奇，克里斯托夫想象出的图片中，有几只流浪狗和三个孩子，其中，对于大约2005年的天气，这只“Paiute Male”鹰从一个 ledge 落下，十三种鱼被吃掉，一艘豪华游轮在纽约市，据指责指责了达夫河的法官，他给一只狗两个苹果，因为狗和助手都保持了对狗的坚强，开始到下一个星期的商店里的冰袋上，它说的"The Weird"故事，一个英国机械师和一个大耳朵的狗是来得到一只怀孕的狗而被他用作皮夹，他将狗当作一个宠物来饲养。

重读主题
—— 作为证据，因为奇怪的新闻随后重复而不只是一次，这个周末的收集完全由人类所做的真实的事情，在我们所看到的标题 "The Weird"。

假警察已经授予了"The Weird"的称号。例如，一个1874年7月26日的判决，用于一个在生意中被捉的机器，因为他在1873年11月11日被定罪，被处决。达夫河的法官决定将他们作为宠物来饲养。据研究收集的由俄勒冈州的保罗·斯洛维奇，克里斯托夫想象出的图片中，有几只流浪狗和三个孩子，其中，对于大约2005年的天气，这只“Paiute Male”鹰从一个 ledge 落下，十三种鱼被吃掉，一艘豪华游轮在纽约市，据指责指责了达夫河的法官，他给一只狗两个苹果，因为狗和助手都保持了对狗的坚强，开始到下一个星期的商店里的冰袋上，它说的"The Weird"故事，一个英国机械师和一个大耳朵的狗是来得到一只怀孕的狗而被他用作皮夹，他将狗当作一个宠物来饲养。

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Thirty Years Ago
A psychiatry department whose founder personally recommends valium to come down from LSD and once took a year off to be team psychiatrist for a professional football team is bound to be interesting.

David Miller, one of the psychiatry residents (at UCSD), complains that Dr. Banville spends too much time in his lab manufacturing psychodelics. “Dr. Banville’s rule of thump,” he says, “is that a person who takes LSD and once took a year off to be team psychiatrist for a professional football team is bound to be interesting.”

Two-Ten Years Ago
By the time you read this, it may be sunny as hell, but most of May has been cold, gloomy, gray. It suits my predication. You may call this mild depression or the blues.

Five Years Ago
There is something almost romantic, Gothic to me about overcast skies. One feels a sense of...
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**POST FREE ONLINE ADS with photos at SanDiegoReader.com.**
On one of the many beautiful — thanks to global warming — winter mornings, I decided to take the bus to university. My intention was to attend a student assembly, gauge the political atmosphere, and estimate how long the sit-in would last — the students were protesting against the modification of a constitutional article on the event of which the foundation of private universities would become legal. The bus left me outside the main entrance, and after climbing to the second floor and admiring the breathtaking view over Athens — one can even see the ships at the port of Piraeus — I drew the courage to approach the auditorium where the assembly was taking place.

Entering during an assembly is no piece of cake: the windowless, poorly ventilated auditorium is packed with around 300 people more preoccupied with smoking and chatting than paying attention to the “democratic process.” Speakers from various student parties alternate at the podium, each engaging in the same leftist tirade as in all their former appearances — assembly sessions take place weekly during periods of “educational crises.”

As a nonsmoker, I had a hard time tolerating the suffocating atmosphere and soon sought refuge outside the entrance of the auditorium. That way I could monitor the progress of the assembly without accumulating too much tar in my lungs to pave a highway. To my right stood an attractive girl wearing a white miniskirt, who began talking to me and inquired about which party was currently addressing the assembly. Despite my ignorance, we approached each other and, joined a second later by the nonsmoker guy beside her, started a rather lively conversation about the demise of the student assembly. The nonsmoker eventually excused himself, and we were left alone. Inside the auditorium, Che Guevara wannabes roared about the “supression of political liberties.” We talked about our future plans and scientific interests and then, out of the blue, she asked me for my phone number.

My internal alarm went off. For a fraction of a second, I was overwhelmed with joy, which was immediately succeeded by suspician at being reciting the digit sequence, I imagined a huge blinking billboard right in front of me with the message “What the heck is going on?” She did not feel attracted to me to the extent of bluntly approaching me? Or was there some kind of catch? Was I nothing but a mere instrument, used to engender jealous feelings in her boyfriend, who may have been in our vicinity during our conversation? Or did she just think I could be an invaluable consultant, helping her make curriculum-related decisions based on my substantial experience as a student?

Nevertheless, a few hours later, as I was mentally going through the “footage” of the encounter, it suddenly occurred to me that the message of the aforementioned billboard is not something to be taken for granted. Why should there be a catch? Why can’t a blunt approach by a girl be considered normal? Why do the guys have to do all the work? And please do not get started with the whole social/evolutionary armchair science. I am fully aware of the saga about the males being the sturdy, bludgen-carrying hunter-gatherers who, in primitive societies, had to be strong and protecting in contrast to the feeble females. This is the 21st Century! Things have to change. But they will only do so at an abominably slow pace for warm-blooded wuss...dudes like me. That is unless drastic steps are taken that will require the participation of the planet’s entire single male population (sister Dr. Evil laughter).

The global conspiracy I propose resembles Aristophanes’s comedy Lysistrata, only with the roles reversed. In my plan, men will simply cease approaching women with romantic intentions, depriving them of the attention that centuries of chivalry have made them take for granted. Confronted with the possibility of lifelong loneliness, single women will have no other option but to reprogram themselves and start making moves toward men on their own initiative.

One might object that some women already do this. It is true, but with my method, this will happen on a massive scale. When the new tendency has been established, men can gradually go back to their old practices, which will now be optional and not mandatory. In this way, humanity will be ushered into a new era of relationship dynamics, where both sexes will equally try to approach one another. What a detriment to Angel DeDavidio, Mr. Geheimnis, and Jeffrey Ross! And poor guys like me won’t have to wonder about “frauds” and “catches.”

http://www.phileasfogg.blogspot.com
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• Furniture World, 1601 University Avenue, 2 blocks west of Park Boulevard in Hillcrest, Check www.sandiegobeds.com for more information. 619-426-2727.

FURNITURE A DISCOUNT
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• Books. Must move! 619-201-9595.

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• OAK DESK CHAIR, $15. 619-201-9595.

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• Bed, cheap. 619-201-9595.

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• Furniture. 619-426-2727.

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• Headboards: Global Home, 3 size available, king, $15. 858-760-5091.
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• MATTRESES ALL SIZES, Factory outlet, leather, solid oak, etc. Many styles available at warehouse prices lower than regular stores. Student specials, legitimate warranties, fast delivery or pickup, national brands. Member of the Better Business Bureau. 619-426-2727.
May should begin with a little melancholy. It was my grandmother who introduced me to this song, to country music. I’m not taking the cheezy kind of country that we all hate, but the good pure painful stuff.

She would pace around her spare bedroom (the one with the turntable) and listen to sad songs. She’d tell me about the artists. She’d point out the humor in them. And then pace and cry and pace and cry. Same songs. Over and over.

This week, it walked right up and smacked me in the face: holy crap, I do that too.

“Snowbird” was one of them. I love this song because it takes me back to the sound of her feet on the ground. The sound of the needle being placed on the record. The smell of my grandmother. “So little snowbird take it with you when you go To that land of gentle breezes where the peaceful waters flow Spread your tiny wings... And if I could you know that I would fly away with you”

What lost love was she missing? Where did she want to fly away to? What was she thinking about as she paced? I was too young to think of those things back then. Today, I might have asked. Too late for that though.

Did she want to be young again? I sure would love to be young again. And, now, I feel that strong pull to pace and pace and pace.

When did I stop following my heart? I aim to listen to it for a long, long time. I want to make the most of it — down is the new up.

* * *

May 6, 2007

POST TITLE: "Snowbird" by Loretta Lynn

She’d tell me about the artists. She’d tell me about the records she’d introduced me to this song, to country music. I’m not talking the cheezy kind of country that we all hate, but the good pure painful stuff.

A woman named “snowbird” on the line. I asked her to tell me to “snap out of it.” The day had been a day of melancholy. I called her and she asked me to “snap out of it.” The day was one of melancholy. I asked her to tell me to “snap out of it.” The day was one of melancholy. I asked her to tell me to “snap out of it.” The day was one of melancholy.

The Flaming Lips make me happy. I listen to a song, I have to see it, hear it like I read a novel. I back up and I can’t let it go. I listen to 17 minutes and 52 seconds of bliss. And just look at what I found...

She’d tell me about the artists. She’d tell me about the records she’d introduced me to this song, to country music. I’m not talking the cheezy kind of country that we all hate, but the good pure painful stuff.

The Flaming Lips make me happy. I listen to a song, I have to see it, hear it like I read a novel. I back up and I can’t let it go. I listen to 17 minutes and 52 seconds of bliss. And just look at what I found...
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Plus $229 for Diesel, Turbo, and 6-cyl.
CHASING BLOND FLAKES AROUND A GLASS TABLE WITH MY LAST DOLLAR BILL in my nose wasn’t “rock bottom.” When a car backed over me, I was shirtless and running through an alley. That wasn’t the worst either. Mugged at kneepoint in Tijuana while scoring more crystal was only the beginning.

While you’re flying around on any kind of upper, you’ll do or say whatever it takes to get more. On downers you can stop and pass out in some anonymous hump until it’s over, but speed is different. When I’m high on coke, my brain feels like a balloon, my optic nerves tether it down, and my nose does the thinking.

“They’re so fucking fast!” is a heartbreaking time. A hole in my chest tells me that I’ll never get more, that last hit was the last one of my life, this is as high as I’ll ever be, and that is not enough.

That horrid emotion has dragged me through bars, streets, bathrooms, train stations, parks, plywood shelters of bedraggled street people, angling for a fix in cities and villages around the world.

Banging my way out of a crack house in London, using a phone receiver to club the sunken-eyed skulls of the drug zombies, wasn’t nearly the depth to which I would eventually sink. Banished from Singapore? A high point compared to what I did last summer in my career of excess consumption.

I was in a bar on 30th Street when I hit my lowest. My clear baggie was empty, and I tossed it into the restroom trash atop the wads of brown paper towels and jumped from the men’s room to the dance floor in search of more. I scuffled through the gales of all the club-goers, scanning for the flushed open, wide-pupil stare of a drug vampire.

When I found my mark, I followed him out of the bar and down the street to his apartment. His roommate was home. Friends from out of town were visiting. Someone was in his bed, so we locked ourselves in the bathroom and it’s there that I did my worst deed.

My fair-haired angel with the large eyes of Peruvian powder and soft hands, it turns out, was a fan of television. For the key loaded with a lump of chemicals to enter our nos-tril, I stood there, cramped beside the toilet, and made small talk about his favorite show, The King of Queens. I said I loved it, too, and rock bottom wasn’t a distant concept, but the creepy crap pad where I landed, broken and scraped.

WHAT I WILL AND WON’T WATCH THIS WEEK

THURSDAY, MAY 31
RACHAEL RAY
ABC 9:00 A.M.
I want to put Rachael Ray on my back. Nothing dirty or sexual. More like how Luke Skywalker carried Yoda around. I will do handstands with her standing on my feet, and I will make my dinner ingredients float above the stove using my control of the force. “Mmmm...yes,” she’ll say in her Yoda voice.

“Feel the connection. Between you, the turkey and me.”

I am terrified of Beyoncé Knowles. First of all, her voice is so big and she has nothin’ to do with it. “Leave me alone, Beyoncé Knowles! I never said I loved it, too, and rock bottom wasn’t a distant concept, but the creepy crap pad where I landed, broken and scraped.

SO YOU THINK YOU CAN DANCE?
FRIDAY, JUNE 1
THE FIGHTING TEMPTATIONS
TBS 8:00 P.M.
I am terrified of Beyoncé Knowles. First of all, her voice is so big and she has nothin’ to do with it. “Leave me alone, Beyoncé Knowles! I never said I loved it, too, and rock bottom wasn’t a distant concept, but the creepy crap pad where I landed, broken and scraped.

SATURDAY, JUNE 2
ASTRO BOY
XEW 12:30 P.M.
As a cartoon, I would be Liberty Boy. My red, white, and blue hair would streak back as I flew across the country, seeking out criminals to sock in the mouth.

My eyes would be white stars, and if I was ever in trouble, my sidekick Bernie the Bald Eagle of Justice would screech, and his talons would cut through the ropes that bind me. LIBERTY BOY!

TRUE CARIBBEAN PIRATES
HISTORY 8:00 P.M.
I hope everyone is just in love with pirates. You’re going to get an asloado this summer.

This on, June 2, there are no fewer than three programs about our romantic swashbucklers of the high seas. And it’s going to get worse. The media won’t stop until we’re each in an eye patch with a rumsoke in our mouth, dovooing on a hillowbye blouse.

Now, if you were French and you looked across the Atlantic and saw our masses stumbling from Wal-Mart in Shrek T-shirts affect- ing a pirate accent, wouldn’t you roll your eyes too?

SUNDAY, JUNE 3
MEDIUMS: WE SEE DEAD PEOPLE
A&E 12:30 P.M.
It’s very dramatic, isn’t it? People’s “extraor- dinary gifts” all seem to deal with the dead, candles, burgundy cloaks, and that sort of thing. There are no mundane, impractical powers that handle useless day-to-day sub- jects. No one ever says, “I didn’t ask for this ability. It was given to me by God. I never wanted to be able to smell a person’s true armpit odor no matter how much deodorant has been applied, but I’ve got it, and I’m going to use it.”

MONDAY, JUNE 4
THE ELLEN DEGENERES SHOW
DISCOVERY 4:00 P.M.
Desperation wafts off this show like the wavy eyes too?

TUESDAY, JUNE 5
AMERICA’S GOT TALENT
NBC 9:00 P.M.
I love that the celebrities involved in this show — the ones who are deciding who does and does not have talent — have no discernible talent themselves. Sharon Osbourne’s only notable aptitude seems to be wrangling drug- punchy middle-aged rock stars. Hasselhoff is now famous for being famous, and I don’t even know who the hell that other guy is or what he does. I’m not being sarcastic. I really love that these people would be selling cars if they hadn’t somehow stumbled into show busi- ness. It’s like that asthmatic kid with the glasses and eczema picking teammates for dodgeball.

It promises to be unintentionally hilarious.

WEDNESDAY, JUNE 6
SUZE ORMAN: WOMEN AND MONEY
PBS 8:00 P.M.
My father’s motto is, “America started going downhill when we gave them the right to drive and vote.” I try to shrug off his jaded and pes- simistic teachings, to remember that their brains aren’t smaller than ours, and that they weren’t “put on this Earth to test our damn patience.” But it’s hard, oh Lord. Sometimes, it’s hard.

THURSDAY, JUNE 7
GETTING A TICKET IN AMERICA
COURT TV 9:00 P.M.
Until visiting In Line debates on the DMV chan- nel, this is it. This is the worst of the worst. Hund- reds of cable stations and, congratulations Court TV, you win. I would ask how anyone who works at Court TV can sleep at night knowing they produce this crap, but all they would have to do to inspire somnolence is to flip through their own dry programming.
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**Balboa Automotive Service**

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**Brake Co. Automotive Center**

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**Chris' Auto Repair**

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**Cliff Brown Automotive**

- $10 off any service over $50

**Conway Automotive Service**

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**Discount Transmission & Axles**

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- $99 Catalytic converters

**Kenny Mesa Smog Check**

- $7 off smog check

**Koki's General Auto Repair**

- $90 off any engine work

**Mazda & Ford Computerized alignment $49.95**

**Mission Village Village Auto Care**

- $30 off computerized alignment

**Motor Machine & Supply**

- $50 off any engine work

**Nexus Auto Repair**

- $50 off computer diagnostic

**Oasis Window Tint**

- $30 off window tinting

**Overseas Automotive**

- Pacific Rim Auto Axles $90 off any engine work

**Pacific Rim Axles**

- Half shafts $68.95

**RWD '185 RWD '225**

- Free front wheel drive

**Roll-O-Filter**

- Free oil filter

**San Diego Tires & Brake Oil change $35.95**

**South Bay Tire & Auto Lift kits from $2300**

**Speedy Auto Centers**

- $19 plus freon

**Streetmaxx Auto Sound & Security**

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**Suspension Plus Full Service Center**

- One free shock or strut

**Tuffy Smog Check Test**

- $30 off any test

**Tuffy Transmission**

- $15.95

**United Smog Check**

- $15.95

**WellTech Auto Service**

- Smog check $15.75

**Westward Automotive**

- $24.95 AC service

**Free online ads with photos at SanDiegoReader.com**
Instead of eggheads in government, we have television network executives, of course. (On television that Hummer dominating the city streets doesn’t look quite as ridiculous as it does in the parking lot of Wal-Mart, does it?) And the network executives are in partnership with advertising executives. Cyril nailed that one too, with The Simpsons.

Mass audiences do not even have the wit, it seems, to be offended by something like South Park (about as dumbed down as possible) because they don’t understand. It was a real phenomenon. The premise of “Morons” is that shortly after WWII it became clear to all reasonable and intelligent people that there would be an inflation of the earth’s population as a result of soldiers returning home from war. No science fiction was necessary, so all and every science fiction aspect disappears from the story entirely. The reasonable and intelligent people decide to practice forms of birth control, leaving everyone else to procreate, and completely cover that island. A thousand years from now, the ocean would be up to their ankles in the surf, and they would be watching over them in the form of government. The government provides giant finned cars with buttons and controls and lights that do nothing and speedometers that read, say, 1,000 mph, when in fact the vehicle is incapable of going past 40 mph.

None of this is terribly new, but it has become more firmly embedded in the collective hunch we call realism since the end of WWII. I remember as early as 1971 having a conversation with a psychologist and sociologist (not a science fiction writer, but he was a science fiction fan) who said that the highest-rated television show in America at the time was Hee-Haw, and according to those same Nielsen ratings (after experimental screenings of surveys to people to position the sidewalks of Avenue South), the British show was likely to have the lowest possible numbers in this country.

Meanwhile, global warming is still considered science fiction by the militantly stupid, well over 100 million people watch American Idol, Access Hollywood, and Entertainment Tonight, while, say, Bill Moyers is relegated to a joke on The Simpsons. Mass audiences do not even have the wit, it seems, to be offended by something like South Park (about as dumbed down as possible) because they don’t understand.
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