What Made Them Kill

When Judge William Mudd sentenced David Westerfield to death on January 3 of this year, Westerfield joined a special subset of San Diegans. Of the 616 inmates on California’s death row, 31, including Westerfield, were convicted and sentenced in America’s Finest City. A Linda Vista man murdered the pretty young mother of two tiny boys, cut off her head and hands, and dumped her body near Pine Valley in 1979. A Chula Vista couple, the only husband and wife currently on death row, tortured their four-year-old niece in 1995, then burned her to death in a bathtub full of scalding water. A North County woman, angry about the men in her life, shot her four sons point-blank in the head in 1997, stopping once to reload. Who are these people in Mr. Westerfield’s new neighborhood?

The Law

It’s not easy to get to death row. According to California law, you have to commit first-degree murder to even be eligible for the death penalty. California Penal Code Section 190 defines first-degree murder as:

All murder which is perpetrated by means of a destructive device or explosive, knowing use of ammunition designed primarily to penetrate metal or armor, poison, lying in wait, torture, or by any other kind of willful, deliberate, and premeditated killing, or which is committed in the perpetration of, or attempt to perpetrate, arson, rape, carjacking, robbery, burglary, mayhem, kidnapping, train wrecking…or any murder which is perpetrated by means of discharging a firearm from a motor vehicle, intentionally at another person, outside of the vehicle with the intent to inflict death.

California law also holds that to receive the death penalty, the defendant must be found guilty of at least one special circumstance. Penal Code Section 190.2 enumerates these circumstances. They include murder for financial gain, murder of a peace officer, murder by torture, murder during a kidnapping, and murder during a drive-by shooting.

Once a jury finds a defendant guilty of first-degree murder and finds the special circumstance allegation to be true, it has to decide which penalty to recommend to the judge: death or life in prison without the possibility of parole. During a separate penalty phase of the trial, the prosecution and defense present mitigating and aggravating circumstances with regard to the sentence. These circumstances include the nature of the present offense, the presence or absence of any prior felony conviction, whether the offense was committed while the defendant was under the influence of extreme mental or emotional disturbance, and the age of the defendant at the time of the crime. The judge considers the jury’s recommendation, then pronounces the formal sentence.

Continued on page 30
In Abe Opincar’s “Sheep and Goats” column (February 13) he mentions the pastor “and a few of his congregateants” were standing around the church courtyard smoking cigarettes. I thought of All Saints’, the Anglo-Catholic parish in Hillcrest, where I’d seen dapper John Cheever look-alikes, dignified holdouts from another era, another ethos, hanging around the church courtyard, smoking.

Is Opincar trying to say that it’s wrong to smoke at church? It’s no sin, that’s for sure! California has gone wacky in the past ten years with all these laws that make smoking a crime. When a newspaper columnist judges a man of the cloth because he enjoys a smoke with his congregateants, boy, there’s no limit to the wackiness!

Harold McCain
San Diego

Bloody Bedford

Regarding Ed Bedford’s “Son Fork” review of Nuna’s Mediterranean restaurant in last week’s Reader (February 13), he has unfortunately dropped his (previously reported) New Year’s resolution to eat vegetarian. It’s ironic that his review reflected this at a Mediterranean place that even he reports has vegetarian options: falafel, hummus, tabouli, pita bread, garnished vegetables, and baklavas.

While I congratulate him on his intentions, major lifestyle changes like becoming vegetarian might last longer if made for compelling reasons and logic rather than from the seasonal peer or self-imposed pressure that can be felt around New Year’s. For me, no two of these reasons were enough, but all three together compelled me to (gradually and deliberately) become a vegetarian: (1) My health (there is much peer-reviewed scientific literature available about the benefits of a low-fat diet like the typical vegetarian one), (2) it is wasteful and illogical to kill without need (we must kill plants to survive, but not animals, which require many times the resources to generate the same amount of food as plants), (3) the monetary and other costs that drain our society resulting from the annual count of human illness and death attributed to eating meat (food poisoning, heart disease, cancer, and obesity).

For these reasons, I suggest that Mr. Bedford, and others, give vegetarianism a fair try.

Jim Wadman
San Diego

Society Menace

Cheryl Ross’s “Non-Icky Dylan” letter (February 13) ended: “P.S. Stop persecuting Michael Jackson!” Cheryl, I think I agree, if Michael Jackson is still an African-American male. (It’s kind of hard to tell.) As such, he would be a “victim,” as all African-American men are “victims” and are apparently not responsible for their actions. If there is blame, it must be Ronald Reagan’s fault. Now if Michael Jackson is a white male (he looks kind of pale to me), then he is just a menace to society. In addition, in the spirit of the University of Michigan, he does not get an extra 20 points for ethnicity. Sad, very sad.

J. Craig Herman
Encinitas

ERRATUM

“Parks Coddle Killer Trees” (“City Lights,” February 13) included an erroneous by-line; the story was written by Donald McCullough.

Equal-Opportunity Terrorists

Re February 6 “City Lights” (“La Jolla Houses Terror Bait”): Everything is bait to a terrorist.

R. Gardner
San Diego

Authentic Crudeness

Somebody called in a letter to this week’s Reader complaining about the bad language in the previous week’s article on the Desert Storm war (“Hardcore Combat,” February 6). I would say to

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Our local contributions to death row.

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Kurdish fighters

La Jolla’s Titan

Corp. seeking Kurds fluent in English, Arabic, Kurdish or Farsi—salary of up to $70,000.

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Wishing...
Kurds awwigh Monday’s Union-Tribune carried a story purporting to recount the recruitment of local Kurds as “volunteers” for war against Iraq. It quoted a man identified as the director of the “Kurdish Human Rights Watch’s office for the San Diego area” as saying he’d come up with about 22 or so native Kurdish speakers, who were being paid a “modest amount for their services” and sent to a “staging area” in Hungary run by the Pentagon. The man was also quoted as saying he coordinated the recruiting “at the request of Iraqi organizations in the United States that work with the military, including the Free Iraqi Officer and Civilians Movement and the Iraqi National Congress.” As is often the case with the U-T version, the full story, reported elsewhere, is a bit more intriguing. Two months ago, the Nashville Tennessean revealed that the U.S. government’s Kurdish recruitment effort was being run by none other than La Jolla-based Titan Corp., the big defense contractor headquartered across the road from the Torrey Pines golf course just up the street from General Atomics, one of the CIA’s biggest contractors. The paper quoted Cheman Zebari, identified as a Titan program manager, as saying the company was seeking Kurds fluent in English, Arabic, Kurdish, or Farsi. A flyer faxed to Kurdish groups in San Diego, Dallas, and Nashville advertised job openings with a salary of up to $70,000. Applicants had to fill out a 17-page application furnished by Titan and were dispatched to Washington for weeklong interviews with national-security specialists working for the firm, the paper said. A Kurd in Nashville reported that Titan was looking for at least 60 recruits... The U-T omitted a bit of uncomfortable history from its obituary of ex-San Diego city manager Ray Blair, who died of cancer at age 77 last week. Though the paper mentioned Blair’s scandalous mid-1980s affair with his assistant Sue Williams and played up the vote of confidence in him led by then-mayor Roger Hedgecock (subsequently forced from office by his own political and financial shenanigans), the obit was silent on the fate of Blair’s then-wife Nancy. After word of the affair and allegations that Blair had used his influence to help Williams’s career leaked out of city hall, Nancy went to her La Jolla garage, got into her car, and killed herself with carbon monoxide on January 26, 1986. Blair subsequently wed Williams.

Mother’s milk of war Now that Republican congressman Duncan Hunter is chairman of the House Armed Services committee, one of his ex-aides, along with a former assistant to Congressman Randy “Duke” Cunningham, are cashing in on Washington’s lucrative defense-contractor lobbying circuit. Roll Call reports that recently departed Cunningham chief of staff Trey Hardin and Patrick McSwain, another ex-Cunningham staffer, have partnered with longtime Hunter lieutenant Frank Collins to form NorthPoint Strategies, LLC. The new lobbying outfit has already signed up San Diego–based Titan Corp. and Qualcomm, along with United Defense International, which had previously employed Collins... Bankrupt utility Pacific Gas & Electric spent more than $10,000 flying its top honchos and their buddies down from San Francisco to watch the Super Bowl here, reports the San Francisco Chronicle. “We’re not ashamed,” company spokesman John Nelson told the paper. “This was customer-relationship management. But ratepayers didn’t pay for it. Shareholders paid for it.” According to a flight plan obtained by the Chronicle, the company plane left at 9:00 a.m. and landed at McClellan-Palomar Airport in time for lunch. It returned that night.

Water for sale County education officials are warning the San Diego Unified School District that its budget deficit is far more dire than it’s been letting on. “The district’s multi-year projection indicates that the district will have to reduce the budget by approximately $87,000,000 over the next two years,” according to a January 17 letter from county office of education staffer Donald Shelton. Meantime, district chief of staff Terry Smith is proposing an exclusive five-year agreement to sell Coke and Pepsi products “to district students and staff.” The proposal “would increase revenue for the district,” Smith says in a February 12 memo. “Yes, some of our high schools have arranged for individual deals with one of the vendors, but collectively we are not getting the best value,” he writes. “With a collective contract, we feel that we can negotiate a rate that will offer an annual donation to the schools at $10K (pro-rated based on sales and student body size) and a percentage of commission rate of 35 percent.” To health critics of the sugar-laden deal, the memo answers, “The focus will be on 50 percent-plus fruit drinks, sports drinks, and water. In fact, water will be sold at a rate less than other drinks to promote drinking more of that product.”

Contributor: Matt Potter

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

Turn Off Brain, Look at Girls

By Julie Yen

These days, oversized signs dance on street corners. Some promote housing developments, cell-phone companies, even pizza joints. All week, they twist, turn and bob musically, shouting for attention from hurried automobile drivers. They do not do it alone. A

holder (also known as “flipper” and “tosser”) stands behind each sign and is paid to hold or draw attention to the sign. Don’t scoff yet — many teens and adults are giving up their free time to work as holders.

The primary incentive? Fast money, according to Mt. Carmel High School freshman Casey to feel embarrassment. One time, a passerby chucked a 7-Eleven Big Gulp cup at him.

Neal Obermeyer

continued on page 6

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continued on page 6

In the past, not all drivers have been friendly, causing

Casey to feel embarrassment. One time, a passerby chuckled a 7-Eleven Big Gulp cup at him.

Mt. Carmel sophomore

continued on page 6

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continued on page 6

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Mt. Carmel sophomore

continued on page 6
History Floats
By Joe Deegan

“It sure will take up a lot of room,” says Allen Beddoe about the USS Midway mooring this fall at Navy Pier, where it is scheduled to become the permanent home to the San Diego Aircraft Carrier Museum. As a young man, Beddoe left New Jersey for 27 years of service in the Navy. Today, at 75, he lives in Clairemont and welcomes the Midway, as an old friend, back to San Diego for its final berth.

Beddoe served as chief radioman on the Midway from 1957 to ’59, a peacetime period. “But the Chinese got a little rambunctious once,” he says, referring to a dispute in 1958 between Communist China and Taiwan over the islands of Quemoy and Matsu. The United States sent the Midway into the area to do “some patrolling.” Beddoe remembers Chiang Kai-Shek “and his entourage” coming onboard during the crisis.

Scott McGaugh does public relations for the Aircraft Carrier Museum project and maintains its website (www.midway.org). He is also writing the first book about the Midway’s life story. Largely an oral history, his book will rely heavily on the recollections of people like Allen Beddoe, one of some 225,000 seamen who served on the Midway during its 47-years of active duty.

“The most fortunate thing I did along the way,” says McGaugh, “was to save every e-mail that we ever received through the website. Many of them indicated that the e-mailers were Midway vets. So I had a running start in terms of getting the story.

“A neat thing I’ve been able to do has been, through coincidence, to reunite best friends from 50 years ago.” A name comes up over the phone and “The caller will say, ‘Haven’t talked to him in 47 years.’ Well, I just talked to him last week,” I reply. And you can hear the man’s voice thicken with emotion. “He’s alive!” “Sure, would you like his phone number?”

“The other thing that’s amazing to me is how trusting these men are. This guy from Florida sent me his entire scrapbook. He was a member of the original crew. I’ll introduce myself by phone to complete strangers, and they will send me cruise books that they’ve had for 50 years, which obviously they cherish. I’m touched by that.”

The Navy built the USS Midway in Newport News, Virginia, over a three-year period during World War II and commissioned it in September of 1945, only weeks after the war ended. During the Korean War, it plied the waters of the Mediterranean, because, says McGaugh, it was in a class of carriers large enough to handle planes armed with the nuclear weapons the U.S. thought were necessary to deter Josef Stalin. It joined the Pacific Fleet in the mid-’50s, where it remained for the rest of its service.

Many a jet pilot flew sorties over Vietnam from the decks of the Midway. But from 1966 to ’70 the carrier was decommissioned for repairs that, according to McGaugh, became controversial for how expensive and long lasting they became. The Midway returned to Vietnam and participated in the mining of Haiphong Harbor in 1972 and intense bombing of the North. After action in the Gulf War, it went on to the Philippines, where it helped evacuate American military personnel from Clark Air Force Base, which had been threatened by the eruption of Mount Pinatubo. In 1992, the Midway came home and was decommissioned. It has been sitting in mothballs in Bremerton, Washington, ever since.

Although its homeport was Alameda, the Midway moved in and out of San Diego many times during its service in the Pacific Fleet. One of its roles off the coast here was to provide training for pilots at Miramar Naval Air Station in landing on and taking off from aircraft-carrier decks.

Some people have worried that when the Midway returns to San Diego, on the downtown side of the harbor, its size will block scenic views. But McGaugh points out that, though large, the ship is only two thirds the size of modern carriers and is not as tall as the Navy’s loading depot at the foot of Broadway or some of the Princess Line ships, which tie up a little to the north of the depot.

The Environmental Health Coalition of San Diego thinks that citizens should have more serious concerns, however. Spokeswoman Laura Hunter says, “I recognize that the Midway is a vessel, but it’s a vessel that will take up acres of deep open water in San Diego Bay. That will be water that’s unavailable to marine life for decades into the future. Who knows how long?”

The Midway project has been required by the California Coastal Commission to create new wildlife habitat in the bay. Still, “We have to get away from this idea that, on a whim, we can fill in San Diego Bay,” says Hunter, who believes that putting the Midway at Navy Pier will be like filling in that spot of water with dirt. “Exactly the same thing. Maybe worse, because it will be rusting and discharging.” Hunter wrote last summer to the Port District to object to its petitioning the Navy for the conveyance of Navy Pier. “We believe the pier will become contaminated, too, because every other Navy property we’ve ever looked at is contaminated, and the public is going to have to pay for it.

“We have three carriers here already. We were very opposed to bringing nuclear carriers here in the first place, homeporting them so close to people with no independent oversight, no emergency planning for local residents that’s site specific. And we don’t need a fourth carrier.”

Christening of USS Midway, September 1945

Allen Beddoe

Continued on page 13
Kyle Craig, who also flips for Turn off LED light, billions of codes!! siren, door entry protection, controls, 6-tone 120 dB loud
San Diego Reader
February 20, 2003

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weeksends, noon to 4:00, and it works out," he said. This benefit appeals to underclassmen who do not have their driver's licenses since their parents can drop them off for the afternoon. "I get a lot of waving and honking, but then again I get all the kids throwing stuff at me all the time," he said. "Water balloons, bottles full of Gatorade — you get the picture."

Propping up a sign can get tiresome, too, and Carey sometimes sits down after long periods of standing. Mt. Carmel freshman Ryan Roberts, who recently started holding signs on Black Mountain Road, decided to take a break for the entire day. After checking in at his post, he and his friends left to hang out, only returning before the shift ended. Roberts did not express any remorse and commented that many others had managed to dodge as well. Yet, tossers can't be too lax. Representatives at most companies will periodically drive by posts.

"I have owned my own business and have done landscape and construction work, but I feel pretty much comfortable doing anything I am told," he said. Smoot moved from Tennessee to San Diego two years ago, because he "wanted to see something different." Blue-eyed and with shaggy gray hair, he carries a picture of Jesus (along with a Boys & Girls Club card with the name "Greg" on it) in his wallet and has retained his Southern drawl and love for the outdoors.

"I went to a junior college in Alabama, and I plan on going to a bigger school," he said. "I discontinued that because I found other things to do that are more important. That can be good and that can be bad. I have had and been in nice vehicles and nice apartments, but I'm a camper, an outside person."

Smart resides in Clairemont and sleeps in canyons. Holding a sign with his weathered hands on the corner of Mira Mesa Boulevard and Westview Parkway on one Sunday, his dusty appearance contrasted with the new shopping center.

"I think [Labor Ready] chooses busy intersections where people come more offten," he said. "Only one supervisor will drive by and check at a time. I don't feel so bad standing out here," he continued. "When I don't have another person or a machine at hand, I speak to Jesus and thank Him for what He has done for me, and I ask Him for forgiveness for the sins that I commit."

Another Labor Ready sign holder, Jack Gillespie, 50, feels differently. "I wouldn't be here if it wasn't for the money, not continued on page 13"
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for the love of it or the art of it, “he said. “I try not to see as much as I can, make the day go by as fast as possible. You know, sleep with your eyes open, turn the brain off, look at the girls.

“I know this job is just a legal loophole. You can’t put the sign up and just leave it there, so you have to have someone hold it. They have a sale every day of the week, and they just move it all over the place.”

Gillespie estimates that Labor Ready has approximately 12 sign holders posted around San Diego County each day. He has worked nine-hour shifts on and off during the week for ten years.

A Florida native, Gillespie majored in “Girls and psychedelics. Where did all the hippies go? Well, here’s one.” Gillespie tired of driving dirt and freight trucks around the country and came to San Diego. Since then, he has also worked at the Long Beach Naval Shipyard.

“I love doing my own thing; I hate being tied down,” he said. “I wouldn’t be holding this sign on the corner if I didn’t like doing different things. I already tried that success thing; it was not all that it was cracked up to be. Living day to day. Can’t look too far ahead; then you’re looking like Mr. Bush does. Of course, he’s making bullets and body bags: he wants to put a bullet in you and fill his body bags.”

At the mention of going to war, Gillespie asked, “Do you want to shoot me? I don’t want to shoot you, so what’s the difference with anyone else?”

Gillespie returned to holding the sign by the street light. Another four hours to go. As he put it, “Standing on your two feet for eight hours, most people say it’s easy, but it’s different when you’re actually doing it. Young feet stand up the same as old feet.”

**History floats**

continued from page 5

now, If people want to visit a carrier, the three carriers have tours all the time.

“And what is the purpose?” asks Hunter. “If the purpose is to have a museum that honors Navy history, then what are the options for doing it? People may come out on various sides of that issue, but the point is that we never got to debate where the best place is. Maybe it’s the Naval Training Center, maybe it’s on one of the bases, and maybe it’s in the Midway district. But that never got discussed.

“Another concern we’ve had is that we do not believe that the funding for the Midway project is available or will be available in the future. In that kind of situation, this vessel will fall onto the backs of the public to pay for its upkeep. It is very expensive to keep those ships up. What will the cost be in one to five to ten years down the road?”

Chuck Nichols denies that the Aircraft Carrier Museum will ever have to rely on public money. For a while Nichols was a paid project manager for the museum project, but now, as a volunteer, he sits on its executive committee and acts as a coordinator with government agencies.

“We’ve probably got a better funding plan,” says Nichols, “than any ship that’s ever been donated to a private organization. And we continued on page 14
History floats

continued from page 13

have by far the best location
to ensure our revenue stream.
We have more maintenance
dollars in our budget than
any of the others, and yet I
think we have a simpler
problem, because the ship is
much newer than the others
that are out there, since this
ship was refurbished in late
'88 to become the Navy's
principal platform in the Gulf
War. A lot of these other air-
craft carriers have teak decks,
which have been on the ships
since the early '40s, and those
are maintenance nightmares,
whereas we have steel decks.
And San Diego is much less
hard on a vessel than, say, the
gulf at Corpus Christi or the
Atlantic in the Northeast.
The environment is much
tougher on things in those
places than it is here.
Nichols says that the
source of the museum's
funding so far has been pri-
ivate donations and guaran-
tees of loans by private indi-
viduals. "In the future," he
says, "it will be based on
the revenue we generate from
operating the museum. There
will be an admission
charge, there will be special
events, and other things on
the ship that will cost money,
like food and beverage.
When people come to
the museum they'll be able to
see restored aircraft from
prior service back to the Ko-
rain War and even older. We
have one of the most inter-
esting exhibits of military his-
tory anywhere. It's 250 cases
of memorabilia from John
Paul Jones to the present
day. That's been donated to us. It's
a marvelous exhibit called the
Hovis collection. And we'll
have a simulator that allows
you to simulate landing on a
carrier.
"The museum will be a
tremendous tribute to the
history of the Navy in San
Diego. It will feature the
history of naval aviation. Naval
aviation from carriers started
right here in San Diego. And
this will be an education plat-
form as well as an entertain-
ment facility, because we're
arranging with the schools to
bring their kids through it.
The kids will get a history les-
son that includes the Midway
and its place in the history of
United States defense. We'll
be showing people how crews
go out for extended periods
of time and live under diffi-
cult circumstances, lonely cir-
cumstances, being away from
their families in our defense,
and I think it's important that
people come to grips with
that now and then on a more
realistic basis than they find
in their newspaper. This
will allow them to have a reality
check and think about the
sacrifices that are made to
keep this country free."

But the Coastal Commissi-
on's Laura Hunter isn't buy-
ing it. "We're being sold a bill
of goods," she says, "that the
museum has all the money it
needs to run on private do-
nations forever. I'm very con-
cerned that there's only X
amount of dollars that can be
invested in historic vessel
maintenance. The Midway,
the Star of India, the Berke-
ley, they all compete for a fi-
nite pot of public invest-
ment. Or maybe it's an envi-
ronmental protection pro-
gram. We don't know what
tradeoffs we're going to be
asked for. Some future pro-
ject that has a lot of merit or
an existing project that's
been publicly funded might
be sacrificed. What are we
not going to have because
our public monies go into
the Midway?"
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Yo, Matthew:
Since 1978 I’ve been parting my hair in the center. I’m sensing this may be a bit passé in 2003. What style of hair part is currently most politically correct: center, left, or right? What percentage of the male population currently parts their hair in each of the three styles? What drives the selection of hair part in the male population? Father? Barber? Cowlick? Is there any correlation between hair part and political party affiliation? Is there a dominant hair part of past U.S. presidents or current Fortune 100 CEOs?

— Hair Challenged in San Diego

Center part passe? Puh-leeez. Cher. David Duke. Michael Jackson. Motricia Addams. Steven Tyler. Jerry Springer. Ken Burns. Willie Nelson. Bart Simpson (when Marge combs his hair). No center-part presidents since Taft, though. On the average dome, scalp hair grows in patterns defined by the angle of the hair follicles. On the crown they part straight up; at the nape, they point down. On the left and right sides they point back around the skull, but the left-side pattern ends just behind your left ear, while the right-siders continue around your beans to meet them. Cowlicks are common at the point where the crown and left- and right-side patterns meet. In roughly three-quarters of the population, a cowlick directs hair growth clockwise and causes hair to tend to part naturally on the left. The cosmetology industry is based on the idea that we can strongarm our hair to do weird, unnatural things, so the left part isn’t law, just what you’ll find most often. Left-parted hair is also easier for right-handers to style.

We figured this would take care of any notions of hair part as the road to success, and we were doing okay until one of the elves discovered the John and Catherine Walter (trademarked!) “Hair Part Theory” (truemirror.com). Sometime in the 1970s, apparently, John Walter moved his hair part from right to left, and his life was transformed, though he seems reluctant to go into detail. With this revelation, the brother-sister team began to collect blurbs in chain letters. But far be it from Matt to diss a saint.

...and a cowlick.

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SportingBox
By Patrick Daugherty
To Get Along, Go Along

I watched, with mild professional interest, as the 49ers searched for a new head coach, a sordid and overly public journey that, as it so happened, was also a coming-out party for John York. For readers who don’t follow stupid rich people, Mr. York had the foresight to marry Denise DeBartolo in 1978. After the passage of 19 years — years filled with schemes too complex, and, oftentimes, too boring to discuss here — Denise DeBartolo took control of the 49ers franchise. Since that happy day in 1997, John York, Husband-of-the-Owner, has stayed in the background, with his head bowed, a position well known to spouses of stupid rich people.

Suddenly, all that has changed. Husband-of-the-Owner means to command, and command he did by firing Steve Mariucci right after the Niners/Giants game (a good thing) while having no one lined up as replacement (a bad thing). After an increasingly desperate search, Husband-of-the-Owner hired a dependable mediocrity, Dennis Erickson, who possessed the one essential quality York required, absolute subservience.

You say, “So what?” Well, hang in there, it’s coming.

To continue… Dennis Green was mentioned in the press as a candidate for San Francisco’s top coaching job. Dennis Green has been mentioned for, at least, five head-coaching jobs over the past two months. Dennis Green remains unemployed.

Further, Green is a black man, and the NFL has a spawling new diversity committee, which is supposed to see to it, finally, that black men have a fair shot at NFL coaching positions. This is not a controversial position. Indeed, a Washington Post commentator spoke for the great majority of sportswriters when he wrote, “The 49ers hired Erickson, a man who never had a winning record in four NFL seasons in Seattle and whose teams never reached the playoffs, over Green, whose Vikings teams made the playoffs eight times in ten years and the NFC championship game twice. And Green is a product of the 49ers’ system.”

Pretty damn damning, especially given Husband-of-the-Owner’s existential position as guy-who-holds-the-asphyxiate-at-parties.

Perhaps it was fate, but very close to the day Denise DeBartolo took over the 49ers, Dennis Green had his Mike Tyson moment. Mr. Green was head coach of the Minnesota Vikings, it was November 1997, the NFL season was peaking, and Green’s seminal autobiography, No Room for Crybabies, was published.

At the time, the Minnesota Vikings were owned by ten people. Green decided he wanted to be principal owner. We all have dreams, but in Green’s case, he decided the way to become principal owner was to threaten current owners. Apparently, he liked the sound of his threats so much that he put them in his book. In Chapter 19, as a matter of fact, the one entitled If It Lasts Until Tomorrow.

Green envisions himself lecturing those underserving owners at a Vikings board of directors meeting. He says, “I am purchasing the nine percent shares of the two individuals sitting in this room who contacted Lou Holtz, the former Notre Dame coach, without authority last year and deliberately interfered with my ability to coach the team…” and may have damaged my future career opportunities.”

Ever the helpful employee, Green includes, in Chapter 19, a draft of the lawsuit he might file against disloyal owners claiming they “adversely affected the leadership relationship between plaintiff, as head coach, and his staff and players, rendering it difficult for plaintiff to motivate the players to play up to their competitive level of ability and skill and advance in the playoffs and to the Super Bowl.” In other words, “Make me controlling owner, or I will sue your ass until you beg for dog food.”

Green put all this in his book! Had the book published during the football season, right before a Vikings board of directors meeting, it was a public display of madness worthy of Mike Tyson in his prime. No owner — in fact, nobody smart enough to go to the bathroom by himself, is going hire Dennis Green.

I do not mean to give comfort to racists out there (may you all fry in an integrated hell). The NFL owes black athletes. Big time. If you only want to watch white people play football, move to Ireland. Black athletes made the NFL our national sport. There are more than enough qualified black coaches to coach every team in the NFL, and clubs should be punished for ignoring them. It’s outrageous, and it’s been going on forever. But sportswriters, instead of writing about qualified black coaches, hold Dennis Green up as… as what? A worthy candidate?

Bullshit.

Green is a pawn. No one born of woman is going to hire him, even at the point of a gun, but NFL owners will invite him to stop by and then tell NFL headquarters they have interviewed minority candidates. The NFL goes along because they don’t care about hiring minority coaches in the first place, and the press goes along because that’s what the press does best: go along.

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SHEEP AND GOATS
PLACES OF WORSHIP REVIEWED

Denomination: Plymouth Brethren
Address: 4677 Ohio Street, University Heights,
858-541-0373
Year founded: Early 1900s
Senior pastor: Bro. Kaufman
Congregation: 40-50 members
Staff: no staff
Sunday school enrollment: 25
Annual budget: $2,720
Weekly giving: $150
Singles program: no
Diversity: white, African-American, Hispanic,
Middle Eastern, Caribbean
Dress: dressy
Services: Sunday worship, 11:00 a.m.

“Pacifism is what we define as an ‘individual exercise.’ It’s something a member decides for himself,” Bro. Steven Kaufman told me last Sunday morning at Grace & Truth Chapel in University Heights. “I know that during World War II we had at least one member who declared himself a conscientious objector. He said, ‘The Bible forbids us to kill, and I’m not going to kill for any man or any government.’”

“We also define voting as an individual exercise. But I don’t think that many people in this assembly vote.”

The folks who attend Grace & Truth so detest denominationalism, so distrust any authority higher than the local church, that in a needling, pushy way I had to pressure Bro. Kaufman to make him admit that his church was affiliated with the Plymouth Brethren. “Affiliated” is just about the strongest word these folks will use even when describing their relationship to other congregations like their own. “Okay, yes, we’re Plymouth Brethren,” Bro. Kaufman at last said to me. “I understand why you might use that term, but we don’t like to call ourselves that.”

Brother Kaufman’s enthusiasm disguised the fact that the Plymouth Brethren were, in their way, the mid-19th-century forerunners of evangelical fundamentalism. That they’ve resisted change, dodged publicity, held tight to their particularisms (women, for example, cover their hair during Plymouth Brethren worship), underscores how far 20th-century evangelical fundamentalism distanced itself from the movement’s initial intent and feel.

What you first notice when entering Grace & Truth is, that the chapel’s rows of seats all face the front. It is that the chapel’s rows of seats all face the front. Amid the general chatter in the small room. Amid the general chatter in the small room. Amid the general chatter in the small room. Amid the general chatter in the small room. Amid the general chatter in the small room. Amid the general chatter in the small room.

The service, too, was surprising. The Holy Spirit moved people to suggest hymns. They called out a number from the hymnal. Some people referred to the lyrics; most knew them by heart. Everyone began to sing, bass voices creating a drone on which the others constructed tight four-part harmonies. Since there were so many visitors last Sunday, the big group had to listen hard to itself to find its rhythm and pitch.

“Oh, I thought, ‘that’s the point of having no musical instruments. That’s the point of a cappella singing. The intimacy created by the close listening, the communal effort. The sense of oneness.’

Another particularism: “closed Communion.” The particular branch of Plymouth Brethren to which Grace & Truth belongs holds that the “ordnance” of the Lord’s Supper is so important, that it ought be withheld from anyone who hasn’t been instructed, to their standards, in the Christian faith.

Plymouth Brethren particularism extends even to sermons. There are none. Instead, every- one waits in silence until the Holy Spirit prompts a man, and only a man, to speak. Last Sunday, I tried to transcribe several of these Holy Spirit–prompted mini-sermons, but they were brief and, to me, cryptic. The men who offered them quoted several Bible verses and added little or no commentary. Their meaning, it seemed, went without saying.

What moved people most were spontaneous prayers spoken by several gent-lemen. These prayers thanked Jesus at length for his sacrifice on the cross. These prayers elicited profound sighs from the congregation.

When the Lord’s Supper rolled around, most people around me partook of the bread and common cups of wine. Others, in a matter-of- fact way, refused them. The worship service then concluded as if on an unspoken cue. It was time for the common meal Plymouth Brethren share every Sunday. People lined up for teriyaki flavored roast beef, baked potatoes, creamed corn, and a salad filled with tomatoes and black olives. During the 90-minute service, the meal’s aromas had drifted our way from the kitchen. Bro. Kaufman, instead of lining up for his share of the feast, took a few minutes to speak with me.

I asked him what would happen if a member of his congregation announced that he was going to run for political office. Bro. Kaufman laughed hard.

“I don’t think that would ever happen.”

What would happen if, during the service, a brother stood to talk about the war with Iraq, about politics? Again, Bro. Kaufman laughed. He shook his head.

“Well, we’d probably stand up and very politely say, ‘Excuse me, Brother, but we’re not here to talk about the world. We’re here to talk about Jesus.’”

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Dear Aunt Trudy,

I’m an editor and I’ve gotten friendly with a guy who does freelance pieces for our magazine. One night I went to the movies with him and said, “It’s almost tax time again. I’m starting to pull together my tax stuff for my accountant to figure out the damage this year. It’s depressing.” “Please don’t bring up taxes,” he says. “That’s a sad subject with me.” Then he proceeds to tell me he has NEVER paid taxes in his LIFE! He’s about my age, which is early 30s. He’s always done freelance work, and at first he didn’t make enough to have to pay taxes so when he began earning a decent living he just never started filing. Years have gone by, and so far he’s flown below the IRS radar, but this can’t go on forever, right? I started to sweat on his behalf. I told him, “Look, you have to come clean and start paying or you’ll get in serious trouble.” He just looks very bummed and says, “I know, some day I’ll probably get arrested, but I can’t think about it till then” and changes the subject. This is a nice, smart man, not a criminal type. I should mind my own business but now every time we talk I see visions of him being led away in handcuffs, and I feel terrible.

Dear Fretting,

Remember the creepy old adage about how you can lead a horse to water, but you can’t make him drink? You have given your new friend sound advice. I pray he takes it. He needs to see a tax lawyer or certified public accountant immediately and get some help in creating a plan to, as you say, “come clean” and become an upstanding, tax-paying citizen. You say this man is not a criminal, but he is engaging in criminal behavior, and you are right to be alarmed for him. If you really want to be a pal, you can get him some referrals to reputable tax professionals. Maybe ask your accountant or someone you trust in your magazine’s accounting department for names and phone numbers and encourage him to be brave and responsible and take care of this problem pronto. Then it’s up to him. As you foresaw in your jittery vision of his future, if he doesn’t act fast, you may find yourself visiting him in the slammer.

Dear Aunt Trudy,

My ex-wife made a big deal when we divorced that she wanted sole custody of our twins, age five, for no better reason than that she is “the mother.” Well, luckily the court and two child psychologists didn’t agree, so we have joint custody. I have our boy and girl three and a half days a week. My ex moaned and groaned like crazy about how it would be much healthier for the kids to be with her full-time, joint custody was confusing for them, etc., till I got really peeved. Now, for the first time since our divorce, she’s dating someone. Because there’s a new man in her life, all of a sudden she doesn’t seem to care if she sees our kids much at all. She’s always calling up now, begging me to take the kids on some of her days in addition to my regular days, so she can go on this trip or that date with her new honey. I take the kids the extra days and evenings when I can because I adore them, but the children see so little of her lately they’re starting to whine about missing Mommy. I feel like both me and the kids are getting screwed. Any advice?

MAD SPRING VALLEY DAD

Dear Mad Dad,

Your former wife’s behavior stinks. Beyond that statement of commiseration, I’m not sure how I can be helpful. It sounds as if you have a rather acrimonious relationship with your ex. If that’s true, I don’t hold out much hope that she’ll listen and be responsive if you ask her nicely to change her behavior. I think you have to try anyway, though, to stand up for your kids’ rights here and your own rights as well. Tell her kindly that the children miss her and are sad about how little they see of her lately. You can also set some limits with her. It’s not your responsibility to serve as her unpaid babysitter. You can say “no” when she tries to conscript you into that role. If having a calm, sincere talk with her doesn’t work, you may just have to make the best of a bad situation for now, be the most attentive parent you can be, and hope that when her dizzy new romance settles down, she’ll quit acting so appallingly.

Write to Aunt Trudy c/o the San Diego Reader, P.O. Box 85803, San Diego CA 92186-5803; call her at 619-235-3000 ext. 413; fax her at 619-881-2401; or e-mail to trudy@sdrader.com
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You wouldn’t be caught dead in a pair of tennis shoes working on the farm in Kansas when I was a young man,” drewled our old friend, over the phone from his ranch in New Mexico. I had called for some advice on the gift I was hoping to surprise husband Patrick with for Valentine’s Day. Call it a midlife crisis, but the man has taken up listening to Hank Williams and Johnny Cash of late. I thought a pair of cowboy boots would fit his new Western kick.

“The traditional high-heeled boots are hard on your back,” Kent continued, “so now I wear the lower-heeled boots. Of course, everybody’s foot is different so certain brands will fit people better than other brands. The most comfortable pair of cowboy boots I ever owned were a pair of Tony Lama lizard boots. I don’t know if I could afford a pair of Tony Lamas now, but back 30 years ago, you could still pick up a pair, even make-skin, for $100.”

Kent let me in on the fact that the maker is as important as the leather. “Boots are made from lots of different leathers: elephant skin, calfskin, bulkskin, lizard, alligator, shark, sting ray, and ostrich. The ostrich boots look like they have pimplies all over them where the feathers have been plucked out. They’re real ugly.”

With a lamenting tone to his soft country accent, Kent added, “the cowboy business has really been hurt by the advent of tennis shoes. Everybody just wants to wear tennis shoes. Everybody’s foot is different so certain brands will fit people better than other brands. The most comfortable pair of cowboy boots I ever owned were a pair of Tony Lama lizard boots. I don’t know if I could afford a pair of Tony Lamas now, but back 30 years ago, you could still pick up a pair, even make-skin, for $100.”

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**FAMILY PLAN**

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**San Diego Reader February 20, 2003**
What Made Them Kill

Continued from front page

After a defendant has been convicted and sentenced to death, a raft of appeals processes kicks in. First, every death-penalty sentence is automatically appealed to the California Supreme Court. This appeal, known as the direct appeal, can take five or more years to reach the court. After the California Supreme Court hears and decides the direct appeal, the defendant can make a direct appeal of that decision to the U.S. Supreme Court. In the meantime, defendants can file habeas appeals in both the state and federal courts. Habeas appeals challenge the constitutionality of the defendant’s conviction. Before an execution occurs, defendants have last-chance pleas to the U.S. Ninth Circuit Court of Appeals and the U.S. Supreme Court. If all these appeals fail, the defendant is executed by lethal injection at San Quentin.

BERNARD LEE HAMILTON
A lot of people think Bernard Lee Hamilton should die. Two San Diego juries, one in 1981 and another in 1996, sentenced Hamilton to death. Frank Sexton, the now-retired deputy district attorney who prosecuted Hamilton in 1979, thinks Hamilton should be dead. Pat Zahrapoulos, the assistant attorney general who opposed some of Hamilton’s many appeals, would like to see the case end before she retires. Only 20 of the over 600 inmates currently on death row have been there longer than Bernard Lee Hamilton. For death-penalty proponents, Hamilton represents a worst-case scenario: a cold-blooded murder who has played the labyrinthine appeals process for almost 22 years.

The Facts
On May 30, 1979, Eleanor Frances Buchanan left her Spring Valley apartment at around 6:30 to go to a math class at Mesa College. Mrs. Buchanan was 24 on that spring evening. Three weeks before, she had given birth to her second son. She and her 27-year-old husband Terry, a dental-supply salesman, had another son who was 14 months old at the time. Mrs. Buchanan took the family’s only car, a new light blue Dodge van that Terry Buchanan used for his work. The gas tank was almost empty. Terry Buchanan had discovered a leak in it and planned to take the van in for repairs the next day.

A little before 7:00, Mrs. Buchanan parked the van in a Mesa College lot. Her class ran from 7:00 to 10:00. During class, she collected class notes from some of her classmates who had taken them while she was absent for the birth of her son. At 9:30, the math instructor gave an optional quiz. Mrs. Buchanan left class early so she could get home to nurse her baby.

Later that evening, Terry Buchanan reported his wife missing. The next afternoon at around 1:00, a hunter who had been target shooting found a young woman’s decapitated and handless body beside Interstate 8 near the Pine Valley off-ramp. The body had stab wounds and blue fibers on the abdomen and was clad only in a bra, panties, and socks. The wrists had tie marks, and white cords tied the ankles. On June 2, the San Diego Union included a small mention of sheriff’s homicide detectives’ continuing efforts to identify the body.

The next day, June 3, the Union reported that the headless body was Eleanor Buchanan. Subsequent published sources revealed the body had been identified by “a number of distinctive features which included moles, toenail polish, scars, recent episiotomy, and the nursing bra.” In a picture accompanying the Union article, Eleanor smiled out at the camera. She had a round, pretty face, a

"SHE CAME OUT OF HER MATH CLASS EARLY TO NURSE THE BABY, AND THAT'S WHEN HE DID IT."

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teristics. The same blood
type and charac-
Eleanore Buchanan's
the blood matched
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carpet in the van's rear
stains soaked the blue
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of the car had been
broken, and other parts
senger wind wing was
blue van. The van's pas-
driving the Buchanans'
Sheriffs stopped him
in Marietta, Oklahoma.
Hamilton was arrested
June 8, Bernard Lee
missing vehicle.
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Mrs. Buchanan but
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with heavy embroidery
peasant blouse or dress
wore a square-necked
la Farrah Fawcett. She
curled out to the sides à
did not wear a TRADEMARK or LOGO ON YOUR CLOTHING.

Please bring a PARENT / LEGAL GUARDIAN. Please bring a PHOTOCOPY of your BIRTH CERTIFICATE and a pen. PLEASE DO NOT WEAR A TRADEMARK or LOGO ON YOUR CLOTHING. A cd/tape player will be provided, as well as a piano. No accompanist will be provided.

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squirish jaw. Her dark
hair was parted in the
middle, and her bangs
curled out to the sides à
la Farrah Fawcett. She
wore a square-necked
peasant blouse or dress
with heavy embroidery
around the neckline.

The article said investi-
gators had no leads on
who might have killed
Mrs. Buchanan but
asked the public's assis-
tance in finding the
missing vehicle.

Five days later, on
June 8, Bernard Lee
Hamilton was arrested
in Marietta, Oklahoma.
Sheriffs stopped him
driving the Buchanans' blue van. The van's pas-
enger wind wing was
broken, and other parts
of the car had been
damaged. Heavy blood
stains soaked the blue
carpet in the van's rear
compartment. Subse-
quent testing showed
the blood matched
Eleanore Buchanan's
blood type and charac-
teristics. The same blood
was found on one of
Hamilton's shoes. Inves-
tigators theorized it
could have been left by
one of Eleanore
Buchanan's bloody
stumps. Oklahoma sher-
iffs found Mrs.
Buchanan's class notes,
math test, and other
belongings alongside the
road not far from where
Hamilton had been
stopped. Investigators
learned that Hamilton
had used credit cards in
Terry and Eleanore
Buchanan's names to
purchase gas, food, and
other items in stores and
gas stations in El Cajon,
El Centro, and Tucson,
Arizona, beginning early
the morning after
Eleanore Buchanan dis-
appeared. Hamilton
continued using the
cards through Texas and
into Oklahoma until he
was arrested.

At the time of
Eleanore Buchanan's
disappearance, Hamil-
ton lived with his par-
ents in a house at 2542
Comstock Street, less
than a mile from Mesa
College. Twenty-eight
years old, Hamilton
already had a long crim-
inal history. He had
received felony convic-
tions for a 1971 forgery,
two 1972 burglaries, a
1976 auto theft, and a
1976 Louisiana burglary.
Pleadings filed prior to
Hamilton's trial also
revealed that one of the
1972 burglaries
occurred in the same
Mesa College parking lot
where Eleanore
Buchanan parked her
van.

The day after
Hamilton's arrest, San
Diego sheriff's deputies
interviewed Hamilton in
Oklahoma. Hamilton
told the deputies that he
had gone on a road trip
with a white woman
named Fran and her
friend Spider. According
to Hamilton, Fran had
left her husband for Spi-
der. Hamilton claimed
to have driven the cou-
ple to Shreveport,
Louisiana, where he
dropped them off and
then proceeded to Okla-
ahoma. In fact, "Fran"
was Eleanore
Buchanan's nickname,
something Hamilton
could have learned from
a birth announcement
Buchanan had in her
purse at the time she
disappeared. Deputies
also discovered that
soon after Hamilton's
arrest in Oklahoma, he
had seen a wanted
poster offering a reward
for a David L. Wall, alias
"Spider."

According to a
June 12, 1979, San Diego
Union article, Hamilton
waived his right to con-
test extradition to Cali-
fornia and arrived in
San Diego on June 11. In
the photograph pub-
lished alongside the arti-
cle, Hamilton walked
with his hands presum-
ably shackled behind his
back. He frowned at the
ground. His hair rose
around his head in an
Afro, and he had a dark
mustache.

Frank Sexton
worked for the district
attorney's office, first as
an investigator and then
as a trial deputy, from
1962 until he retired in
1983. During the course
of his career, Sexton
tried around 18 murder
cases. "I did rape-mur-
ders, mostly robbery-

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murmurs,” Sexton said during an interview in the fall of 2002. “I only had two death-penalty cases. This and then a retrial of another case.” Sitting at his dining room table in a comfortable retirement condominium complex in Clairemont, Sexton remembered the Hamilton case.

“I’d already had a previous case with him,” Sexton said. “There was this elderly lady in Linda Vista, Mrs. Story, walking down the street. She’d been injured earlier in an automobile accident. He came by and smashed her in the stomach. The pathologist told me it wasn’t fatal, just to have a laugh. So this is a bad dude.”

“Mother was a Baptist minister,” Sexton continued. “Mother was a stay-at-home mom. They had a bunch of kids. Some of them were bad. But one is a fine guy. So Hamilton doesn’t have that excuse. He was raised in Linda Vista. He kidnapped Mrs. Buchanan out of a Mesa College parking lot. And he’s down there ripping gas out of cars. There’s not a full tank in the lot. It’s a bunch of kids trying to make it. She came out of her math class early to nurse the baby, and that’s when he did it. He did a real number on her. He even stabbed her in the stomach. The pathologist told me it wasn’t fatal, just to have a laugh. So this is a bad dude.”

Soon after Hamilton’s preliminary hearing, he wrote and mailed a letter from jail to Terry Buchanan. At a time when Terry was reeling up the bail, and that’s when he did it. He did a real number on her. He even stabbed her in the stomach. The pathologist told me it wasn’t fatal, just to have a laugh. So this is a bad dude.”

“The dad was a Baptist minister,” Sexton continued. “Mother was a stay-at-home mom. They had a bunch of kids. Some of them were bad. But one is a fine guy. So Hamilton doesn’t have that excuse. He was raised in Linda Vista. He kidnapped Mrs. Buchanan out of a Mesa College parking lot. And he’s down there ripping gas out of cars. There’s not a full tank in the lot. It’s a bunch of kids trying to make it. She came out of her math class early to nurse the baby, and that’s when he did it. He did a real number on her. He even stabbed her in the stomach. The pathologist told me it wasn’t fatal, just to have a laugh. So this is a bad dude.”

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requesting that the court appoint him as co-counsel; the court granted this request. On May 20, 1980, defendant, complaining of their performance, again moved to have Ryan and Camberg relieved and to be permitted to represent himself. Finding inter alia that defendant did not have “a legitimate objection, but [was] only grasping at anything he can think of to delay the proceedings,” the court denied the motion.

Even after the trial began on October 2, 1980, Hamilton’s unhappiness with his attorneys continued. He filed motions on October 14, November 3, November 17, and December 8 seeking to fire his attorneys so he could represent himself. On December 9, 10, 12, and 15, he made various additional complaints about his attorneys’ performance. After the jury returned its guilty verdict on January 6, 1981, Hamilton again requested the court relieve counsel and allow him to represent himself. The court rejected all his motions and complaints.

Some of Hamilton’s unhappiness may have stemmed from the fact that, at his attorneys’ request, he was shackled during the trial. In another appeal, Hamilton claimed the shackling denied him due process because it deprived him of the presumption of innocence. Once again, an appellate court summarized the situation:

Hamilton was originally placed in restraints prior to trial at the request of his counsel. The request was based upon Hamilton’s sexual assault on counsel’s assistant and a physical assault on counsel himself. At Hamilton’s request, the shackles were removed, and the trial began with Hamilton in a restrictive leg brace under his trousers. At that point, Hamilton was on notice that future shackling depended upon Hamilton’s conduct both in and out of court.

The leg iron was subsequently removed after Hamilton complained of pain. The trial court concluded that Hamilton should have a chance to start trial without restraints.

The episode that gave rise to further restraint was a verbal assault and violent behavior exhibited toward deputies who were to bring Hamilton from his cell to the courtroom on the third day after jury selection commenced. After a hearing that morning, the trial court found a pattern of increased agitation on the part of Hamilton and was concerned that he was “on the edge of losing control of himself at any time.”

Hamilton was then placed in handcuffs and the trial began with shackles were removed, Hamilton in a restrictive leg brace under his trousers. At that point, Hamilton was on notice that future shackling depended upon Hamilton’s conduct both in and out of court.

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affirmed the jury’s recommendation and sentenced Bernard Lee Hamilton to death by lethal injection.

The Appeals
To say Bernard Lee Hamilton has pursued the appellate process vigorously would be a tremendous understatement. On his first round of appeals, the California Supreme Court in 1985 affirmed his conviction as to guilt but reversed his death sentence. Frank Sexton laughed ruefully when he remembered that reversal. “Rose Bird said that I hadn’t proven intent to kill,” Sexton said. “He only cut her head off. I suppose she could have throbbed around for a while.” Indeed, the California Supreme Court under then Chief Justice Rose Bird set aside the special circumstance finding necessary for a death sentence because the lower court failed to instruct the jury that it must find intent to kill in the felony-murder special circumstance.

In 1986, the U.S. Supreme Court vacated the California Supreme Court’s decision reversing the death sentence and sent the case back to the California Supreme Court to reconsider in light of new U.S. Supreme Court case law. Two years later, the California Supreme Court upheld the special circumstance finding and the death sentence.

After the California Supreme Court’s 1988 decision reinstating Hamilton’s death sentence, Hamilton filed four petitions for writs of habeas corpus in San Diego federal district court. In those petitions, Hamilton alleged various violations of his civil rights. After much convoluted litigation involving determining whether Hamilton had waived or exhausted all his habeas claims, the district court denied the petitions. Hamilton thereafter appealed the district court’s decision to the Ninth Circuit Court of Appeals. In 1994, the Ninth Circuit upheld the lower court’s decision denying Hamilton’s habeas petitions. The Ninth Circuit did, however, reverse the death penalty on the grounds of an improper jury instruction. They ordered the case remanded (sent back to the lower court) to retry the penalty phase.

Frank Sexton, who had since retired, testified at the retrial. “Tom Mc Ardle [who assisted Sexton in the original trial] was the lead attorney on the retrial,” Sexton said. Before the retrial, Sexton reviewed the list of witnesses Mc Ardle planned to call. “So Mc Ardle has these two kids [the now-grown children of Terry and Eleanor Buchanan] down on the witness list. I said, ‘Tom, you’re not going to put these kids through this.’ He said, ‘You don’t understand. They called me, and they volunteered to do it.’”

Bernard Lee Hamilton was sentenced to death again on February 2, 1996. When Hamilton was led from the courtroom following the judge’s formal sentencing, he very obviously extended the middle finger of his left hand in the judge’s direction. When asked about his conduct in a telephone interview the next day, he said he had to flip off the judge to show his displeasure with the sentence. Hamilton’s case has been assigned to Jana Clark of the State Public Defenders Office. According to Clark, who will represent Hamilton in his direct appeal to the California Supreme Court, the court record was certified in August 2002. The opening brief (the first step in the direct appeal) is scheduled to be filed this fall. In the meantime, Hamilton has filed several additional habeas petitions in both state and federal courts.

What happened to Terry Buchanan? Frank Sexton said, “He used to work for this dental company. He was a salesman. They thought very highly of him. But he couldn’t work San Diego anymore, because anytime he’d make a stop, they’d tell him how sorry they were for him. He couldn’t handle it. He moved to Las Cruces and federal courts. He couldn’t handle it.

The Photographs
Nothing prepares you for the photos. Sitting outside a Starbucks on a clear December morning, Deputy District Attorney Dan Goldstein pulled an ordinary white envelope from the pocket of his blue jeans. Dressed for a day off, Goldstein squinted into the sun. “Are you ready?” he asked a reporter. “Our photographer shot over 2000 photos at the crime scene and the autopsies. These will give you an idea of what we saw.”

Goldstein pulled the first photo from the top of a stack of 20 or 30. “This is what Genny looked like when the paramedics arrived.” “Genny” is Genny Rojas, the deceased four-year-old age. If he walked in the door right now, you’d like him.”

IVAN AND VERONICA GONZALES
old niece of Ivan and Veronica Gonzales, both currently on California's death row. When you think of a four-year-old named Genny, you might think of a chubby, angel-faced little girl with dark hair and dark eyes and a mischievous smile. That's how Genny looked in one of the few photos taken of her before her death.

The photo in Dan Goldstein's hands showed something else. Laid out on a neighbor's dirty brown carpet, Genny looked asleep. She was naked from the waist down. One of Ivan's black T-shirts covered her torso and most of her arms. Everything not covered by the T-shirt, Genny's crotch and legs, almost glowed bright red and was mot- ted like a lobster that's been cooked too long. Goldstein turned to the next photo. "This shows the back of the legs." Behind Genny's knees, two matching diamonds of unburned pink flesh contrasted with the scalded red skin. "That's called 'sparing.' It's where she bent her legs to keep them out of the hot water."

The next photo showed Genny's upper body with the T-shirt removed. A clear line, pink to red, demarcated the level on her torso where the water reached. "There are no burns on her upper body," Goldstein pointed out. "That's unusual in a case like this. In a scalding, you would expect her to put her arms down and try to stand up. But she didn't splash. That's how we know she must have been restrained. Someone was holding her in the water."

The next few photos show close-ups of Genny's head and face. She looks like something you might see on the evening news, a bombing victim or someone injured in wartime. Her face is covered with wounds — bruises, welts, open sores. Parallel burn lines on both sides of her face were caused by someone holding the end of a hot blow dryer against her chubby cheeks. Bleeding sores cover both ears and the bridge of Genny's nose. "She was restrained with a hood of some sort," Dan Goldstein explained. "We think it was a pair of pants that they put over her head. It rubbed and rubbed against her skin until it almost went through to the cartilage. You can see how this sore on her ear is at the same level as this sore on her nose."

Where Genny's hair should be, the photos show more open wounds. A tiny fringe of black hair clings to Genny's neckline and her forehead where she once had bangs. The rest of her scalp oozes in bloody patches like some kind of hellish swamp.

Goldstein switched from pictures of Genny...
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to pictures of Ivan and Veronica Gonzales’s Chula Vista apartment. A filthy gray blanket lies crumpled in the corner of a room. “That’s where she slept,” Goldstein explained. “If you look, you can see it’s covered with feces.” An empty rubbing alcohol bottle lies beside the blanket. “They poured rubbing alcohol on the burns on her head,” Goldstein moved through pictures of a closet. On the dowel where you would expect to see clothes hung, two metal hooks hang over a wooden box about the size of a laundry basket. “When we found Genny, she had ligature marks on her neck and handcuff marks on her arms. They hung her from these hooks with her hands cuffed behind her back. There is blood and feces on the box and little bloody footprints on the box and one here on the wall,” Goldstein pointed to a dull, redish mark on the white closet wall. “She tried to balance herself on the wall and the side of the box. There was a peephole in the closet door. When you look through it, you can see the hooks where they hung her.”

“When we found Genny, she was lying dead in the living room. Our investigator found these in the drain. We didn’t know what they were at first. It turned out to be the skin from Genny’s feet and lower legs. The toes are still attached.”

**The Facts**

On July 21, 1995, at approximately 11:30 p.m., Chula Vista Police officers responded to a call at 1430 Hilltop Drive, apartment number one. There they found Genny Rojas, dead, lying on her back in the middle of the living room carpet. Since late January of that same year, Genny had been living with her aunt and uncle, Veronica and Ivan Gonzales, in apartment number seven of the complex. Ivan and Veronica had six children of their own — Ivan Jr., eight; Michael, seven; Vanessa, six; Anthony, three; Valerie, two; and Alex, one-month — who also lived with them. When police detectives interviewed Ivan the next day, he told them he had no job. He said the reason Genny had come to live with them was because she had abusive parents. Her dad had gotten arrested and was in jail. The mom, Mary Rojas, Veronica Gonzales’s sister, was in rehab. Ivan’s mother-in-law had custody of Genny and her siblings but hadn’t been able to handle them all. When asked about their living arrangements, Ivan told detectives that they had no beds. Everyone is in the two-bedroom apartment slept on the floor on blankets. The kids had the front bedroom, and he and his wife slept in the living room because the master bedroom was full of junk. Ivan said Genny had gotten some of her injuries when the kids ganged up on her. He also said he and Veronica had to discipline Genny because she wasn’t potty-trained.

At Veronica’s interview, she said she was on welfare and that Ivan hadn’t worked for three or four years. When asked why Genny’s mother was in rehab, she answered, “Cause she’s a little bitch.”

The same day police interviewed Ivan and Veronica, forensic pathologist Dr. Eisele of...
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the San Diego County medical examiner’s office performed an autopsy on Genny. Dr. Eisele concluded that the cause of death was thermal burns to approximately 50 percent of Genny’s body-surface area. He stated that he believed the burns were “non-accidental” and inflicted by another person. Court documents detail the extent of Genny’s injuries as set out in Dr. Eisele’s autopsy report:

In addition to the fatal thermal burns over 50% of her body, Dr. Eisele described, in detail, five injuries on Genny’s back and shoulders, twenty one injuries on her arms, hands, and feet, and thirteen injuries on her head and face. These injuries range from old, healed scars or injuries, to ulcerations of the skin, to bruises, lacerations, and contusions, to areas of eroded skin, to superficial burns in parallel lines in various places on her body…. The evidence presented indicated the second and third degree burns on Genny’s head were anywhere from days to weeks old. The blunt force injury inside her mouth was several days old, possibly as much as a week or two. The subdural hematoma was caused within a few days of death. The ligature marks on her neck were healing injuries, days to weeks old as were the ligature marks on her wrists and arms.

On July 25, 1995, the district attorney filed a criminal complaint charging Ivan and Veronica with murder. They were both arraigned on that same day and both entered pleas of not guilty. Three months later, on November 7, the prosecution filed an amended complaint adding a special circumstance allegation of torture/murder. A preliminary examination was held in Municipal Court on November 7 and 8 to determine if sufficient evidence existed to try Veronica and Ivan on the murder and special circumstances charges. The court found the evidence sufficient. Ivan and Veronica’s oldest son, Ivan Jr., testified at this pretrial hearing. Later, during pretrial maneuvering, Veronica’s attorneys filed a pretrial motion to dismiss the special circumstances charge on the basis that the thermal burns didn’t qualify as torture.

In a tentative decision to reject Veronica’s requested dismissal, the court summarized Ivan Jr.’s testimony:

Defendant’s son Ivan Jr. testified that both his mom (defendant) and dad (co-defendant) subjected Genny to systematic physical abuse for an extended period of time…. Specifically as to the night Genny died Ivan testified he and his siblings had been locked in their bedroom, but could see through a hole in the door into defendant’s bedroom and bathroom. He said he could see Genny in the
tub. Although he could not actually see his mom and dad, they were in the bathroom with Genny. He could hear his mother scream. His mom and dad were the ones who drew hot water for the tub. Genny screamed and cried and then Ivan heard nothing. Ivan's brother Anthony cried to be let out of their locked room and their father came to the door and told them to stay in their room. Later, the door was unlocked and Ivan was let out and told Genny had died. His mom was crying and his dad was sad.

How do people with six children of their own turn into torturers? Dan Goldstein, who tried the Gonzales case, contemplated that question. "Ivan and Veronica didn't start out as torturers," Goldstein said. "There's no way. They weren't torturers. They became it through a calamity of events.

There's a kind of an inverse relationship between the initial event and the last event that occurred during a two- or three-month period. That initial event was Genny had lice, as all the Gonzales kids did. So Ivan and Veronica did something inappropriate. They're methed out. They're hunkered down. They have exactly the same behavior as in every methamphetamine case I've ever seen. And that is chaotic thought processes. In order to get the lice off Genny's head, they put her head under a faucet. They used hot water and ended up burning her scalp. Was that intentional? I don't know. Then she's got this bloody mass on her head. It's disgusting. She's picking at it. She's rubbing her head against the wall. The irony, of course, is that their house is a pigpen to begin with, so why would they care that she was rubbing her head against the wall. But they did because they were taking meth.

"So the more she was abused, the less human she was. The more they abused, the more powerful they felt. The less human she was, the more tragic and violent their behavior could be. You can just see it shooting up. The escalation of restraint starts out with captivating her behind the door, tying her hands together with clothing. It escalates to putting her in a box and tying her arms and legs together. It goes farther. It goes to her being hung and handcuffed. And again, Genny's becoming less human and they're becoming more aggressive and powerful and more and more intoxicated by methamphetamine. It's the one time they became powerful in their meager, ugly little lives. They didn't care about their children who had to witness this crap."

Goldstein continued with his theories on how Genny's injuries occurred. "Ivan and Veronica began to get into burning. Whether it's a hot tub, a blow dryer. Mike Popkins,
Veronica’s defense attorney disagrees with me on this. Veronica’s defense was she put the blow dryer on cool and didn’t know it was hot. It made marks on Genny’s cheeks. Genny had prior marks on her arms. There were unique triangular burns to her body. While I could never get an expert to commit to it, I think it was the hair clip on the curling iron. There was some type of DNA on the curling iron. Theoretically, it could have been from Veronica's hair. It could have been skin, too, that had degraded.

When Goldstein prepared for trial, he learned Genny's injuries inside and out. “I remember before I did the trial, I put the photos of Genny in her mutilated form all around my office. I just sat there quietly for a little bit of time and embraced it. When you start to come to grips with it, you think, ‘Holy shit. They worked her.’ I felt a tremendous amount of emotion for Genny. That’s what I needed to get me through it.

“The critical thing I saw in all those injuries was her torn frenulum,” Goldstein said. “That’s the frenulum, that little piece of skin there.” Goldstein pulled his lower lip down and pointed to the membrane where the lip and gum attach. “Her lip had been torn away from her gum, and she had a very large gash in her lip, obviously from getting hit. When I looked at that I said there is no possible way that what happened to her was an accident. The corruption and the violence and the lack of empathy that that person had who could make their hand into a weapon and hit Genny in the face. That’s the only way it could happen. It wasn’t from falling on a broomstick as Veronica tried to depict. That just told me that these people were so malevolent. That’s why capital punishment was appropriate.”

The Trial
Ivan and Veronica Gonzales were tried separately. Ivan was tried first. Robert P. Isaacson represented him. Jury selection commenced March 31, 1997, and concluded April 10. The trial itself began Monday, April 14. “Ivan was a real difficult individual,” Goldstein remembered. “He appeared so meek. Both juries had that impression of him.” The first jury convicted Ivan of first-degree murder with the special circumstance but hung in the penalty phase. “With the first jury going 9-3, my belief was if the next jury hung up on Ivan, even 11-1, we’d give them both life without possibility of parole and not even try for death,” Goldstein said. The second jury heard the penalty phase only and recommended Ivan be sentenced to death. The judge agreed, and Ivan received his death sentence January 13, 1998.

Veronica’s trial started March 11, 1998. Dan Goldstein compared the two trials. “Both Ivan and Veronica claimed they were battered spouses,” Goldstein said. “The people’s case in chief is usually what happened, the murder. Then the defense puts on their case. In this case, the defense in both cases put up a series of defenses, one of which was the battered spouse syndrome. Not that the

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other spouse made me do it,' but 'the other spouse was such a villain that I couldn’t come to Genny’s aid.’ Truth be told, it doesn’t surprise me that both Ivan and Veronica hit each other. They’re violent people. The juries didn’t buy that either one was battered. There’s a difference between being hit and suffering psychological dillemmas from being hit. That was a fairly important issue.”

Mike Popkins, who, along with Susan Clemens, defended Veronica, agreed that the battered women’s syndrome played a key role in the trial. “We strongly felt that our client was a victim herself,” Popkins said in his office overlooking C Street downtown. “She had been abused over the years by her husband and, in fact, basically controlled the whole situation. Based on what we found out from the battered women’s syndrome, Veronica was somewhat helpless to do anything.

“What was ironic is the other side raised that defense for the husband,” Popkins said. “I thought it was ludicrous. To think this buff guy is going to be controlled by Veronica. T o think this buff guy thought it was ludicrous. I felt that our client was a victim herself.”

Dan Goldstein commented on Veronica’s defense. “Mike Popkins is by far the best defense attorney in town. No question. To this day, I think if Veronica had been a little more honest, she could have helped herself out. Instead, she got up and hid behind the battered-woman-syndrome defense. I talked to a couple of the juries after the case. Several of them said that when Veronica was testifying, her impression was she was lying. And in their minds they kept thinking, ‘Don’t lie to me. If you lie to me, I’m going to have to vote death.’

Where was Genny’s mother, Mary Rojas, in all this? “Testifying for the defendant,” Dan Goldstein nearly spat when he said Mary Rojas’s name. “Mary Rojas and Pete Rojas were Genny’s parents. Pete Rojas went to prison for molesting Genny’s sister. Mary Rojas was a meth freak too. Genny went to her grandmother, Tilly, who was a very abusive person in her own right. She had abused Veronica. She had abused Mary. So Genny ends up down here with Ivan and Veronica, another set of meth abusers. We knew from discovery that Mary had hooked up again with Pete when he was out of prison. They had another baby after Genny died. They named it Genny. You don’t name your new dog after your dead dog. It just showed the utter lack of feeling and empathy these people had toward the rest of the world, toward their own children.” During the penalty phase of Veronica’s trial, Mary Rojas testified that

at the time Ivan put Genny in the hot water. She was in the kitchen at the time. All that went for naught because the juries didn’t believe that.”

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...
Veronica’s death would cause more heartache for her family.

On July 20, 1998, the judge followed the jury’s recommendation and sentenced Veronica Gonzales to death. “Veronica’s jury did something that no other jury has ever done. Although they announced that they had a verdict on Friday, we didn’t take it until Monday because they wanted the detective and the paramedic to be there for the verdict. It was just a wonderful statement that the jury made. They said not only do we care about Genny, we care about the people who investigated it and the paramedic who responded. Out of evil and tragedy, good things can come.”

The Appeals
At the time of this writing, Ivan and Veronica Gonzales have not yet been appointed appellate attorneys for their direct appeals to the California Supreme Court.

SUSAN EUBANKS

The Facts
Sunday, October 26, 1997, was a bad day for Susan Eubanks. The 33-year-old unemployed nursing assistant had spent the day drinking at a bar in Escondido with her boyfriend Rene Dobson, a construction worker. The couple watched football on the bar’s television and had an argument. Dobson told Susan Eubanks he wanted to end the relationship. In midafternoon, Dobson drove Eubanks home to the ramshackle house at 226 South Twin Oaks Valley Road in San Marcos that Eubanks shared with her four sons — Brandon, 14; Austin, 7; Brigham, 6; and Matthew, 4. When the couple arrived at the house, Eubanks took Dobson’s car keys and refused to let him leave. Dobson tried to remove some clothes and construction tools from the house. Eubanks smashed Dobson’s car, and the two nearly got into a fistfight. After walking to a nearby gas station, Dobson called San Diego sheriff’s deputies. When the deputies arrived at Eubanks’s house, they found she had slashed the tires on Dobson’s car. Dobson removed items from the home and from his car and left. Deputies left soon after.

During the time Dobson was at the house that October afternoon, Eubanks’s estranged husband, Eric Eubanks, stopped by as well. Eric Eubanks, a cabinetmaker, was the father of Susan Eubanks’s three youngest boys. He and Susan had been married for nine years. In June 1997, Eric Eubanks had been convicted of beating Susan. He was sentenced to attend Alcoholics Anonymous meetings. Susan Eubanks had obtained a restraining order against Eric and filed for divorce. While Eric was at the house, Dobson told him, “She’s a little whacked, and I want you to know that she’s talked about killing herself and the boys.”

After the deputies left, Susan Eubanks asked her oldest son Brandon to lie for her if he were questioned about the afternoon’s activities. Brandon called his dad John Armstrong, Eubanks’s first husband, who lived in Texas. “I’m not going to lie for her anymore,” Brandon told his dad. “She gets herself into these things, and I am not lying for her anymore to get her out of it,” John Armstrong offered to send Brandon an airplane ticket so he could come to Texas. Brandon refused. He said he had to stay in California to take care of his younger brothers.
Susan Eubanks wrote five suicide notes. One, which she addressed to Eric Eubanks, said, “I’ve lost everything I’ve ever loved. Now it’s time for you to do the same.” She left a message on Eric’s answering machine: “Say good-bye.” When Eric heard the message around 7:00, he called the sheriff’s department. Court documents and newspaper accounts detail what deputies found when they returned to Susan Eubanks’s house. Brandon was found lying facedown on the living room floor with his half-eaten cereal spilled around him. He had one gunshot wound in the left temple and another in the back of his head. Susan Eubanks shot the five-year-old cousin. He didn’t die immediately when she shot him. He had one gunshot wound in the head, by the ear, and another in the head between the bridge of the nose and the eye. Brigham and Matthew were on the top of the head. He didn’t die immediately but was pronounced brain-dead soon after he was admitted to the hospital. He died 23 hours after he and his brothers were discovered. The five-year-old nephew was unharmed.

Deputies found Susan Eubanks in the master bedroom, lying on her back on her bed. A small, black .38-caliber pistol was on the bed to her right, and many expended and unexpended rounds of ammunition surrounded her. Deputies

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also found the five hand-written notes saying what she’d done and why. Susan Eubanks clutched a bloody towel to her abdomen. When one of the deputies removed the towel, he found a self-inflicted gunshot wound to Eubanks’s stomach.

At the hospital, Eubanks denied the murders and the self-inflicted gunshot wound. She said all of it had been done by a man. She said she would never have shot herself in the abdomen since she had gone through extensive plastic surgery and liposuction in that area.

The Trial
Bonnie Howard-Regan is the kind of woman you could tell your secrets to. During Howard-Regan’s almost 18 years as a deputy district attorney, lots of children have done just that. “I’ve spent most of my career specializing in child-molest and child-abuse cases,” Howard-Regan said on a clear day this past November. Sitting in her office on the fifth floor of the new North County Courthouse, Howard-Regan looked chic but approachable in a tailored burgundy pantsuit. “I like those types of cases because I like working with the children. I like to empower them, get them ready to testify. They’ve been in a very powerless situation. And, ultimately, we get to put away the bad guys.”

In 1997, Howard-Regan got assigned to prosecute the Susan Eubanks murder trial. “I was in trial on a molest case, a three-striker, when this happened,” Howard-Regan remembered. “It happened on a Sunday. I heard the news in the morning. I remember thinking, ‘Please don’t let me get that case. Please don’t let me get that case.’ Even though I believe in the death penalty, I always hoped I would never have one because I know it takes a good chunk of your life. I’m a mother. I was not looking forward to taking all that time away from my family. So I came to work Monday morning. I had a trial. My supervisor told me he’d gotten the word from downtown that I was getting this case. I’d never done a death-penalty case before.”

Because of the self-inflicted gunshot wound, Susan Eubanks had a hospital arrangement. “I was still in trial,” Howard-Regan said. “So my supervisor, Jack Bucci, handled the arrangement for me. Then Thursday of that week, I was still in trial. The police were going to go back into the Eubanks residence with another search warrant. That was going to be the only opportunity for me to go to the residence. It was the day before Halloween. I was able to have the judge in my trial break early that day. I went out to the house. And the experience I
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had at that house forever changed me. I was there for four hours. It was a very small house. The first thing I saw when I walked into the living room was Brandon’s brain matter on the carpeting. I had never at that point done any adult homicide cases. I had never done anything involving gunshot wounds. All the baby deaths that I had prosecuted were shaken-baby cases, where you look at the picture of the child and it looks like he’s sleeping. Suffocation cases are the same thing. Then I went into the bedroom and saw the mattresses. They had taken all the linen off, but I saw the blood on the mattresses. I couldn’t believe it. I said, ‘This is clearly going to be an insanity defense because who could do this? Who could do this?’

Howard-Regan lived with the Eubanks case for two years before taking it to trial. She discussed the district attorney’s decision-making process regarding the death penalty. “Whether or not to seek the death penalty is something ultimately that the district attorney decides,” Howard-Regan said. “The person assigned the case has to prepare a memo setting forth the facts of the case and any mitigating circumstances. For example, let’s say somebody has an extensive history of mental illness or something like that.” The deputy district attorney preparing the memo also has to set forth any aggravating circumstances. “At the end of this memo, you write down your recommendation, death or life without possibility of parole. I was going on and on and on typing, and it came to that portion of the memo, and it was a very frightening moment. I thought, ‘Oh my gosh, we have so much power to be able..."
to type out the words, “I recommend death.”

The whole case was unlike any other case I’d ever tried. But nonetheless, I had no doubts that’s what I felt should happen.

“Then that memo goes to a committee called the Major Case Review Committee,” Howard-Regan continued. “They read the memo, and you go and meet with them. They ask you questions. Ultimately, they make their recommendation to the D.A. And they can all be ultimately up to him or her. In the Eubanks case, the decision was made that it should be death. Although, the defense attorneys do have an opportunity to go and talk to the district attorney and present reasons why it shouldn’t be death. That happened in this case. But it didn’t change anything.”

Jury selection commenced July 21, 1999. Opening statements were made August 5. William Rafael and Vincent Garcia of the Alternative Public Defenders Office represented Susan Eubanks. During the trial, Rafael argued that Eubanks could not form a conscious intent to murder as required for first-degree murder because her mind was so foggy with alcohol and drugs. At the time of the murders, Eubanks had a blood-alcohol level of 0.19 percent and had taken more than her daily dose of Valium. In his opening statement, Rafael said Eubanks was a good mother until she became addicted to painkillers after a work-related injury. He said emotional pain caused by her bad relationships with men led her to drink heavily. According to Rafael, Eubanks “blacked out” emotionally and mentally the day she killed her sons. “It was while she was in this state that Susan stopped being a good mother and became a robot, giving in to her
suicidal and homicidal fantasy of ending her pain.”

Bonnie Howard-Regan disagreed. At trial, she argued that Susan Eubanks killed the boys to get back at the men in her life. “She was probably the most narcissistic, selfish person to walk this earth,” Howard-Regan said, remembering the trial. “She never seemed remorseful at all. During the sentencing, she was still blaming the system. She never accepted responsibility. She was about as cold as they come. When I first walked into that residence and I saw the pictures of the children all over the walls, I remember thinking, ‘Oh my God, this is the mother of the year. Look at how much she cares about her children.’ I remember looking through albums and seeing the way she would have a caption underneath all the pictures. But then I realized, they were beautiful children, and she saw them as a reflection of her. She would brag about these children and have pictures of her children in her locker at the hospital where she worked. But she was a very neglectful mom. What mattered to her most was to have a good time. Susan Eubanks was the center of her universe. These children were little trophies for her because they were good children. And Brandon was someone to be proud of. Still, you just don’t talk to children the way these children were talked to if you truly love them.” At the trial, witnesses testified that Susan Eubanks told her sons on more than one occasion, “I brought you into this world. I can take you out of it.”

The jury agreed with the prosecution. On August 18, 1999, the jury took only two hours to return a guilty verdict. Two months

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later, after the penalty phase, Judge Joan P. Weber upheld the jury’s recommendation and sentenced Susan Eubanks to death. In her statement of reasons for upholding the jury’s recommendation, Judge Weber stated, “It is impossible to imagine the terror these young boys must have felt as their own mother stuck the muzzle of her .38 to each of their heads and repeatedly pulled the trigger. In a civilized society every child has a right to expect that his parents will protect him from the dangers of the outside world. These four tragic boys were, therefore, victims of the ultimate betrayal — their own mother not only failed to protect them, she was in fact their executioner. Mrs. Eubanks apparently committed these murders in a vicious, calculated attempt to lash out at the men in her life as evidenced by her angry, vindictive letters found at the scene. In my opinion, given the number of victims and their complete vulnerability, Mrs. Eubanks committed the single most horrific criminal episode in the history of this county.”

In her office on a November day, Bonnie Howard-Regan pulled an oversized frame from her wall. Four pictures — Susan Eubanks’s sons — smile out side-by-side. Branden kneels on the field in his football uniform. “This child right here, Branden, he’s just starting his freshman year of high school, and he had already written to a college in Texas inquiring about financial aid.”

Howard-Regan explained, “Because he knew four years were going to go by very quickly. His family didn’t have money. He was already looking ahead. I remember reading the letter. It said, ‘I’d be very much obliged if you would provide some financial aid information because I want to go to college.’ At 14, Brandan was just a child filled with potential. He had such a bright future ahead of him.”

“He was a saint. One of his friends, I guess you could call her his first girlfriend — someone he had met in Texas when he would visit his dad — she said she was talking to him on the phone one time, and he said, ‘Oh, just a minute. I have to go tuck my brothers in.’ She could hear him kissing the boys, saying, ‘I love you.’ He became a parent. He filled the void left by this mother, who was so self-consumed and selfish and just cared about herself. He was just a good child. His father had just told him that day, ‘I’ll come and get you. I’ll send you the airline ticket.’ And Brandon said, ‘I can’t leave my brothers.’ He was there to protect his brothers. I’m sure she killed him first because she knew she could overpower her.”

Howard-Regan moved on. “This is Austin. He was seven. Brigham, also known as Reno, was six. And then little Matthew was four. These are just angels. They became my children. It’s absolutely unspeakable. She wasn’t even a mother. She gave birth to these children. But to use these children just to get back at men who had upset her — to me, that woman does not deserve to live.”

“The day that she was sentenced formally by the judge I thought...”
was going to be a very uncomfortable, odd day, hearing the judgment of death. But most of the jurors, all but two of them who couldn’t get off work, came to the sentencing. It had become a very cohesive group, probably friendships that will last forever. They wanted to go out to lunch. They invited me to go with them. After lunch, they went to the location where the murders occurred. The house had been burned down. The owner had let the fire department burn it down. But Brandon’s father was able to guess where the living room would have been and where the bedroom would have been. The jurors just had this need to do something. So they brought rose-bushes, and they planted one in the living room where Brandon was found and one in the bedroom where the other children were found. We all held hands. Some of the jurors said things. I remember one of them, I think it was the foreperson — and I can’t remember if she said this at the site or if she said it to a reporter — she said, ‘I came into this trial single without children, and I left with four children.’ They all had such moving things to say. One of them broke out in song, singing ‘Amazing Grace,’ and she had a beautiful voice. A day that I thought was going to be horrible turned out to be very uplifting, to see how these people came together to do something for these boys. I think about the boys daily. They all touched our lives.”

The Appeals
Like Ivan and Veronica Gonzales, Susan Eubanks has not yet been assigned an appellate lawyer.

— Leslie Ryland

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It’s 6:00 a.m.—another miserable day has begun. While others have a paycheck to look forward to, all I can see are tests, homework, and a boring seven hours on my radar screen. I’ll suffer through the tests and homework, deluding myself that there is a greater end to all this misery. But two things really burn my bottom: the dilapidated buildings (that are outgrown, worn-out, and outdated) and the teachers who have turned learning into torture.

First of all, my school is so run-down that it’s one spit away from being condemned by the health department. One good pinto-bean fart (courtesy of the school cafeteria), let alone an earthquake, would level the joint. The termites have quit holding hands and are now holding a candlelight vigil for this edifice of learning. Even the prisoners at Donovan have a modern facility to inhabit, while I’m stuck in a crumbling pile of filth.

And while all this is going on, the only question on people’s minds is,”Why’s the damn grass dying?” What I’d really like to say is, “You schmucks! We live in a desert! What do you expect?” Who is the genius that brought in Kentucky bluegrass to grow in an area of less than ten inches of rain per year? (My male relatives pee more than that in one evening!) And while all this is going on, the only question on people’s minds is, “Why’s the damn grass dying?” What I’d really like to say is, “You schmucks! We live in a desert! What do you expect?” Who is the genius that brought in Kentucky bluegrass to grow in an area of less than ten inches of rain per year? (My male relatives pee more than that in one evening!)

Every year a new project is started to “save the grass.” Last year we had so much rain that within a month we had a mudslide. This year we had a fire. The remainder of the year we had mudslides as the bare soil was periodically irrigated. How stupid is that? Any of these hee-haws and hayseeds ever hear of the word “pavement”?

Moving the focus slightly above the ankles, I come to the wild and not-so-wonderful world of teachers. They’re always whining about being underpaid, overstressed, and unappreciated by the community. As the yokels in my school like to say, “That’s a load of cow chips.” What other profession do you get three months off PLUS every holiday off? Who else leaves work at 2:15 to get their lazy asses home to watch Days of Our Lives? Any learning that goes on in my school is incidental. The lessons are faxed in from Andromeda because most of these so-called educators are only working for a paycheck. Very often I feel that we learn in spite of, not because of, our teachers.

— Stephanie Feldstein, Bonita Vista High School

School is an introduction to cold institutions in which you’re nothing but a number, unless you’re a problem or make the staff look good. It’s a place where not only do you learn reading, writing, and arithmetic, but you are also taught how to behave in society. These are merely commentaries on the general atmosphere of school; specifics are easily found.

How about the way academic time is interrupted so ASB can show off their organizational and decorating skills in a performance designed to make you care about something that doesn’t matter, so you can forget about how crappy things are and feel better about getting involved in mindless bandwagon activities? I’m referring to pep rallies. More boring than any monotonous lecture, this show costs enough to feed a family for a week—or enough to buy new books for an entire class.

Instead of spending ridiculous amounts of money (not to mention time) on crepe paper, how about fixing up the food a bit? School food is the largest conglomeration of junk food since the convenience store or Wal-Mart. Lukewarm pizza dripping grease is some of the better stuff—at least the grease is dripping instead of congealed in a thick layer over the cheese and pepperoni, as it is when they sell the leftovers the next day. Hey, at least it’s a buck cheaper. The only healthy thing they offer is salad. You do get to choose between fruit, cheese, and caesar, but one can only take so much lettuce and cantaloupe.

I demand a call to arms over these conditions. The most common lunch is a Coke and Doritos. No more, I say! End the poor standards of school food that affects a teenager’s diet for the rest of their life. Do you want to see a future generation that dies of heart attacks at age 60, but the body doesn’t disintegrate until a century later because of all of the preservatives they’ve ingested? Me neither!

So when you hear about the high obesity rates and cults and gangs for people that can’t think for themselves because all they remember from high school is their alma mater, think back to the environment that prepared them for adult life.

— Tiara Falk, West Hills High School
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O
d things I dislike about the high school experience is the profiling. If you get into trouble and do not enter the vice principal's office as a 4.0 student, a star athlete, or as a popular person from a well-known family, it seems you are categorized as a person of little importance.

Here is an example: a certain athlete had a little over a dozen period truancies in the span of three months, yet was only reprimanded for his behavior with a warning. The people in the office were concerned about the high number of truancies entered for that student, a star athlete, or as a known family, it seems you are categorized as a person of little importance. In the days that followed, my friend was present for this interrogation. In the days that followed, they made no attempt to connect her with a counselor, which should have been first on their agenda if they thought she was a problem child. Also, the school's administration made no attempt to investigate the behavior of the person who complained about my friend's website, even though my friend asserted that her behavior was a response to initial harassment. My friend was especially disturbed by the presence of the officer during her questioning. "I felt like I was being teamed up on, not helped in any way, but attacked!" she told me. "I didn't know my rights, and they sure didn't explain them to me. It was like they were trying to scare me into never talking about someone. An officer? For what? To enforce some sort of no-crap-talking law? And they didn't even get the whole story. They immediately sided with [the other girl] without even getting to know me and insisted I was wrong." Though high school tragedies such as Columbine make profiling important, the criteria of that profile should be specific and a person of that profile should fit the criteria fully. There aren't just "good" and "bad" seeds in any one high school; there is a range of people in between, and not every person in that category will come through the school gates with concealed firearms or explosives. — Marcel Reyes, University City High School, class of 2002

It is difficult to pinpoint the most aggravating aspect of high school. Perhaps it can be found in the idiosyncrasies of teachers, the mindlessness of busywork, or the shallow-ness of mainstream high school society. However, one thing is certain: sitting in this environment for seven hours a day induces the feeling of wanting to bang one's head against a desk until he is unconscious.

Oftentimes teachers are preoccupied with everything but teaching, making the fact that they are still employed remarkable. Many use their classroom as a forum in which to impart personal beliefs and opinions upon students, while some are apathetic toward teaching anything and have

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I don’t want to sound like an ungrateful, bratty teenager, but there are many things that I have meditated about my school. High school is difficult enough with all the emotional and social conflicts that teenagers go through, but combine those with the lack of concern displayed by the staff and faculty of many schools, and high school can become unbearable. Success rates could be improved if the quality and character of the people who run it were improved.

The worst of them all are guidance counselors. From what I’ve experienced, this title is a misnomer because guidance counselors at my school neither guide nor counsel. It seems that their time and attention are most devoted to having faculty luncheons and decorating their offices.

One instance I can recall was when my guidance counselor disappointed me when I went in to obtain a fee waiver for an important test. This individual told me that it was not the correct time to get a fee waiver and that they would be distributed only after school. I explained to her that I could not come after school because I have a part-time job. She then said that she would make no exceptions and turned me away. I decided to pick up the waiver after school instead of being early for my job. When I got to the counselor’s office, I was irritated to find that she wasn’t there.

If you are 18 or older, in good health and suffer from 1 or more migraines a month, you may qualify to try this investigational medication being studied for the treatment of migraine headaches. You may be compensated up to $200 depending on your level of involvement, plus no-cost investigational medication, services, limited physical exams and lab tests.

We’re looking for volunteers with Migraine Headaches... that have responded to drugs like Imitrex.

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Instead of making students
there are many who are.

— Yen Nguyen,
Junipero Serra High School

Ask any graduating
student at Helix
Charter High School
about the worst part of
school and they will say;
"The senior project." It's a
graduation requirement that
consists of a "project," an
eight- to ten-page research
paper, and an eight- to ten-
minute speech. If you don’t
pass all three at 65 percent
or better, you don’t graduate.

Why is the project such
torture? First of all, the "pro-
tect" alone requires over 24
hours of work. In addition
to maintaining other
schoolwork, activities, and a
personal life, I spent 30 to 35
hours painting a still life of a
bowl of fruit. I had to
sketch, buy paints, and, as
required, contact an experi-
enced consultant in my pro-
ject area.

Second, the research
paper causes many seniors
to procrastinate and strug-
gle. The paper needs to be
perfect. Besides citing
sources and quotes correctly
and according to a style
manual, there needs to be a
balance between the stu-
dent's words and the quotes.
Because 60 percent of the
research paper is based on
outside research, it's difficult
to mix in words when all the
research is in front of you.
This is where students think
that they can swing it by
using only the research and
not their own words.

Third, the speech that
has to be given in front of
experts who are familiar
with one's chosen project
area causes pressure both
physically and mentally.
When giving speeches, I get
butterflies in my stomach
and feel as if I am hitting the
ground from the top of a
ten-story building. This
destroys the presentation
because my voice starts
shaking in the middle of the
speech. I stumble on
words, and I find myself
rushing to finish. I worry if I
will make the eight- to ten-
minute requirement, if I will
present the information in
an interesting manner to

### RESEARCH STUDIES

#### BLOOD PRESSURE STUDY

We are looking for participants for a study at UCSD.

**Qualification Criteria for the Study:**
- Caucasian male between the ages of 18 and 40.
- You must have normal blood pressure and never have been on blood pressure medications.
- At least one of your parents must have high blood pressure.

**Brief Study Description:**
- 40-minute visits once a week for 4 weeks.
- Blood pressure and heart rate measurements using noninvasive sensors.
- Blood and urine samples at each visit.
- Two weeks of a once-a-day blood pressure medication called Valsartan.

**Study Location:**
VA Medical Center, Room 3204, 3350 La Jolla Village Dr., San Diego, CA 92161

You will be paid a total of $200 ($50 at each visit) for the study.

For more information, please contact
Lily Rao at: (858) 552-8585 x2364; e-mail: larao@ucsd.edu
or fax: (858) 642-6331

---

#### Schizophrenia

**Major Depression**

**Bipolar Disorder**

You may qualify to try an investigational medication while participating in a research study and be reimbursed up to $1995.00.

No cost for study medication and study-related psychiatric care.

**CALL (858) 566-8222 FOR MORE INFORMATION**

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

---

### Do You Perspire?

Dr. Mitchel P. Goldman is conducting a marketing study comparing Myobloc to Botox in the treatment of hyperhidrosis.

Botox treatment can cost up to $1,000 for axillary treatment.

For qualified subjects the treatment is offered at $250.

**Please call Dawn at: 858-459-9836**

---

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Get Some Relief!!!

If you have moderate
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this 6-month
investigational
study, using an
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combination, may be
worth considering.

**TO QUALIFY:**
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- Willing to not use other acne treatments during study

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- Compensation

To participate or learn more about this study, call Dawn: 619-521-2862

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DO YOU OR A LOVED ONE HAVE SCHIZOPHRENIA?

Physicians at Veterans Medical Research Foundation (VMRF) are currently conducting a research study to evaluate a study drug that could decrease some of the symptoms associated with Schizophrenia such as:

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- Excessive daytime sleepiness
- Social isolation

Patients will be compensated for their participation and the study drug will be provided at no cost. If you or someone you know is interested in participating in this research study, please call our toll-free number today to see if you qualify.

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We are screening candidates for eligibility to take part in future research studies and to learn more about the metabolism of glucose and fat in subjects with diabetes and in normal controls.

Medical evaluation at no cost. Qualified participants receive monetary compensation.

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UCSD Medical Center

Does ANXIETY run your life?

If you have any of these symptoms, you may suffer from an anxiety disorder.

The UCSD Psychopharmacology Research Initiatives Center of Excellence (UC Price) is conducting research with investigational drug treatments for anxiety disorders. Please call toll-free 1-866-827-7423 (UC Price) for more information.

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ENROLL TODAY

Judge, and if I will be one of the graduating seniors.

— Lana Vadiyants, Morse High School

Morse High School is one of the most underated schools in San Diego. The average person believes that Morse has the "ghetto" students. In fact, Morse has many intelligent students. As a student there, I see the main problems as being the staff and the decisions they make...beginning with counselors and vice principals.

I recall a vandalism incident that occurred. A student reported to the school police that his car had been vandalized in the student parking lot. The accused student ended up paying $850 for the damages to the car. However, I consider it a problem that this student's parents were never notified by the school police or the vice principal.

Another staff-related problem at Morse occurs because there are not enough teachers teaching summer school. Seniors who sign up for summer school usually do not get the classes they need to graduate. Also, counselors are never in their offices when students need them. For example, I was in the counseling office to interview a few counselors for the school newspaper when I saw several students waiting for their counselors to show up. When I asked them what they needed, they said they needed help for their SAT preparation, the following weekend.

The complaint that everyone has is how crowded Morse has become during the past few months [of 2002] because of construction. When several classes were moved for six weeks to repair the building, it was a distraction for every class that moved. After the upgrades were finished, there was a fresh coat of paint on the walls, painted doors, and a new heater. Left untouched were the ceilings, floors, and windows.

The problem at Morse is not the students, it is the staff and the decisions they make.

— Alecsis Ducusin, Morse High School

A clinical research study is being conducted for a potential new treatment.

A nationwide research study is currently underway to investigate a study drug to treat patients with insomnia. The study will include participants at medical institutions throughout the United States. Qualified participants will receive study drug and study-related physician visits at no charge. If you would like more information or think that you may be eligible for this study, please contact the physician’s office listed below.

Optimum Health Services
619-667-4567

Depression

If you are experiencing DEPRESSION but it has not impacted your SEXUAL FUNCTIONING, you may qualify to participate in a research study evaluating an investigational medication on the sexual functioning of individuals suffering from depression. Qualified volunteers will be compensated.

Optimum Health Services
619-667-4567

Struggling with Knee or Hip Pain?

If you are between the ages of 18 and 80 and suffer from symptoms of osteoarthritis of the knee or hip, you may be interested in a clinical research study of an investigational medication. The study includes medical evaluations, investigational treatment and compensation for your time and travel.

Optimum Health Services
619-667-4567
How would it be if, for example, you immigrated to the United States at the age of 18 or 20? If Spanish were an integral part of who you are? How would it be if you married someone who never learned your language? I’ve often wondered what it is like for my neighbor, whose husband speaks only a few words of Spanish, to stumble in her big slippers into the coffee-scented kitchen and never hear her husband say lovingly, “¿Cómo amaneceiste?” (How did you wake up?) Perhaps he says to her con cariño, “How did you sleep?” And that is enough. It’s obvious by my neighbors’ actions that they love one another. Perhaps nothing is lost in the translation; the cares of the words is the same.

My father-in-law used to tell the same joke every time we went to visit. After we knocked on the door, he would call out, “Who is it?” Through the screen door, we would speak into the dark interior of the house, “It’s us.” Then he would laugh and say, “Don’t strain your voice.” When you live on the border of another country, when you live in the presence of more than one language, and never hear her husband say lovingly, “¿Cómo amaneceiste?” (How did you wake up?) Perhaps he says to her con cariño, “How did you sleep?” And that is enough. It’s obvious by my neighbors’ actions that they love one another. Perhaps nothing is lost in the translation; the cares of the words is the same.

In our eagerness to embrace multiculturalism, to belatedly validate difference, we have sometimes forgotten to reaffirm the many things we, as a species, have in common. When a jailer crosses racial, political, religious, and linguistic lines to call the prisoner he is guarding “sister,” or when Isabel Allende and a woman in India communicate about their grandchildren without a common language, we are reminded of what we share as human beings. Steven Pinker, in his book How the Mind Works, writes, “Cultures surely differ in how often their members express, talk about, and act on various emotions…[but] the evidence suggests that the emotions of all normal members of our species are played on the same keyboard.” Nevertheless, Pinker notes, Spanish, as well, that have no absolute counterparts in English. Tocayo, for instance, means someone with whom you share the same name. My Larousse translates tocayo as name-sake, a word we rarely use in English and not in the same way.

If I met someone named Susan, she will happily exclaim that we are tocayas. (I have changed the ending to reflect female and plural status.) Since I am on the border of Spanish, as opposed to being of it, I know the meaning of tocayo, but when I try to affix an emotion to it, I am uncertain. Does sharing the same

---

**CODE SWITCHING**

“Gringos [white people] don’t understand how powerful us Latinos are”

— Mary Salas (El Latino San Diego, Aug. 2000)

From Steve Padilla for Chula Vista Mayor campaign flyer, 2002

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**Are You Troubled by Facial Acne?**

Participants are needed for an acne study.

If you are:
- Age 10 or older
- Willing to discontinue current acne treatment
- Willing to travel to Encinitas or La Jolla office
- Have mild to moderate acne
You may qualify to participate.

Qualified patients will receive:
- Study medication at no charge
- Office visits at no charge
- Financial compensation for time and travel
Call 1-800-331-9599 for more information.

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**Can male sexual dysfunction cause depression?**

Can depression cause male sexual dysfunction?

Recent studies show both may be true.

We are conducting a research study for the effectiveness of an investigational medication for improving both erectile dysfunction and symptoms of depression.

To qualify for this study, you must:
- Be 18 years old or older
- Be in a stable relationship for at least 6 months
- Have at least a 6-month history of ED with moderate episodes of depression
Qualified participants will receive study-related exams, lab work and investigational medication at no cost.

Compensation for time and travel will be provided.

For more information, please call:
Center for Urological Research • 619-460-0595

---
I tipo de cambio quieres?” said to the woman, silence or linguistic gaffes,ishly compelled to leap into point I, who am always fool-
another checker. “At which
I open my register, so try
but it will be a while before
saying is you need change,
tation,”I think what you’re
cashier said with some irri-
becomes a question of
what language they speak
look at someone and assume
language it is written in. In
realm.Although you cannot
the only sure coin of the
phone. “Then we exchanged
need change for the tele-
said to me in English,”I just
form of address. The woman
and because I had used the
woman who spoke English,
nized that this was the
suddenly felt self-conscious
speak
He’s out there preachin’
He’s a-runnin’ for office
Now, the man on the
stand, he wants my
He’s a-runnin’ for office
He’s out there preachin’
in front of the steeple,
He’s a-runnin’ for office
He’s out there preachin’
in front of the steeple,
Telling’ me he loves all
kindsa people.
He’s eatin’ bagels
He’s eatin’ pizza
He’s eatin’ chitlins
Nowadays, politicians have
talk the talk as well as
walk the walk. “Yo habla
español muy bien,”Bob Fil-
der said on election night in
downtown San Diego,
November 2002. Obviously,
his didn’t speak
he got the verb conjugation
wrong (the purpose of verbs,
it sometimes seems, is to
confound the non-native
speaker). Habla is third per-
son, hablo is first. Across the
floor, David Valladolid, chair
of the board of directors
of the Chicano Federation,
made an amused comment
about the number of politi-
cians throwing Spanish
words into their sentences.
What was not so amusing
was to hear Bush, during
his campaign for presidency,
trotting out his high school
Spanish. He used Spanish like
an overanxious suitor uses
cologne; when he spoke with
corazon there was a
suspicious reek. And surely
there is some irony that
politicians in California feel
compelled to press Span-
ish into service after angst-
ridden voters have declared
English as the official
language.
In the recent mayoral
race in Chula Vista, both
candidates, Mary Salas and
Steve Padilla, were of Mex-
ican descent (Padilla is also
Portuguese), but neither
candidate spoke Spanish
very well. Nevertheless, a
little Spanish word entered
the fray — and perhaps cost
Salas the election. A Padilla
campaign brochure mailed
to Chula Vista residents, in
language that resembled
high school finger-wagging,
read, “Shame on you Mary
for saying things that divide
our community.”Across the
page the campaign ad had
extracted a Salas quote from
El Latino magazine: “Grin-
gos [white people] don’t
understand how powerful
us Latinos are.” The brack-
eted definition of gringo
was part of the brochure. The
growing power of Latino
voters was being observed
by everyone at the time (an
objective, not subjective,
point), but Padilla seized
this as political fodder and
used it himself to divide
the community. Several Anglo-
Americans I spoke to said
they could not support Salas
after she spoke about white
people that way. When I
pointed out that gringo is
not a pejorative term —
and in some dictionaries is
simply translated as for-
eigner — they remained
unconvinced.
The author Rubén
Martínez describes himself
as a Chicano, descendent
DO YOU SUFFER FROM DEPRESSION?
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• Changes in appetite and weight • Difficulty concentrating • Sleeping too much or too little • Loss of interest or pleasure • Decreased energy • Thoughts of death or suicide • Feelings of worthlessness or guilt
If you have been experiencing some or all of these symptoms, you may be suffering from depression. Affiliated Research Institute, located in Mission Valley, is conducting research studies of investigational medications for depression. All study-related procedures, visits, and medication are provided at no cost to those who qualify.

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of the “cultural swirl” that includes the “Old World (Virgin of Guadalupe votives always aglow at my grandparents’ house) and the New World (the tube flashing with The Brady Bunch at my parents’).” However, while researching his book Crossing Over and living in the small Mexican town of Cherán, Martínez applies this troubling noun to himself. “There is great laughter when I announce that I will be joining the harvest of Tijuana for some cervezas, or the portrayal of youthful male sexuality in the Mexican movie Y Tu Mamá También, while they listen to Los Lobos on the CD player. After they pass through San Ysidro, they’ll cross the border and head for Revolución, where a vendor, who speaks English because he has lived on the other side, or is listing to language tapes called Inglés Sin Barreras, will call out to John, “Hey, amigo, come on in, take a look. I have the best prices in town.”

In his new book, Brown, Richard Rodriguez reminds us that American English was never pure. “Even before our rebellion against England, our tongue tasted of Indian—succotash...Mississippi... Our tongue is not something slow and mucous... Our tongue sticks out; it is a dog’s tongue, an organ of curiosity and science... Nativists who want to declare English the official language of the United States do not understand the omnivorous appetite of the language they wish to protect. Those Americans who would build a fence around American English to forestall the Trojan burrito would turn American into a frightened tongue, a shrinking little oyster tongue...”

President Bush himself speaks a mishmash (perhaps in more ways than one), which is why if you check out the website www.pocho.com, you will find that Bush has been nominated for Pocho of the Year. All languages absorb and mutate. Where would Spanish be without the Moorish Ojáal, I wish, I hope, If Allah wills? Though this linguistically complex area we live in is fraught with difficulties, it is also rich with possibility. Children sing “Feliz Navidad” and “We Wish You a Merry Christmas”; poets declaim verses in two languages. My friend and office mate, Francisco Bustos, lives in Playas de Tijuana but is a professor of English in the United States. His fluency in two languages dances cumbias around my poor, dull tongue. Francisco once told me that when he was in high school and wanted not just to learn English but the culture as well, he read all of Hemingway’s novels. He is also a fiction writer, and his prose, like his conversation, dazzles in two languages, so when he switches to Spanish in the middle of a conversation, or in the middle of a paragraph, I know it’s not because he is at a loss for words; rather, his selection of words is an act of attention, an ability to mine two languages for the most precise form of

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expression. Academics call it “code switching” when a speaker interweaves two languages.

Richard Skiba, in an article entitled “Code Switching as Countenance of Language Interference,” from The Internet TESL Journal (a monthly web magazine for ESL teachers), suggests that people alternate between two languages for a number of reasons. Sometimes, according to the article, the switching will be done to “compensate” for a deficiency. However, code switching is also seen as a bilingual tool used to create exclusion, rapport, or to convey an attitude. “Where monolingual speakers can communicate these attitudes by means of variation in the level of formality in their speech, bilingual speakers can convey the same by code switching.”

If we were speaking in Darwinian terms, we might say Francisco has developed a monolingual child’s. Their English words have Spanish accents. Or English words get tangled in the net of their Spanish phrases. But one day, they will be well prepared to slide into that adaptive niche. My neighbors’ children might be a metaphor for living on the border of a country. One language for the father, another for the mother. Or the truth might be other: an integrated use of both languages, not unlike Francisco’s — una mexcla.

I don’t speak Spanish as well as I’d like to. Though I have pursued Spanish in classes — in Guadalajara, Taxco, Barcelona — fluency eludes me. And where once I hoped language would be a bridge, it is only a bridge so far. I have a good friend in Ensenada named Norma Muñoz. When we get together in Ensenada, we speak primarily Spanish. Her tolerance for my frequent pronoun and verb errors, as well as my poor pronunciation, comes from two things. She was once a speech therapist, and so she learned to teach by listening. And she believes that when you are in Mexico, you should speak Spanish, if you can. When we get together, sometimes after months of not seeing one another, there is such eagerness to relate our experiences that what we seem to speak is the pleasure of one another’s company, rather than English or Spanish. We also make small gifts to one another that are like cultural exchanges. She sautes some nopales (cactus strips) with onion in olive oil. I bake a brie from Trader Joe’s. She gives me some homemade mole and a recipe; I make Trader Joe’s pizza. Our communication is also strengthened by our many shared interests, our shared geography, and after ten years, a certain amount of shared history. I am cheered by the fact that though the bridge of my Spanish carries us only so far, desire,
When I was young I used to think that all schoolchildren went to visit Spanish missions or places like Old Town that refer to the layered history of San Diego. We are often blinded by the familiar, and I was slow in realizing the unique area to which I belong. It wasn’t until I went to the East Coast to visit relatives that I discovered what a different sense of belonging children have who went to visit Pilgrim villages, Mayflower replicas, or Washington, D.C. The Mexican author Elena Poniatowska writes about finally feeling a part of Mexico. In order to write the testimonial novel Here to You, Jesusa, once a week for over ten years Poniatowska visited Jesusa, a woman in her 80s who lived in a poor neighborhood in Mexico City. By vicariously experiencing almost a century of Mexico’s history through her acquaintance with Jesusa, Poniatowska at last achieved a deep sense of belonging. “What was growing, although it may have been there for years, was my Mexican being, my becoming Mexican; feeling Mexico inside me, the same one that was inside Jesusa. I wasn’t the eight-year-old girl who had arrived on a refugee ship, the Marqués de Comilla… Now Mexico was inside me… My grandparents and my great-grandparents always repeated a phrase in English that they thought was poetic: ‘I don’t belong.’ Maybe it was their way of distinguishing themselves from the rabble, not being like the rest. One night, before sleep overcame me, after identifying strongly with Jesusa… I could finally say to myself in a quiet voice: ‘Yo si pertenezco,’ ‘I do belong.’”

Southern California is not Mexico (anymore). Yet to see more clearly the distinctness of the region to which we belong, we have only to look at the assimilation process that people from Wisconsin, or Vermont, or New Jersey, or Idaho have to go through. You hear it in the way they wrap their mouths around their new street names or their new friends’ names. You see it in the tentative way they approach cultural events with Spanish words in their titles. You see it in the way they marvel at the architecture; sure, we have the same Golden Arches, but we also have graceful and utilitarian Spanish architecture. You see it in the way they are eager to try the new cuisine. We once took a French foreign-exchange student to a Mexican restaurant. Before we could stop him — he was very hungry — he chomped down several jalapeños and carrots thinking they were crudités or raw vegetables.

For a long time we have heard how close chimpanzee DNA is to human DNA. What we haven’t heard as much about is how genetically similar we humans are, irrespective of race. In an article called “Ciencias: the case against raza,” from the magazine El Andar, Camille Mojica Rey, Ph.D., writes about relatively recent scientific discoveries. “The data collected by Craig Venter and government-funded scientists shows, once and for all, that there is more genetic variation within racial groups than between them. Any two people chosen at random from around the world are just as likely to be genetically similar as two people chosen at random from the same racial group living in the United States. ‘There are no genes that define ethnic groups,’ says Eric Lander, director of the Whitehead Institute for Genome Research in Cambridge, Massachusetts.”

While this information in no way justifies something like the Racial Privacy Act — because it is vital to collect racial data for the purpose of monitoring civil rights, as well as for health and education purposes — this scientific discovery is good news. It points to the living experiment that Southern Californians have been conducting, that shared experience, shared language, and shared geography may ultimately be more important than shared genes.

A colleague and friend of mine, Andrew Rempt, is fond of saying that we are all black females, because in the womb, we are initially female and because the largest proportion of genetic material we possess comes from Africa. Culture, then, becomes the interesting variation. David Mura, a third-generation Japanese-American, grew up in Minnesota and seldom saw his own features reflected in his population around him. His book Turning Japanese relates the shock he felt when he got off the plane in Tokyo, surrounded at last by people who looked similar to him yet possessed an absolutely foreign language and culture. (Mura only had a few Japanese lessons before he left the United States.)

In an article called “The Legacy of Conquest and Discovery: Meditations on Ethnicity, Race, and American Politics,” from the book Borderless Borders, the Mexican-American author Gerald Torres shares this experience: “One spring day when I was home from college, [my mother] told me, with great prescience, ‘Gerald, you are white in ways that you don’t even know.’”

This is a refrain I often hear from Mexican-American students who adamantly claim the culture of Mickey Mouse, Elvis Presley, Ford, Jack’s Secret Sauce, Hemingway, and so on. Likewise, all of us who live along the border are Mexican in ways we don’t even know — after all, we have eaten from the Trojan burrito. — Susan Luzzaro

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A private eye’s work isn’t confined to gumshoe; sometimes he hops a plane. Especially if it’s wartime San Diego and you’ve got some friends in the air. Hickey is on a plane to Denver — courtesy of a favor due him by a certain Army colonel — chasing down songbird Cynthia Moon’s perps, Venus and Pravinshandra (“The Master”), leaders of a spiritualist cult. Hickey’s other gig is being co-owner of a nightclub, Rudy’s. Their singing star is the lovely Miss Moon, so her troubles are his troubles. Now, Cynthia had hired contract killer Donny Katoulis — someone Hickey was supposed to knock off years ago. Is she after her crazy mother? The “master” who’d raped her? Maybe she’s after sister Laurel, a.k.a. “the Bitch”? Hickey had to find out which tall tale was true.

CHAPTER 18

At the passage to the cockpit he stopped abruptly and anchored himself to the curtain rod, to keep from teetering while he thought through the quandary that gripped him.

Even certain that Cynthia’d paid off Katoulis and sent him on his mission, Hickey’d only guessed that the mark was Pravinshandra. Almost as likely, it could be the Bitch. So he ought to send Leo to shadow Laurel. Except that he might as well ask the old guy to swim the English Channel and sink a few U-boats on the way. His partner, at times, could be shrewd enough to compensate for age and slow hands. But Donny was a genius.

Hickey staggered back along the corridor to his seat, stared at the black universe, and thought how this

He hoped to bring Madame Esmé proof that Venus’s hypnotic recollection was true and learn that the woman he cherished wasn’t a born murderer.
show could end like one of those operas Madeline dragged him to, with bodies flopped all over the stage—the Bitch and Leo murdered, Cynthia a suicide, himself gone berserk with rage in pursuit of Katoulis, guaranteeing his own swift demise.

If he could orchestrate things so that only one person had to die, besides Katoulis, Hickey’s choice would be the Master. He could only think of three humans who might deserve extinction more than a murdering rapist charlatan. He could forget Denver, leave the Master to his deserts, make a U-turn, go home, and cover the Bitch himself. Not likely, from a mile in the air, with a pilot who surely wouldn’t disobey orders, risking court-mar-
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sounds coursing around its shell, like the music people got out of a saw, and Hickey’s mind kept flashing images from 11 years ago when he should’ve killed Donny Katoulis. Except he’d been a — what? A sap. Coward. On top of the rest, there was a feeling like his guts had got knotted in barbed wire from worrying about Madeline. Still, two mostly sleepless nights had caught up. His eyes kept snapping closed, his chin whacking his breastbone. He skimmed the next few pages, on the lookout for stuff that mattered, especially the kind that might convince him that the Master, or Venus, anyway not the Bitch, had to be Donny’s target. Or stuff that would help him choose between the two plans that had started congealing — basically the same except that plan X had him exterminating Katoulis before the murder. Plan Y incorpo-rated a slight delay.

He read more accounts of attempted murder. The Bitch had an MO of conspiring with wildlife in her wicked deeds. She tugged little Cynthia by the arm through waist-high water to where she couldn’t miss stepping on a stingray, whose tail shot up and jabbed its tail spike into her butt, at about the same location where she’d gotten branded nine years later. The Bitch led her to a similar assault by a jellyfish. Another time she almost got Cynthia to pet a rabid wild dog that lived in the cemetery. The night of Cynthia’s first bloody flow, she was home alone with the Bitch, who ordered her to lie down, tore the panties off her and stuffed her with a dishrag, so deep it ripped her flesh and infected her, causing weeks of a high-grade fever. Enough, Hickey thought. He’d earned a respite. He staggered up front past the Marines — two of whom had forsaken their seats for the floor in between and laid with arms and legs sprawled over each other — and asked the copilot for one of the blankets he’d noticed earlier piled behind the seat. The blanket was wool, from a sheet that ate brambles and thumbtacks, Hickey mused. Between scratching and analyzing Cynthia’s tale, he drifted into sleep.

He couldn’t exactly remember the dreams, but when he woke to the plane falling like a bomb through an air pocket, the dread and shame stayed with him, like before whenever his dreams recalled that he should’ve killed Donny Katoulis.

Eleven years ago. Four cops — Mouse, Smollet, Arturo, and Hickey — were playing poker at Mouse’s place, Hickey for the first time that year. Mouse answered the phone. A minute later he slammed it down, then furiously guzzled.
zled his beer and wrenched open another. The call had been from a fag bartender at Moonglow, a jazz club on La Cienaga. From a swishy but otherwise decent guy they'd nicknamed Myrtle, who snitched now and then, usually to Mouse and Hickey. Myrtle had a sister, a black-haired, lavender-eyed doll with knockers that landed a job every time a studio cast harem-girl types. Not often enough, though, to keep the wolves from her door. The latest wolf had been Donny Katoulis. Myrtle, like most everybody, hated the guy. After a month or so, he'd talked his sister into skipping town, to ditch Katoulis. Which brought Donny to Moonglow the night of Mouse's poker game. Katoulis backhanded Myrtle a couple times, pounded his head against the wall, and requested the sister's whereabouts. At which point Myrtle got in a lucky kick, gaining time to draw the stiletto he carried. When Katoulis blindly flew at him, Myrtle, going for the kill, missing by a foot, sliced a lamb-chop-sized hunk off Donny's left bicep. For half a minute the shooter glared at his arm, then checked to see nobody stood close by — the club's entire population, bouncers included, had migrated to cower against the far wall, rather than cross Katoulis. Myrtle stood clutching the knife in one hand, steadying that hand with the other, but even so, trembling like a bush lea
ger pinch-hitting against Walter Johnson, while Donny leaned a little closer and flashed his toothy grin.

“You got an hour to live, big brother,” he drawled. Myrtle used the first five minutes calling Mouse, who wasted the next few minutes relaying the story. By the time Hickey and his drunken pals had decided this was the chance of a lifetime to exterminate Katoulis, a half hour had passed. Finally Mouse phoned Myrtle and told him the plan. All he had to do was let Donny find him a mile down La Cienaga in the Chi Chi Club and run out the back door into the alley, hoping to God Katoulis wouldn't kill him inside, in front of witnesses. Hickey and the others
took positions along the alley and waited there most of two hours. They had cut cards and Hickey’d won the honor, a spot behind a stack of milk and vegetable crates directly across the alley from the back door of the Chi Chi Club. Mouse was 20 or so feet down the alley on Hickey’s right; Arturo about the same distance up the alley to Hickey’s left, behind a broken section of slat fence. Smollet crouched at the corner of the building, hidden by what looked like half a box bench somebody had leaned there. According to the plan, whichever of them had a clear shot when Katoulis first showed his piece was to aerate the boy’s head, preferably with one or two shots, making it look more professional, less like a gang of prerridicating drunks. If the first cop missed or Donny didn’t fall, the others would finish him. A suitable plan, except that when Katoulis ran out he didn’t show his gun. In the doorway he’d made a lunge for Myrtle and caught him by the neck. Myrtle had tripped over something and fallen into the alley. Katoulis kicked him in the face and the belly but wouldn’t draw his damned piece. Hickey should’ve blasted him anyway — what’d it matter if they had to lift the gun out from under Donny’s jacket? — but he wasn’t thinking fast enough, he couldn’t adjust. Something froze him. Instead of blasting the punk, he bounded out of hiding and barked like a rookie at Katoulis.
Donny tossed up his arms like a lazy fellow stretching. He got 90 days’ probation for assault, and...

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Myrtle got to live until that summer when a hit-and-run driver interrupted his holiday in Santa Barbara, where he’d gone to visit his little sister.

Over the next five years or so in L.A., until he quit and moved south, every murder that looked like a pro job Hickey pinned, in his heart, on Katoulis. Therefore on Tom Hickey, for his sin of omission.

About when Hickey and family landed in San Diego, Katoulis vanished. Rumor had him living on the Costa Brava and in Athens until, in 1939, displaced by the war, he returned to L.A. and followed the Schwartz brothers to San Diego, where he became their ace property manager. Nobody stiffed him on rent more than once.

Hickey lit his pipe and sat watching the smoke. When the rising sun flashed

Katoulis kicked him in the face and the belly but wouldn’t draw his damned piece.

against his window, he stared outside. The only clouds were small wispy ones that dimmed but didn’t block the view. Below them lay nothing but endless Rocky Mountains, blinding white cut by lines made of angles and shadows, like a miraculous jigsaw puzzle Hickey had pieced together.

Dawn over the Rockies made everything below seem trivial and everything past feel as if it happened in another age that didn’t matter anymore because you were starting a new one. The same old lie that dawn always tells, Hickey thought, as he picked up the ledger book to finish Cynthia’s story.

Next week: Venture inside Otherworld

Ken Kuhlken's books are out of print but can be ordered from his website at www.kenkuhlken.net; to hear an interview with Ken Kuhlken, go to www.wsradio.com

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that person. You have to be realistic. That is the way sold-
diers and sailors and Marines talk. If you’ve ever worked on
construction or on road building or on things like that or
worked with plumbers or pipe fitters and the like, you
would be aware that working men talk like that, too, when
they’re alone amongst them-
selves. I’d say the bad lan-
guage lends an air of authen-
ticity to the story.

Name Withheld

You Betcha!
What is it with you people?
What do you have against the East County? I live in
the East County. Every
week I get the Reader and I
check out the listings of the
nightclubs to check on what
bands are playing there. This
week (February 6) you com-
pletely left out the East
County clubs. Every week it
seems you either leave out the
East County or you cut it
short to “fit in” to your copy.

I have a suggestion. How
about putting the East County
first and the North County
last and cutting them out for
playing this weekend in San
Diego. They used to be a
top of the charts (with a
change? What’s fair is fair.
Think the North County
soundtrack) about a decade
back, and is
sorely overlooked. This
about putting the East County
short to “fit in” to your copy.

Scott Zibron
Alpine

Rhino Returns

Usually the “Of Note!” in
the music section features
artists of interest for various
reasons. I was disappointed
that Rhino Bucket was
sorely overlooked. This
rock outfit was at the
top of the charts (with a
song on the Wayne’s World
soundtrack) about a decade
ago. Since then, their
 drummer had an operation, quit
the band, the band broke up,
got back together, got their
old drummer back, and is
playing this weekend in San
Diego. They used to be a
Rock 102.1 staple locally.

Michael Chapman

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Memory Aches
Israel Creation Debate

You hear it a lot when injustice is the subject: Never forget this. Never forget that.

“We must remember the suffering of my people,” Holocaust survivor Elie Wiesel said when he accepted the Nobel Peace Prize in 1986, “as we must remember that of the Ethiopians, the Cambodians, the boat people, Palestinians, the Mesquite Indians, the Argentinean desaparecidos — the list seems endless.”

Unfortunately, says Dagmar Barnouw, a professor of German and comparative literature at USCD, “memory stories” are counter-productive when peace is the goal.

Barnouw, who lives in Del Mar, hears the Bush administration invoke memories of “that ‘holy’ Second World War” to justify invasion of Iraq. “But, of course,” says Barnouw, “that war has now been shown to have been not all that ‘holy.’ Wars cannot be — and they are not — ‘holy.’ World War II wasn’t mainly — not even remotely — about relieving Jewish suffering.”

Likewise, Barnouw hears Islamic extremists use old memories to validate their position. “The Holocaust as a discourse — as a way of talking about something, in this case persecution — has become very potent for many groups.”

The approach isn’t new. The Zionists voiced “old memories of persecution, especially the Nazi persecution,” when Israel was created in 1948. “They made certain demands, based on those memories, to justify their actions.” This led to “a fundamental problem with the way that Israel was conceived” — and, says Barnouw, “Arendt foresaw that problematic situation.”

“Arendt” is Hannah Arendt (1906–1975), the philosopher and political journalist. “Arendt brought equal rights for Palestinians to the foreground very aggressively,” says Barnouw, who will lecture this weekend about her and Arendt’s intellectual colleagues, Judah Magnes (1877–1948), a rabbi and Jewish community leader, was an essential person in Arendt’s life. Barnouw describes Arendt’s genius as one for “synthesizing and organizing” information that she gathered from others; and Magnes was one who provided her with political information.

Though the lecture is characterized as being about a debate between them, that’s misleading: Arendt and Magnes were in agreement about the Middle East. “Magnes was against separatism in Palestine,” says Barnouw. “ ‘We have to take down the fences,’ he said.” Born in San Francisco, Magnes lived for years in New York before emigrating to Palestine in 1922. “The first chancellor of Hebrw University, he pleaded in his inauguration speech for better understanding between Jews and Arabs. In his view, Palestine should be neither Jewish nor Arab. He saw it as a place where everyone would have equal rights. In 1925, he founded an intellectual movement to forward this view. He argued for a modern self-perception of Jews based on the future, on surprises, contingencies, and accidents, not the old, emotionally charged memory stories. He wanted Jews to change with the times and to reshape their thinking.”

Barnouw’s lecture is part of an annual series named for Maurice Friedman, who says he will be in the audience on Sunday. A professor emeritus of religious studies, philosophy, and comparative literature at SDSU, Friedman is one of the foremost authorities on the religious philosopher Martin Buber (1878–1965). Friedman, who lives in Solana Beach, was born in Tulsa, Oklahoma, in 1921, the son of Russian Jewish immigrants. It was his mother who first met Buber in Israel in 1950, and she who arranged an introduction for her son. The two men began their 14-year friendship the following year, when Buber came to lecture in the United States.

During the Second World War, Friedman had been a conscientious objector. For his alternative service he was assigned to New Hampshire to cut trees felled by a hurricane, then to Pennsylvania to be an attendant in an institution “for the feeble-minded, as they called them in those days.

“I didn’t believe in war as a means to solving anything,” he says. “But in Pennsylvania we faced issues of violence, because of how the institution was run. At one point, I was knocked out by another worker while trying to stop him from hitting a patient.”

In the 1950s, Friedman was chair of the American Friends of Likud, the Israeli political party. Today, however, he believes more in “dialogue” than political action. True to Buber’s philosophy of “I and Thou” rather than the depersonalizing “I and It,” Friedman avoids situations “in which we cease to see each other as individuals and only as partisans of certain causes.” And so he directs a Jewish-Arab dialogue group in San Diego.

“Actually there are about ten such groups here. We had our meeting just last Sunday, and the speaker was a member of a longtime Zionist family who runs a karate school in Coronado.”

The meeting went well, says Friedman. “I never let the discussion devolve into diatribe or fisticuffs, which it all too often does. The seeds of destruction have been sown for generations, but we do what we can.”

— Jeanie Schinto

The Maurice Friedman Lecture in Modern Jewish Thought
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Hannah Arendt
B A J A

"Forever Tango," is on the program at the Tijuana Cultural Center this week. Performances begin at 7 and 9:30 p.m. on Saturday, February 27. The race begins at 8 a.m. at the Unidad Deportiva CREBA, in the Zona Rio. Registration begins at 7 a.m. for those who wish to participate for fun (in Spanish), call 01-52-664-683-185. (TIJUANA)

The Matadors include Rafael de Folo, Paco Avila, Jose Rodriguez, and Paco Ortega for the bullfights planned on Sunday, February 25, and gir- rung at 8 p.m. at Corito San Jose. Call 01-52-664-630-1825 for tickets and information. (TIJUANA)

"La Academia," described as “the newest musical reality show in México, with 14 singers in action” may be seen on TV Azteca Saturdays at 8 p.m., at Palenque Tijuana (on Boulevard Insurgentes). Tickets range from $30 to $60, available by dialing 01-52-664-624-103. (TIJUANA)

The Nueva Sinfonia de Béitheoven" may be heard when Monzón Abrego, Guadalupe Paez, Manuel Paz, and Salvador Padilla perform on Wednesday, February 21. The concerts are transported, lobster lunch and lighthouses at El Pájaro de la Langosta, and shop- ping at the art market in Rosar- to, and a bakery stop for hol- dies. For reservations, call 858-454-7166 or 800-336-5454. (PUNTO MUERTO, ROSARITO BEACH, TIJUANA)

The Otros 5K Run — with divisions for men, women, and children — is slated for Sunday, March 19. The race begins at 9 a.m. at the Tijuana Cultural Cen- ter, the museum is located at 1463 Ovejeron Street. Admission is free. Questions? Call 01-52-664-683-185. (TIJUANA)

"Ritmo y Sabor" (Rhythm and Flav- or) is the theme for the 85th annual carnival, running February 27- March 5, 2012, on the streets downtown Ensenada. This “party for the peo- ple” features a wide variety of enter- tainment from the street — many of them free of charge — including live music, dancing, street parties, chil- dren’s activities, and carnivals. The entertainment, rides, and food booths run along Ave Ar- ense, between Avenida Adolfo Lope Mateos and Calle Septima. (TIJUANA)

Carnival kings and queens, and adults, will be crowned during opening cer- emonies at 8 p.m. on Friday, February 28. Parades are slated for Saturday, March 2, at noon; and on Tues- day, March 4, at 2 p.m. The parades start on Avenida Adolfo Lopez Ma- teos (known as First Street) and progress along Cottie Boulevard between Avenida Machesros and Avenida de las Rosas. (TIJUANA)

To reach sea, cross the border and follow the Rosarito-Ense- nada-Ciudad sign to the toll road; continue on Av La Río Ar- ense and follow the signs into down- town Ensenada. For more informa- tion, call 01-52-664-630-022 or 800-310-9867. (TIJUANA)

Whale Watching, guided excursions sponsored by the Museo de Ciencias de Ensenada are offered Saturdays and Sundays through March. See the migrating gray whales in Todos San- tos Bay. The museum is located at 1463 Ovejeron Street. Admission is $20 adults, $15 children. For more information call 01-52-664-787-7922. (ENSENADA)

Tijuana Cultural Center, every Tuesday through Sunday, from 10 a.m. to 4 p.m. the center (CEC- UT) offers guided tours in Spanish and English of an exhibit of the his- tory of the Barrio. The center also fea- tures other cultural and artistic activities. Entrance fee is ap- proximately $7, with two-for-one en- ter tances on Tuesdays.

Shackleton’s Antarctic Adventure documents Sir Ernest Shackleton’s ill-fated 1914 expedition, in which the Endurance, a ship, found itself stuck on ice. The ship’s crew, led by Sir Ernest Shackleton, battled the weather and the ice, but the entire 27-man crew survived. The film screens at the CECUT Omnimax through Monday from Friday 5, 3, 7, and 9 p.m., and at 11 a.m. on Sat- urday and Sunday. Also screening at various times: The Ocean Oasis and Mystar... The center is located at Paseo de los Héroes and Mina Street in the Zona Rio. For showtimes and other information call 01-52-664-887-9600. (TIJUANA)

OUTDOORS

Ocean Water Temps, of late in the high 56 Fahrenheit, are finally on the upswing this month as the daylight hours lengthen and the sun arcs higher overhead in the sky each day. It will take about five months of rising temperatures to heat the ocean’s enormous mass and large heat capacity fully respond to the in- put of sunlight energy. A maximum wa- ter temperature in the low to mid-70s is expected by August or September. Cenneth, or wild ice, begins its annual blooming cycle this month. A blue-flowering variety is starting to bloom on certain hillocks facing north and the wild ice may exhibit blue- or white-flower- ing varieties by March. The peak of the cranberry bloom will work its way out, reaching Ramona and Alpine in March and the Palomar, Cuyamaca, and Laguna Mountains by April or May.

Manzanita Shrubs are starting to bloom this month in the foothill ar- eas of the Cleveland National Forest. The various manzanitas, character- ized by smooth, reddish bark and less attractive manzanita thorns— mission manzanita. Ambling Around Alpine, take a moderate hike across hard rock with Walkabout walkers on Friday, February 21. The walk starts at 10 a.m. at Donato’s Italian Restau-
the skies around Ramona. The 19 species of raptors can be found in Broadway and Grand Avenue. Call 10 a.m. at the southeast corner of February 22. The outing starts at tee (in conjunction with the Escondido Citizens Ecology Committee historic walking tour led by the Escondido, Teas and Succulents, and cacti, and succulents available to help spot and identify the species. The next event is Saturday and Sunday, February 22 and 23, from 9 a.m. to noon, meeting at Highland Valley Road and the intersection with Carmel Mountain Valley Court, one mile west of Ramona, off Highway 67. Bring binoculars and a camera, wear comfortable hiking shoes. Free. 619-786-3992. (HUMANG)

Got Sense? Bill Wright shares with her Snake Sense program on Saturday, February 22, at 10 a.m., at Lake Jennings Park (11018 Bass Road). She’ll discuss local snakes and their benefits and live snakes. Call 858-694-3049 for details. (LAMESIDE)

Enjoy a Campfire when the staff at Katherine Campground presents a campfire program at the amphitheater at 6 p.m. on Saturday, February 22. This is a wide-open field with no surrounding trees for campers to use the day-use parking lot. For information, call 619-668-2748. (MOSUFONG GORSE)

Journey into the Past when Heather leads a moderate hike to Sites Adobe and presents regional history stories of the Main Hill area on Saturday, February 22, in San Diego River Park, from 9 a.m. to 11:30 a.m. To make the required reservations, call 858-474-2275 x1. (FREEDEL)

A Bird Walk for Beginners is planned by leader Wayne Harmon along TECOLOTE Creek on February 22. Participants will look for re-tailed and Cooper’s hawks, Cassin’s kingbirds, and common yellow-throats. The outing starts at 9 a.m. at Tecolote Nature Center (5180 Tecolote Road). Bring binoculars and drinking water. 858-581-9961. These outings take place on the fourth Saturday of each month. (CLAREMONT)

See the Rare Vernal Pools and possibly some wildflowers when Diana Gordon leads a walk on Sunday, February 23, at 9 a.m. to reach the trailhead, take Carmel Valley to El Camino Real and head south, at the intersection with Carmel Mountain Road, proceed straight on what has become Carmel Mountain Road. Go up the hill several blocks to East Ocean Drive; turn left and park at Park and Shorepoint. Wear hiking boots and bring water. 858-484-3219. (CARMEL MOUNTAIN)

The Waning Crescent Moon and Venus are both rather close to each other (6° apart) in the eastern sky at dawn, Thursday, February 27. Since both objects are very bright, they will remain easily visible to the naked eye — assuming the sky is clear — during the first half of the month. (EARL LIFTON)

Explore Your Park!#ESCONDISDODONRD 

Monday, February 27. For space availability and more information, call 760-767-6446. (DONALDOBERE)
**G E T A W A Y S**

**CATALINA**

$10 Getaway!

Roundtrip Cruise for 2  
+ One Night Hotel  
+ 2 City or Glass  
Bottom Boat Tours

- For qualifying and attending a 2-hour vacation ownership presentation near you. No financial obligation. Total out of pocket - $10 taxes. Minimum income of $40,000 per year required to qualify.  
- Call Now!  
7 days, 8 am-8 pm:  
619-287-9877 ext. 15  
800-718-8810 ext. 15

+ BONUS: $20 Restaurant Certificate for first 50 to respond!

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**WHALE ADVENTURES**

- **San Diego**  
- **Del Mar**  
- **Baja California**  
- **Whale Watching**

- **At Birch Aquarium**  
- **2023 Schedule**  
- **December 26 – March 30**

- **Daily whale watching cruises with Scripps naturalists and SD Harbor Excursion (Dec. 26 - Mar. 30)**

- **Expeditions to Baja**

- **Exhibits and other public programs**

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**ROMANTIC SAN DIEGO GETAWAY**

- **NEAR GOLDEN GATE PARK**

- **Promontory Park & Beach**

- **Carolyn & David's special offer**

- **Breakfast and dinner package**

- **Stay**

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**FILM**

**Get to Know Leo Carrillo**

- **Leo Carrillo Ranch**

- **San Diego Film Foundation**

- **Thursday, February 23 at 6:30 p.m.**

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**CLASSICAL CONCERTS**

- **Jacques Offenbach**

- **Paquita**

- **Classical and Contemporary music**

- **North Park**

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**DEL MAR SUNSET BALLOON RIDE**

- **$129 per person**

- **For information, call Del Mar Balloon, Inc.**

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**DINING**

- **San Diego**  
- **Dine In**

- **Outdoor Seating**

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**S A N D I E G O R E A D E R.COM**

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**LOCAL EVENTS**

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**CLASSICAL AND CONTEMPORARY**

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**Contradance, Joseph Tulane calls and the Old Time String Band**

- **Boozer, who leads classes every**

- **Stompin' at the Aubergine**

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**LEARNING TO DANCE**

- **Adam's Rib**

- **How About a Tale of Friendship,**

- **The Meeting of the Two Worlds**

- **Getaways**

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**TICKETS**

- **San Diego Public Library**

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**LEOL CARRILLO FILMFEST**

- **San Diego Museum of Art**

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**BIRTHDAY CELEBRATIONS**

- **April 25th**

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**THE MEETING OF THE TWO WORLDS**

- **San Diego Museum of Art**

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**JAZZ IN THE ARTS**

- **Mardi Gras**

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**ADVENTURES SIMPLIFIED**

- **Skydive San Diego**

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**LOCAL NEWS**

- **San Diego Reader**

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**Getting Started**

- **Join our mailing list**

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**ASSOCIATE CONTENT**

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**GREAT LOCAL EVENTS**

- **San Diego**

---

**GETAWAYS**

- **Catalina**

---

**FILM**

- **Get to Know Leo Carrillo**

---

**NETFLIX**

- **December 26 – March 30**

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**GET TO KNOW LEONARDO Dicaprio**

- **March 26th**

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**FILM**

- **November 22nd**

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**FOR FURTHER INFORMATION**

- **San Diego Reader**

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**CLASSICAL CONCERTS**

- **January 30th**

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**FILM**

- **March 26th**

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**GETAWAYS**

- **Catalina**

---

**FILM**

- **February 16th**

---

**CLASSICAL CONCERTS**

- **December 20th**

---

**FILM**

- **May 27th**

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**CLASSICAL CONCERTS**

- **November 30th**

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**FILM**

- **March 24th**

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**CLASSICAL CONCERTS**

- **February 7th**

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**FILM**

- **March 24th**

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**GETAWAYS**

- **Catalina**

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**FILM**

- **October 24th**

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**GETAWAYS**

- **Catalina**

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**FILM**

- **November 30th**

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**GETAWAYS**

- **Catalina**

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**FILM**

- **November 22nd**

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**GETAWAYS**

- **Catalina**

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**FILM**

- **November 22nd**

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**GETAWAYS**

- **Catalina**

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**FILM**

- **March 24th**

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**GETAWAYS**

- **Catalina**

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**FILM**

- **March 24th**

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**GETAWAYS**

- **Catalina**

---

**FILM**

- **March 24th**

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**GETAWAYS**

- **Catalina**

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Earth. There are over 100 million years old and homes for over 25 percent of all marine life. For more information call 619-238-1233. (BALBOA PARK)

Lectures
Insight Gallery Talk, Maxine Garber, director of education at the San Diego Museum of Art, takes visitors through the new exhibition of contemporary prints “The Magician and the Mechanic: Tamarind Workshop, the Early Years” on February 20 and 23, at the San Diego Museum of Art. Talks begin at 6 p.m. on Thursday and at 2 p.m. on Sunday and are included in regular museum admission. 619-232-7931. (BALBOA PARK)

What They’re Doing, What They’ll Do, the skinny when Jim Neri from Friends of Windansea speaks for the Surfrider Foundation on Thursday, February 20, at 7 p.m., at the Forum Hall (above the Wells Fargo Bank at University Towne Center, 4151 La Jolla Village Drive). Free. 858-782-9940. (LA Jolla)

“The Human Rights Since September 11: Un/Balancing Liberty and Secu- rity” is the subject for a panel discussion scheduled for Thursday, February 20, at the Joan B. Kroc Institute for Peace and Justice. Panelists include law professor Marjorie Cohn and attorney Randall Hamod, who recently published an article in the Daily Journal entitled “Diary of a Terrorist Lawyer.” Free. The event begins at 6:30 p.m. Find the Institute at the University of San Diego, 5998 Alcala Park. For information, call 619-260-7088. (FRED VISTA)

Can We Create Our Lives or does life create us? How does fate collide with destiny and catch us in between? Find out when Jungian analyst and author James Hollis speaks for the Friends of Jung on February, Friday 21. The lecture begins at 7:30 p.m. at Alliant University (6160 Cornerstone Court East). Admission is $25 for nonmembers. Dial 858-587-4651 for information. (SCRIPPS HARPAN)

Adventure Photographer Karl Givolji presents a “Guanatamala and Honduras — Travels Among the Ancient and Modern Maya” for the Sierra Club on February 21, at 7:30 p.m., in the auditorium of the San Diego Zoo’s Otto Center (left of the zoo’s main entrance): Call 619-299-1744 x1040 for information. Free. (BALBOA PARK)

“Public Arts of San Diego” are the subject for the slide-illustrated lecture planned by Damon Hitchcock on Friday, February 21. This “Third Friday of ACF” event starts at 6 p.m. at the Art College International (840 G Street). Free. For information, call 619-231-3900. (EAST VILLAGE)

“The Plight of the Endangered Arroyo Toad and Other Amphibians in the Rivers of Northern Baja California” will be discussed when Robert Lovich, Sal Zimmitti, Clark Mahrdt, and Gustavo Darendem speak on Friday, February 21, at noon, at the Tijuana River Estuary visitors’ center (301 Caspar Way). Free. 619-375-3616 (IMPERIAL BEACH)

“The Author as Designer and Illustrator: Creating the Whole Book” is the topic when Barbara Hodgson speaks on Friday, February 21, at 3 p.m., in the Seuss Room at UCSD’s Gish Library. The Vanessa residence is the home of the Vaness. Free. Dial 858-259-5690. (LA Jolla)

Art Therapy is the subject when art therapy instructor and author Ellen Speert speaks for the Docent Guest Lecture series at the San Diego Museum of Art on Friday, February 21, at 10 a.m. Tickets are $10. 619-696-1953. (BALBOA PARK)

“For this Mortuary He Has to Pay: Capitalism in Crisis” is the topic for a film screening and “workshop for the alternative society” slated for Friday, February 21. Two prominent critics of capitalism will speak: Kojin Karatsu presents “On Transcrite,” and Elz Caradyn will focus on “Crisis and Premptive Desire.” Caradyn’s 40-minute film Shy’s Limit will be shown. Events begin at 2 p.m. in 3155 Literature Building, at UCSD. Free. 858-452-1866. (LA Jolla)

Make Sushi Rolls when Kazuko Pintang leads this class at the Japanese Friendship Garden on Saturday, February 22, at 10:30 a.m. To make the reserved reservations and learn the materials list, call 619-232-2721. (BALBOA PARK)

Opposing Opposition and Exploitation, the Women’s International League for Peace and Freedom will stand for the equality of all people. Molly Morgan will speak about the group’s national and international work and the requirements for establishing local branches. The meeting is slated for Saturday, February 22, at 11 a.m., in the Community Room at La Jolla Village Square (8657 Villa La Jolla Drive). Free. 858-259-5690. (LA Jolla)

“Art Deco Jewelry: The Ethnic Con- noisseur” will be revealed when Dar- kene Davies speaks for the Ethnic Tex- tile Council of San Diego at the Mingei International Museum on Sat- urday, February 22, 9:30 a.m. to 5 p.m. There will be lectures, films, demonstrations, consultations, and tours. Free. The center is located at 4196 Garni del Rio South. For information, call 619-469-1677. (MISSION VALLEY)

Getaways
San Diego’s苦恼master/passenger” program at the San Diego Museum of Art is offering free admission on the first Thursday of every month. Special化妆品, tours, and workshops are offered. Free. The event is scheduled for Thursday, February 22, at 7 p.m. More information and registration can be found at 619-238-1233.


Strawberry Festival: “The Magician and the Mechanic: Tamarind Workshop, the Early Years” on February 20 and 23, at the San Diego Museum of Art. Talks begin at 6 p.m. on Thursday and at 2 p.m. on Sunday and are included in regular museum admission. 619-232-7931. (BALBOA PARK)

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Adaptation! Hollywood script consultant Jeff Kitchen will divulge the secrets of Great Screenwriting from 9 a.m. to 6 p.m. from Saturday, February 22, at the San Diego Natural History Museum. Admission is $5. Dial 619-223-8879 for information.

**The Importance of Restoration** is the subject when San Diego Zoo’s Murie Wildlife Conservation Center conservator Jeff Kitchen will divulge the secrets of “Intoxicated Writing Workshop” beginning on Tuesday, February 25, at 2:30 p.m., in the Price Center Alumni Room. Free. For the required reservations, call 619-733-8641. (DOWNTOWN)

**Nature Photographer Robert Turner presents an informal discussion on his photographs featured in the current exhibit of artists’ books on Tuesday, February 25, at 7 p.m. Find REI at 4600 Pacific Beach Drive. Free. 858-534-3492. (CARLSBAD)**

**Arrangements in the Sogetsu School style will be demonstrated by Kyoko Sazukawa when Vojin Joksimovich addresses the North County Chapter of the World Affairs Council on Sunday, February 26, at 2 p.m., in the Price Center Alumni Room. Free. For the required reservations, call 619-733-8641. (DOWNTOWN)**

**“Intoxicated Writing Workshop” beginning on Tuesday, February 25, at 2:30 p.m., in the Price Center Alumni Room. Free. For the required reservations, call 619-733-8641. (DOWNTOWN)**

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**IN PERSON**

**The Salem Witch Trials** come alive in Arthur Miller’s drama *The Crucible*, which is the next production for the Palomar Interdisciplinary Ensemble presents UnDefining Queer: A Transformation of Body and Soul. Organizers promise a “fusion of live theater, original music, abstract sculpture, and visual imagery.” Performances begin at 8 p.m. on Friday and Saturday, February 21 and 22, and at 2 p.m. on Sunday, February 23. Tickets are $10 general, available by calling 760-744-1150 x2453. See the temple.

A 17th-Century Martial Arts Legend is said to be transformed into a martial arts ballet when “Voice of the Dragon: Once Upon a Time in Chinese America” is presented on Fri., February 21, at 8 p.m., at the California Center for the Arts, Escondido. It’s a heroic story of the hero of the Shaolin Temple by a renegade man who allies with Manchu Imperial forces to destroy the temple. Find the center at 340 North Escondido Boulevard (at Valley Parkway). Tickets range from $25 to $40, available by calling 800-988-4253 and through Ticketmaster (800-988-TICKS). Contact: linda@csusm.edu.

**TASTE I**

**Taste of Judaism I & II**

**Are You Curious?**

**Taste for the Beginner . . . Jewish or Not!**

Set in India.

**Wine Tours $169**

Sunday-Thursday, 5 hours. Includes complimentary bottle of champagne. Some restrictions apply.

**Luxury Coach Available for Special Events & Tailgate Parties**

**Taste I**

**Discover Jewish Spiritualty, Community & Ethics**

**Wednesdays, February 26, March 5 & 12 at Congregation Beth Israel (UCF area)**

**Thursdays, February 27, March 6 & 13 at Temple Adat Shalom (Powe area)**

**Sundays, March 9, March 16 & 23 at Temple Emanuel-El (SDSU area)**

**Taste II**

**Explore Jewish Culture Life-Cycles, Holidays, & Traditions**

**Thursdays, March 13, 20 & 27 at Beth Israel Synagogue (Del Cerro area)**

**Thursdays, May 1, 8 & 15 at Dor Hadash (Kearny Mesa area)**

**Taste of Judaism I & II Are You Curious?**

**Designed for the Beginner . . . Jewish or Not!**

**What’s your appetite in a FREE 3 session exploration.**

All classes held from 7-9 p.m., throughout the San Diego area.

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**THE SACRIFICE**

When Judas writes the history of SOLITUDE — let him celebrate Miss Mary Kenwood; who, without help, placed her head in a plastic bag, then locked herself in a refrigerator.

— Six months earlier, after thirty years teaching piano, she had watched her mother slowly die of throat cancer. Watched her want to die...

What once had given Mary life in the end didn’t want it.

Awake, her mother screamed for help to die.

— She felt GUILTY ... She knew that all men in these situations felt innocent —; helpless —; yet guilty.

Christ knew the Secret. Betrayal is necessary, as is woe for the betrayer. The solution, Mary realized at last, must be brought out of my own body.

Wiping away our sins, Christ stained us with his blood —; to offer yourself, yet need betrayal, by Judas, before SHOULDERING THE GUILT OF THE WORLD —; ... Give me the courage not to need Judas.

When Judas writes the history of solitude, let him record

that to the friend who opened the refrigerator, it seemed death fought; before giving in.

— Frank Bidart

Great God A’Mighty: The Dixie Hummingbirds and the Rise of Soul Gospel Music

Jerry Zolten

Oxford University Press, 2003; 364 pages; $30

FROM THE DUST JACKET: From the Jim Crow days of 1920s Greenville, South Carolina, to Greenwich Village’s Café Society in the ’40s, to their 1974 Grammy-winning collaboration on “Loves Me Like a Rock,” the Dixie Hummingbirds have been one of gospel’s most durable and inspiring groups. Now, J. Jerome Zolten tells the Hummingbirds’ fascinating story and with it the story of a changing nation. When James Davis and his high school friends started singing together in a rural South Carolina church they could not have foreseen the road that was about to unfold before them. They began a ten-year jaunt of “wildcatting,” traveling from town to town, working local radio stations, schools, and churches, struggling to make a name for themselves. By 1939 the a cappella singers were recording their four-part harmony spirituals on the prestigious Decca label. By 1942 they had moved north to Philadelphia and then New York where, backed by Lester Young’s band, they regularly brought the house down at the first integrated nightclub, Café Society. From there the group rode a wave of popularity that would propel them to nationwide tours, major record contracts, collaborations with Stevie Wonder and Paul Simon, and a career still vibrant today as they approach their 75th anniversary. Drawing generously on interviews with Hank Ballard, Otis Williams, and other artists who worked with the Hummingbirds, as well as with members James Davis, Iris Tucker, Howard Carroll, and many others, The Dixie Hummingbirds brings vividly to life the growth of a gospel group and of gospel music itself.

WHAT THE CRITICS SAY:

From Publishers Weekly: The Dixie Hummingbirds, along with the Swan Silvertones and the Soul Stirrers, were the foremost popularizers of the a cappella style of gospel music that brought the spiritual music of traditional African-American communities to a wide — and primarily white — audience in the 1950s. In this excellent history, Jerry Zolten, an assistant professor of American Studies at Penn State, Altoona, carefully and lovingly details the almost 75-year history of the Hummingbirds, from their start in the Depression to their induction into the Gospel Music Hall of Fame in 2000. He deftly explains how the group’s history embodies numerous American ironies: that an “unintended result” of segregation was “the flowering of a distinctly African-American homegrown culture” that included gospel music; that the Depression and the mass migration of African-Americans from the South “created a nationwide market for black entertainers of all kinds” that allowed the Hummingbirds their initial financial success. Zolten interestingly points out that the group, known for its hard-driving vocal sound, won its only Grammy award for the group’s own version of “Loves Me Like a Rock” by Paul Simon, whose original version had featured the Hummingbirds and brought them to a new rock-orientated audience. Adding to the book’s success are Zolten’s numerous interviews with founding members James Davis and Iris Tucker, as well as with many other collaborators, who add personal depth to the book’s amazing wealth of detail and dates. This is a fine exploration of an important style and era in the history of American popular music and culture.

From Library Journal: Making extensive use of interviews, Zolten charts the rise of soul gospel music by capturing the verve and fervor of gospel groups like the Davis, Hummingbirds, during the last 50 years. After chronicling their founding in 1928 and early concerts in South Carolina, he continues with the addition of the silver-throated Iris Tucker and their move in 1942 to Philadelphia then New York City. There, they landed a stint at a spiritual-centered Café Society, which led to national exposure. Using the Hummingbirds as an example of how African-American religious music has changed during the last half century, Zolten also charts their transition from spiritual group to soul-drenched gospelpunks punctuated by the electric guitar of Howard Carroll to what they are today. Throughout, the author places the Dixie Hummingbirds in their social and musical contexts, discussing how pre-World War II racism and then the Civil Rights Movement influenced the group and notes their impact on doo-wop and Motown. This intriguing, fast-moving history is highly recommended for anyone interested in music, social history, gospel, or the American experience.

From Booklist: As far as public visibility goes, the Dixie Hummingbirds hit their apex back in 1974 with “Loves Me Like a Rock.” Gospel fans know that the group started out, as a cappella group, on a path before that, as a cappella aggregation in the ’30s. They eventually signed with Decca, a main stream label, at a time when most black musicians were relegated to smaller “race” labels with inferior distribution and grosses. From the story of the Birds’ story, you see, is also the story of black entertainment slowly entering the mainstream.

Meet Broadway Legend Carol Channing

Well, Hello, Dolly! in San Diego discussing and signing her Memoir: Just Lucky I Guess

Wednesday, February 26, at 7 pm

This event is free.

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What’s It Like To Be a Whale Baby?

Find out during the class for those three and four year olds planned on Saturday, February 22, at 9:30 a.m., at the Birch Aquarium-Museum. Kids will explore the relationship between mother and calf, what the baby eats, and how fast they grow through video, stories, crafts, and role-playing.

The fee is $25. The aquarium is found at 2300 Expedition Way. For the required reservations, call 858-534-7336. (L.A. Jolla)

The Derek Spectro Series hosted by the La Jolla Symphony Music Society continues when Welsh cellist Thomas Carroll and pianist Richard Jos perform on Sunday, February 23, at 3 p.m., in Sherwood Auditorium at the Museum of Contemporary Art, La Jolla (700 Prospect Street). Tickets are $25 for adults, $17.50 for students and $12 for children. For information, call 858-451-0470.
**American pop-cultural mainstream. It is rather surprising, how-

ever, to learn that the group collaborated with Hank Ballard, com-

poser of ‘The Twist’ and singer of the saucy R&B workout ‘Work

with Me Annie’ and ‘Annie Had a Baby.’ On the other hand, it

canyon between sacred gospel and profane R&B has been thin, as

the careers of Dinah Washington, Sam Cooke, and Al Green, among

others, attest.

A CONVERSATION WITH THE AUTHOR: Jerry Zolten, on the

morning that we talked, told me, ‘It’s more important where I was

raised than where I was born. I was born in 1945 in Clearwater, Florida.

But I have no real memory of Clearwater. I was raised outside of

Pittsburgh, Pennsylvania, in a little town called McKeesport, with

wonderful music and radio stations all around.’

About the year that he was born, Professor Zolten said, ‘Nineteen

forty-five was a great year because those of us who came into

the world about then got to watch the whole rock-and-roll, rhythm-

and-blues thing unfold before our very eyes. I’m grateful for that

opportunity. ’

Mr. Zolten came to black gospel music by listening to the

radio. ‘In Pittsburgh,’ he said, ‘there was no such thing as under-

ground radio as there would be in the 1960s. So we had to kind of

invent our own underground radio, although I don’t think we were

consciously doing that. In Pittsburgh it was a station called

WAMO on the far end of the radio dial, a station with a weak sig-

nature. So when we listened to WAMO we were hearing a wonderful

alternative to all that. One of the things I marvel at in retrospect is

that the disc jockey never really said who we were hearing; we never

knew the name of the artist. Nor did we know when the record was

recorded. There was one disc jockey in particular who was featuring

the style of young whites living in the area. His name was Porley

Chedwick [Chedwick was one of the first white DJs on the East Coast

to play, on radio, black artists only]. He was one of the great early

pioneers of this. He was dipping back to records that had been hits

with mainstream American market for years back but had never

been heard outside of that market. So for all we kids knew, it was

fresh, brand new.

I remember finding one of these records. It was like a great

mystery, trying to figure out who the heck the artist was. It might

have been five years out of date. One in particular I remember was

a tune by Professor Longhair of New Orleans, Roy Byrd, called

‘Bald Head.’ It was a favorite on that radio station. But Porley

would never say who it was. He just played the record, he tracked it

down after years of looking.’

‘What was one of the first songs with which you fell in love?’

‘One of the first songs that I fell in love with was Willie Mae Thor-

ton’s ‘Hound Dog.’ I still love the guitar solo in that record; it

still gives me chills.’

Mr. Zolten graduated in 1963 from McKeesport High School.

‘The school has a little hall of fame, and they recently honored one

of our 1935 graduates, Art Rupe, who left McKeesport and founded

Specialty Records in Los Angeles. Specialty gave everybody a little

Richard to Sam Cooke. So maybe there was something in the

water in McKeesport, I don’t know. Van Dyke Parks, who collaborated with the Beach

Boys, also comes out of McKees-

’

‘About college, Professor Zolten said, ‘It’s sort of embar-

assing, but I did my whole stint from undergraduate work to

graduate work all at Penn State, where I teach. That’s just the way

it came down. I got an undergraduate degree in English.

And then after my undergraduate degree I played music — gui-

tar — in a band.

‘So I was out there making music. And there’s a professor

here — he’s one of the people I dedicated the book to, Gerald M.

Phillips — he was a free-speecher, the sort of professor that a lot

of kids who were questioning social values gathered around. He

was quite a brilliant man. When I left school he said, ‘If you ever want

a degree in communication, let me know.’ When all my

hand group mates got drafted to go to Vietnam, I decided to take

(continued on page 88)
and how it all led up to this thing that we started calling rock and roll. It’s brand new for almost everyone in the room. There are a lot of young college-age folks out there who had taken up this thing, who are utterly fascinated with America’s cultural musical roots. But most find it to be a totally new adventure, uncharted territory.”

Recordings by African-Americans once were spoken of as “race records.” Could Professor Zolten explain this to me?

“Sure. The term ‘race’ was sort of an invention of the corporate world. Throughout the earliest days, in fact, prior to 1920, most records were the general show tune, popular tune kind of thing, spoken word, and vaudeville routines. Then around 1920 the Okeh Record Company took a chance on an African-American blues singer, Mamie Smith. She made, in essence, the first recording by a black artist with the idea of marketing it to black record buyers. There had been other recordings by black artists before that, but they were for a general market, a market not unlike the folk music market. So when Mamie Smith came along and sold quite well, this opened the door for a new market, and most existing record labels began directing material by black artists to black record buyers, and I don’t know who came up with the term, but ‘race’ was the term.”

“It is. And back then it was not taken as an insult by the performers who saw these recordings as progress; an odd progress, but progress. But that would soon change as the ludicrousness of identifying a market by the color of the artist’s skin became more and more absurd.

The records would say ‘race’ right on the label. In fact, it would say ‘race’ record. As a fanatic record collector, which I am, you have to learn the code. For example, Columbia Records had a five-digit serial number system, and records that began with 1 to 4 were race records. You just knew that. The Okeh Company had a four-digit system, and anything in the 8000 series was a race record. And it would say that on the label. Later in the 1930s, labels like Decca had a ‘sepia’ series.”

“How do you explain to a general audience who the Dixie Hummingbirds are?”

“Basically the Dixie Hummingbirds were a group of guys who, in their preteens and high school days, put it together that you could make an honorable living singing. They came along in the 1920s, when suddenly it was possible for a young African-American singing group to get a little attention outside of their own community, thanks to records and radio. So the seed got planted back then in the Carolinas, in Spartanburg and Greenville. James Davis was the man who carried it forward and nurtured it and blew it on, and, amazingly, he’s alive and well today. At this point in time, I think he’s just enjoying the fact that he made this thing happen and kept it going all those years.”

“If you were going to describe the group’s sound, what would you say?”

“Early on, in the earliest days, before records and before radio, there were so many different ways to do the music because the performers were stuck in place and time. And there was no way they could hear each other or somebody over in the next community, how they were doing it. Then with the emergence of records — and especially these Alabama gospel groups, like the famous Blue Jay singers — new ways of forming harmony and putting things together tended to get out there and give other groups in other parts of the country the idea that maybe they could make it as singers.”

“The Hummingbirds were self-taught; they didn’t really have anybody teaching them; they just echoed what was around them, and that at the time it was the spiritual tradition. The idea of writing something original wouldn’t really occur to them. The form was kind of fixed — the lead voice up front, the other voices holding something original wouldn’t really occur to them. The form was tended to get out there and give other groups in other parts of the country, thanks to records and radio. So the seed got planted back then in the Carolinas, in Spartanburg and Greenville, they almost had a school of music there in the form of Mr. Wood’s music house, where all the younger singers got meet, and some of the older singers would train younger ones. So it was purely spir-

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

Find the museum at 4233 Park Boulevard. For more information, call 619-296-3112 (UNIVERSITY HEIGHTS).

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

Parsonage Museum of Lemon Grove, the contributions of local residents whose front-line combat, nursing corps bravery, assembly-line labor, and hometown victory gardens are honored in “Lemon Grove in World War II.” Parachutes, flags, uniforms, medals, draft cards, censored letters, ration books, war bride nursing corps bravery, assembly-line labor, and hometown victory gardens are honored in “Lemon Grove in World War II.” Parachutes, flags, uniforms, medals, draft cards, censored letters, ration books, war bride wedding gowns, and much more are included in the exhibit, on display through Thursday, July 31. Also on display is “Gorgeous Beauty: Fruit Labels of the Golden State.” These beautifully designed labels were once adorned crates of produce in the late 19th and early 20th centuries. Among the more than five dozen on display are three of Lemon Grove’s own labels, designed for the...
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Interactive show hosts, physical comedians, acoustic guitar/singer, one-of-a-kind unique acts, strolling musicians, female vocal trios, jugglers and magicians.

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Female Vocal Trios — R&B/Soul/Gospel singers for summer-long evening production. Prepare one upbeat number. Performing a cappella or prerecorded music on CD or cassette is acceptable.
Specialty Acts — Prepare two minutes of your best stuff to perform.

SeaWorld Entertainment Auditions
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San Diego

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Specialty Acts — Prepare two minutes of your best stuff to perform.
the museum’s permanent collection. Find the museum near the Starlight Bowl; 619-231-2886. (BALBOA PARK)

San Diego Hall of Champions, the museum — dedicated to promoting, recognizing, and preserving athletic achievement — is located at 2131 Pan American Plaza. Call 619-234-2544 for information. (BALBOA PARK)

San Diego Historical Society Museum, the business of fashion in the moviemaking industry provides the focus for “Popcorn Venus,” an exhibit through Monday, April 21. Hollywood served up glamour to the style-hungry masses, who, with the onset of the Depression, were looking for an escape from their everyday lives. Through designer drawings, photographs, costumes, and artifacts, the exhibition demonstrates how Hollywood could turn the average woman into a “popcorn Venus.” A history of the motion picture industry in San Diego and the evolution of the city’s image during a century of movie making is charted in “Filming San Diego: Hollywood’s Backlot.” From the earliest silent films through the recent movie moguls and almost famous directors and producers who have long been attracted to the county’s diverse topography and conducive climate. The exhibit includes a video history of the silent film industry and costumes worn by James Cagney, Clark Gable, Errol Flynn, and others. This show closes on Monday, June 9, 2003.

How the Pacific Coast Highway (a.k.a. Highway 101) opened scenic and recreational opportunities and created a spine of development and urbanization is revealed in “Coast Route 1910,” on display through Sunday, March 16. The exhibit features hundreds of photographic images, as well as artwork, artifacts, and ephemera paying tribute to Highway 101 and providing insight into the route’s impact on development. The museum is located in the Casa del Balboa building; 619-232-6203. (BALBOA PARK)

San Diego Maritime Museum, the museum features permanent exhibits documenting the history of San Diego’s waterfront and the building of the West Coast by sea, including exhibits concerning the old San Diego-Coronado ferryboats, the tuna fishing industry, and the military. The museum fleet consists of the 1863 bark Star of India, the 1889 San Francisco ferryboat Berkeley, and the 1904 Scottish steam yacht Moira. There are also nautical exhibits, ship carpenters, model building, ships in bottles, woodcarvers, and a complete research library.

The museum is located at 1986 North Harbor Drive, along the Embarcadero at the corner of North Harbor Drive and Ash Street; 619-234-9153. (ORTHODOX)

San Diego Museum of Man, Ecuadorian cultures were among the first in the Americas to discover the mixture of clay, water, and fire that led to the invention of ceramics. The collection features dozens of macabre devices gathered from throughout Europe, some of them extremely rare, primarily used from the 1400s up to the early 1800s. All of the pieces on display are originals, including an iron maiden, a guillotine, chain flails, a knee splinter, and more. Ongoing. Hand-carved animals, vibrant ceramic and textile masks, and imaginative human images are showcased in the “Hecho en México,” continuing through February. The exhibition also describes the lives of the Indians of the Southwest, including the history of the pueblo people, and the career of a famous Mexican potter. The museum also offers train rides through San Diego’s backcountry. Miller Creek trains depart every Saturday and Sunday from the Campo Depot at 11 a.m. and 2:30 p.m. Find the Campo Depot off Highway 94 and Fort RoseCRate Road. For information, call 619-595-3030 or 619-478-9397. (CAMPPO)

San Pasqual Battlefield State Historic Park commemorates the clash (on December 6, 1846) during the Mexican War between the U.S. Dragoons, bolstered by sailors and volunteers from San Diego, and California militia. A narrated slide-show screen throughout the day, telling the story of the war in Mexico and California. A self-guided tour recounts the events of the battle and profiles the leaders of the forces and also describes the lives of the Indians indigenous to the valley. The museum is located at 19800 San Pasqual Valley Road. Call 760-737-2201 for additional details. (ORTHOX)

Villa Montezuma, built in 1887 for internationally celebrated author and musician Jesse Shepard, serves as both a historical and cultural center. Find the museum at 1925 K Street (at 20th Street). Call 619-239-2211 for more information. (SHERMAN HEIGHTS)

William Heath Davis House Museum, said to be the oldest surviving structure in the new town area of downtown San Diego, the house is a well-preserved example of a pre-framed lumber “salt box” family home shipped from the East Coast to California by boat around Cape Horn in 1850. Guided walking tours focusing on the history and architecture of the Gaslamp Quarter depart the museum each Saturday at 11 a.m. Find the museum at 410 Island Avenue (at Fourth Avenue); 619-233-4692. (GASLAMP QUARTER)

Harlem Globetrotters

“A Centurey Golf”

February 23 at La Costa

The Roots

March 2

Ludacris

March 14

Ben Jwi

April 10

Tim McGraw

May 14

Margaret Cho

May 24

Pearl Jam

June 5

Nate Jones

May 17

COLDPLAY

May 2

Yanni

March 31

ELLEN DEGENERES

April 6

THE PRETENDERS

February 23, 24

Sting

March 6, 9

Biff

March 14

Lord of the Dance

June 10

Celtic

June 10-15

Aida

June 10

Mambo Mia

August 17-19

PADRES

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April 6

DEGENERES

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LOCAL EVENTS
**Food for Thought**

*This prayer begs, “Deign to make us drunk by thy power.”*

The Orlando Consort, under the auspices of the San Diego Early Music Society, brought their delightful anthology of medieval and Renaissance “food music” to town. The program, almost exactly reproducing that of their admirable 2001 CD, *Food, Wine & Song* (on Harmonia Mundi, with an elegant illustrated book), was based on three interestingly varied structural principles. First, there was the connection with food and drink in the texts of these vocal compositions. Then, there was the roughly chronological arrangement, starting with a 13th-century monophonic conductus from the school of Notre Dame de Paris, ending with a late-16th-century German drinking song, and covering along the way a wide variety of the types of secular vocal music in that 350-year period. Overlying the chronology, the group also offered seriatim a survey of the major centers of musical culture in the period: high-medieval France; late-medieval England; the early and high Renaissance in Florence, Burgundy, and the Iberian peninsula; and late-Renaissance Germany. Thus, without any academicism, and never losing their sense of entertainment, the group provided a more-or-less systematic (though necessarily selective) introduction to the whole field.

In any case, the chief pleasure of the program was not any instruction it might offer, but the liveliness and vivacity of the singing — the same qualities fans of early music have enjoyed over the years in the Orlando’s recordings of Léonin and Perotin, Machaut, Philippe de Vitry, Ockeghem, Loyset Compère, and others. (Some people even like their horrible crossover ventures, but let’s not go into that.) The suavity of their sound (notably of the stellar Robert Harre-Jones, the best English countertenor since Alfred Deller) is incomparable. Their singing has a mesmerizing lyrical flow, with exquisite modulations of timbre and volume. They tailor their vocal production and their interpretive manner to the demands of each particular style, ranging from the ethereal purity of the chapel or abbey to the raucous lewdness of street songs. In strophic compositions and in repeated refrains, they vary dynamics and tempos according to the meanings of the text and the musical shape of the whole work. They are meticulous in following correct historical pronunciation, in more than half a dozen languages.

The four male singers have vivid individual personalities and voices of very different colors, which when appropriate they choose to emphasize; but at other times they can blend into a unified expressive utterance so seamless that it seems to come from a single consciousness. They are also — in between numbers, and sometimes even during the numbers — funny and charming. No one ever goes away from one of their concerts without a smile of happiness at the artistic and human experience. And this program, whose earthy concerns naturally evoked high spirits in both audience and performers, was especially full of fun.

Humor, in fact, was the deepest theme of the program. Understand a culture’s sense of humor, and you get a profound sense of what the people are like: what is valuable to them, and how their minds work. In medieval Europe (and medieval habits of thought and feeling extended well into what we call the Renaissance), one of the chief mental characteristics was the ability to accept without discomfort beliefs and systems that contradict each other. This characteristic, pervading the culture, is reflected at many levels. A revealing example of it — extraordinarily strange to modern tastes — is the structure of the 13th-century motet. In this form, two, three, or four totally divergent texts are sung simultaneously, each with its own melody. There need not be any intended joke, but often enough, if you can penetrate to the meaning of the words, you will find a humorous commentary on the contradictory nature of human values.

Such is the case with the anonymous motet from the Montpellier Codex that the Orlando Consort performed early on, in their French section. There are four independent texts. Two are about romantic love: one hopeful, one gloomy. The third is a picture of what constitutes a good time: a warm hearth in a cold month, salt meat and fat capons, good wines, games, singing, and peaceful merrymaking. The fourth (underlying them all in the musical structure) is a declaration that French wines are the best. And what is all this except a covert criticism of high-flown amorous sentiments, from the more concrete point of view of the belly and the down-to-earth comforts of the flesh?

The poetic and musical use of food and drink need not carry satirical implications. The program began with a Latin conductus about Saint Francis, in which the saint’s cultivation of vineyard, fig tree, and grain is entirely a metaphor for his spiritual teaching about the cleansing of sins. The Gospel parables about sowing fields and planting vines (and herding sheep) are simply given a new, Franciscan context. The object is the soul, not the stomach.

But given the popular medieval attitude toward religion (it was so integral a part of life that all human attitudes, even the most irreligious, converged on it), it was natural that many of the items on the Orlando’s program brought faith and appetite together in a way later puritanical attitudes have found disturbing. The English “Boar’s Head Carol” accompanies an innocent and heartfelt celebration of Christmas. The singers extol the birth of Christ from the Virgin Mary, with gratitude for the salvation He has brought. But they do not forget that the boar they have brought to the Christmas feast will be good to eat! (Nor would the medieval penchant for analogies ignore the rather grotesque fact that both the boar and Christ have died for the benefit of the Christian community.)

Similarly, Juan del Encina’s Renaissance vilancico evoking the merry-making of Carnival (“parimemo os bien anchos, ambulamos esto pancho, rreulamos el pelligo” — “let’s fatten ourselves well today, let’s fill up these paunches, let’s cram our hides”) presupposes the pious fast that will take over when Carnival is done (“que muriamo ay ymamuramo”). The ancient pagan holiday, reveling in the gross joys of eating and drinking, must inevitably give way to the Christian period of penitence and self-denial. Still, both activities are fundamental components of life, and both deserve the dedication of the whole self.

The humorous element is more explicitly to the fore in Loyset Compère’s delectable Sile fragor. The chapel singers (perhaps in a monastery) offer to the Mother of God the prayers contained in their singing. The quiet church, isolated from the bustle of the world, is filled with the sweetness of their song. Nevertheless, along with their sincere religious dedication, the singers are aware of the excellence of their performance; and once the service is ended, it is only suitable for them to go out and fill up on wine. As the author of these verses need not remind anybody, wine in the holiest moment of Catholic ritual is transformed into the blood of Christ; but bodily thirst also has its prerogatives, and the wine that can satisfy it is the “ocean on which Bacchus himself is enthroned.” In just a few lines, the text has moved from the son of Mary to the son of Semele, without the slightest sense of blasphemy; nor do the

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**The Orlando Consort: “Music and Feasting in Medieval and Early Renaissance Europe” St. James by-the-Sea (San Diego Early Music Society)**
poet and the composer hesitate to end this delicately parodic Latin motet with a fervent "Amen, amen." Delicacy goes by the board in the brilliantly witty A mano e dita (cinque voci [here presented in the late-15th-century four-voice setting by Juan Ponce]. This was originally a student song, which composed it as a young man while studying at Salamanca University), its irreverent text in the manner of the exuberant Rabelaisian composition is basically about nothing (Greiter also composed a quodlibet about songs) — but, as Dryden said of Chaucer’s Canterbury Tales, here is God’s plenty.

Finally, at the zenith of car-nality and the nadir of spirituality, the singers at St. James by-the-Sea presented Ludwig Senfl’s Lieb ist about drunk (Von aller Art Spei Ich hab Bruit), in which the excess of sinfulness — the wine entering the drinker’s belly in whole bucketfuls and exiting in incontinent burbling — is so overwhelming that it attains a kind of grandeur. And even if I were to go mad from it, I would set to and vomit on purpose, in such a way that I would deserve the highest reward.

The Orlando Consort, which had earlier sung a love-song ballade of Guillaume de Machaut (Nes qu’on porroit les estaires nommer, de Le voir dit) with such tender eloquence that it brought tears to one’s eyes, knew just what to do with this supersaturated tribute to debauchery. As they performed it, they gradually plastered themselves, their perfec tion blurring, their flawless pitch slipping sideways, their impeccable rhythmic disci pline turning to mush, their sweet music getting away from them, and one of them — tenor Charles Daniels — eventually winding up on the floor. One had to pinch oneself to re-member that this is one of the most gifted and easy-told gift music vocal groups in the business. The audience had learned its lesson about claricious human nature, and forgave them.

Events that are underlined occur after February 27.

HOW TO SEND US YOUR LISTINGS: Contributions must be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number (including area code), and a phone number for public information to READER CLASSICAL MUSIC, Box 58803, San Diego, CA 92186-5803. Or fax to 619-881-2401. You may also submit information online at SanDiegoReader.com by clicking on the events section.

Bigger and Better Than Ever! The immersive Musiük series returns for its sixth season, combining new music, classical music, hot swing, and a “dance-music-video spectacle from Austria,” under the direction of San Diego cellist Felix Fan. The series gets underway with a past performance by Raw Fish and the Talujon Percussion Ensemble on Friday and Saturday, February 21 and 22. Expect to hear works by two composers associated with New York’s Bang on a Can, Julia Wolfe and Anni Fricke. Both concerts begin at 8 p.m. at Sudhi Performance and Visual Art (found in the ReCarC BAT building, 320 11th Avenue). Tickets are $15; one-per-weekend packages are $42, or pay $88 for the six-concert series. For information and reservations, call 838-435-3728. (DOWNTOWN)

Recorder Players are invited join the San Diego County Recorder Society for instruction and playing on Friday, February 21, at the Triestana- ria Recording Center. Recorder ba-sics begin at 6:30 p.m., with a guest conductor leading the group from 7:30 to 10 p.m. Join us at 5120 Clairemont Mesa Boulevard (two miles east of I-15). For information, call 760-726-8899. The first visit is free. (ERIFRANCE)

In Roman-Occupied Gaul, a Druid Princess sworn to chastity named Norma has secretly borne two sons to the Roman procuress Pollione, who tills of her and turns his attentions to Norma’s friend Adalgisa, with tragedy and death ensuing. What’s that? It’s Vincenzo Bellini’s Norma, the next production for the San Diego Opera. The leading roles are sung by Russian soprano Galina Gorchakova, Bulgarian soprano Mariana Fiol, and Hugo H{"a}fner. The opera is performed in Italian with text projected in English above the stage. Enjoy the production — conducted by Richard Bonynge and directed by John Copley — at 8 p.m. on Friday, February 21, at 7 p.m. on Sunday, February 23, and at 7 p.m. on Wednesday, February 26. Tickets range from $20 to $140. See the operas in San Diego Civic Theatre, 202 C Street. For reservations, dial 619-532-7675. (DOWNTOWN)

The Pipe Organ Concert Series at the First Church of Christ Scientist continues when Boston organist Erik Haesemier performs on Friday, February 21, at 7:30 p.m. Find the church at 8262 Allison Avenue (at Palm); 619-442-8201. Free. (LA MESA)
**Czech Philharmonic Orchestra**

Vladimir Ashkenazy, Chief Conductor

Rachmaninoff and Ashkenazy – a winning combination!

One of the world's great orchestras with 15-year-old piano soloist Lukas Vondrak.

Dvorak Carnival Overture, Opus 91

Prokofiev Piano Concerto No. 1 in D-flat Major, Opus 10

Rachmaninoff Symphony No. 2 in E Minor, Opus 27

Saturday, March 1, 2003 at 8 p.m.

Pre-Concert Talk at 7 p.m. with Eric Bromberger

San Diego Civic Theatre

**Sarah Chang, Violin & Lars Vogt, Piano**

Instrumental wizardry abounds!

Ravel Sonata in G Major for Violin and Piano

Saint-Saëns Violin Sonata No. 1 in D Minor, Opus 25

Franck Violin Sonata in D Major

Thursday, March 6, 2003 at 8 p.m.

Pre-Concert Talk at 7 p.m. with Eric Bromberger

Copley Symphony Hall

Underwrited by Raffaella and John Belachian

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Welcome to a spiritual journey of the soul within.

A free, heartfelt talk and practical experience of the celestial Sound Current and Divine Light will be offered by representatives of Sant Thakar Singh. Explore your Higher Self and enjoy the peace and freedom of Self-Realization.

Saturday, March 1, 11 a.m., PACIFIC BEACH LIBRARY 2875 Cas St., Pacific Beach

Sunday, March 2, 1:30 p.m., MIRA MESA LIBRARY 8005 New Salem St., Mira Mesa

Tuesday, March 4, 6:30 p.m., PHOENIX BOOKSTORE 681 Encinitas Blvd. #007, Encinitas

Saturday, March 15, 10:30 a.m., SAN CARLOS LIBRARY 7265 Jackson Dr., San Diego

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SANT THAKAR SINGH

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**Tickets start as low as $20!**

**San Diego Reader** February 20, 2003

**Only Three Performances Left!**

**NORMA**

An Opera by Vincenzo Bellini

**Their Burning Passion Consumed The Ancient World.**

Sung in Italian with English text displayed above the stage.

All performances at the Civic Theatre, Third Avenue & B Street in downtown San Diego.

**Tickets start as low as $20!**

*San Diego Reader* February 20, 2003
Greetings from Reader Art, Box 85803, San Diego CA 92186-5803. For information, call 619-238-7559.

Osceola Museum of Art, late period watercolors of eight artists selected from the extensive collection of E. Gene Crain is on view. "Paintings from the E. Gene Crain Collection" includes selections by Roy De Forest, Reza Badiyi, Keith Crown, Phil Duke, Joan Ivance, Barrie Miller, Millard Sheets, and Robert E. Wood. The exhibition continues through Sunday, March 23. The collection presents a look at the history of California impressionism, Mexican surrealism, and American watercolor paintings from the '70s, '80s, and '90s.

The museum hosts "An Evening with Gene Crain" on Thursday, February 20, at 7 p.m. (Tickets are $5 for members). Find the Athenaeum at 704 Pier View Way. Call 760-721-2878 for information. OSAEXH001

San Diego Museum of Art, significant works by the current generation of Mexican artists are included in "Axia Mexica: Common Objects and Cosmopolitan Actions," on view through March 29. Nineteen artists—many included in the 1995 exhibition "Axia Mexica," featuring works by Francisco Alia, Sylvia Gruen, Monica Castillo, Ruben Ortiz Torres, Roberto Aburto, and Aida Rosell—working in a variety of media—"Axia Mexica" is said to reveal the impact of Mexican art on the evolving global art scene while highlighting Mexico as an axis for the circulation and exchange of art and ideas.

A selection of 60 contemporary prints created during the past five years of the pioneering TAMIDAR Lithography Workshop in Los Angeles is included in "The Mechanic: Tamarind Lithography Workshop, Early Years." The 100 print artists—contemporary artists of the late 1940s—have united to present a "regional" show of artists who live and work in California. The exhibition is on view at 704 Pier View Way. Call 760-721-2878 for information. OSAEXH001

ART MUSEUMS

California Center for the Arts, Escondido The art and the art of collecting have been at the heart of what art museums do, and many have a museum's success in part by the scope, size, and quality of its collections. "Look. React. Engage: The Art of Collecting at the San Diego Museums" explores themes ranging from issues of connoisseurship, charitable giving, the importance of particular artists and periods. Prints and paint- ings by George Roux (1872-1955), Harry Sternberg, and reproductive photographic prints by Loomis Dean (1889-1972) are on exhibit through Saturday, March 23. The exhibition also celebrates a recent gift of 49 works by the current generation of Mexican artists at the University of San Diego. Call 619-239-5548.

"The Light is Green: Collections" opens at the Center Museum itself. Artworks from the collections of E. Gene Crain are currently on exhibit through Sunday, March 23. Call 619-238-7559.

The nonprofit organization was established in 1979. "Artists and the Mechanic: Tamarind Lithogra phy Workshop, Early Years." The 100 print artists—contemporary artists of the late 1940s—have united to present a "regional" show of artists who live and work in California. "Axia Mexica: Common Objects and Cosmopolitan Actions," on view through March 29. Nineteen artists—many included in the 1995 exhibition "Axia Mexica," featuring works by Francisco Alia, Sylvia Gruen, Monica Castillo, Ruben Ortiz Torres, Roberto Aburto, and Aida Rosell—working in a variety of media—"Axia Mexica" is said to reveal the impact of Mexican art on the evolving global art scene while highlighting Mexico as an axis for the circulation and exchange of art and ideas.

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Evil Smell
He’s become the criminals he despises.

A full moon rises outside a Manhattan precinct station. Street sounds hum like electric rivers. It’s 5:30 p.m. on a Thursday in August 1949. A day-long scorcher.

A subject of the play’s title, however, only be-trait in layers of gray. Detective McLeod, the anti-hero of this story, is framed by a detective’s desk and a backdrop of police files. He wears uniform, his hair combed back in a crisp pomade. His eyes are bloodshot, his face drawn from the weight of his duties.

McLeod is a man of contradictions. He is fiercely loyal to his colleagues, yet he despises the criminals he pursues. His taut, minute-by-minute dialogue captures the tension and drama of police work.

McLeod’s behavior is often unpredictable. He is capable of violent outbursts, yet he can also be disarmingly charming. His disinterest in the legal process is a constant theme throughout the play.

The stage is set with a backdrop of the NYC skyline, a reminder of theгород order within which McLeod operates. The set is designed to mimic the Kiernan’s set, used in the original production of Detective Story in 1949.

The play’s themes of justice and corruption are explored through McLeod’s character. He is a man of原则 and moral integrity, yet he is also a man who is willing to bend the rules in order to achieve his goals.

In the end, McLeod is faced with a difficult decision that will test his principles. Will he continue to fight for justice, or will he succumb to the corruption that surrounds him?

Detective Story, by Sidney Kingsley
Lamb’s Players Theatre, 1142 Orange Avenue, Coronado
Directed by Robert Smyth; cast: Joe Nesnow, Colleen Kollar, John Nutten, Jesse MacKinnon, Pat Deleo, Tom Stephenson, Greg Thompson, Tom Andrew, Doren Elias, Walter Retter, David Cochran Heath, Nick Cordileone, Walter Murray, Jon Lorenz, J. Michael Ross, Don Loper, Paul Eggington, Amy Cordilone, Emily Bender, George Flint, Cynthia Gerber; scenic design and lighting design, Mike Buckley; costumes, Jeanne Reith; sound and music, Deborah Gilmore Smyth
Playing through March 16; Tuesday through Thursday at 7:30 p.m. Friday and Saturday at 8:00 p.m. Matinee Saturday at 4:30 p.m. and Sunday at 2:30 p.m. For information call 619-437-0600.

Splendour, by Abi Morgan
Cassius Carter Centre Stage, Simon Edison Centre for the Performing Arts, Balboa Park
Directed by Karen Carpenter; cast: Monique Fowler, Joanna Blackham, Gillian Rushworth, Chelsey Reive, scenic design, Tony Fanning; lighting, Aaron M. Capp; costumes, Cathlotta Devaux Shields; sound, Paul Peterson
Playing through March 8; Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m. For information call 619-239-2255.
San Diego Reader

theater

first prize at Edinburgh’s 2000 Fringe Festival. A prestigious honor, but the Cassius Carter Centre Stage has no award-winner.

The play is a half of mirrors. We’re in the posh home, rich with gold and black treasures, of a “diplomat,” country unspecified. Firecracks crackle outside. Four women come together: the diplomat’s increasingly brittle wife (Micheleine, who owns an estimated 200 to 300 handbags), her best friend Genevieve, dour photojournalist Kathryn, and Gilma, a translator adept at misinterpretation. They wait for the man, Julio, to have his picture taken. He, we learn, is actually a besieged general/dictator. Those aren’t firecracks down the street — but they’re getting closer, accompanied by seismic detonations. The phone rings, rings off. Given the growing turmoil, the quartet might have better luck waiting, near a leafless tree, for Godot.

Splendour looks, and looks again, at simple scenes from different perspectives. Characters articulate their inner thoughts, like stage directions. What they say doesn’t jibe with what you see (the wife refers to ham; you see oranges). After a while, the play becomes an intricate latticework of contradicting perceptions.

Among other things, Splendour concerns the high cost of keeping up appearances. Something’s wrong outside. But the wife, white lies emanating from beneath a stiff upper lip, won’t acknowledge trouble. Slowly the situation comes into focus. But even the conclusion affords multiple possibilities: her refusal to leave is either courageous and dignified or a blind, stupid loyalty to appearances.

The play weaves backward and forward, within and without (in a word, the playwright deconstructs the event). The Globe production, however, keeps everything on one level. Directed by Karen Carpenter, the actors speak in a strident din — like banner headlines — with no attempt to distinguish between internal monologues and spoken dialogue, truth or veneer, or even, in many cases, whose perspective frames a scene. And throughout the intermissionless hour and fifty minutes, the major impression remains how hard Splendour is to do. After a while, you restage, in your mind, this complex, potentially intriguing drama. Why make it so generic? That’s the question the play asks, and... •

Come Party with the “Family” NO ONE THOUGHT IT WOULD LAST! The Sequel

Joey & Maria’s 25th Anniversary Party See what happened to this wacky couple after 25 years of marriage. If you loved the wedding, then you had better not miss the 25th anniversary.

Friday, February 21, 7:30 pm

Cabaret

Sean Murray returns to the North Coast Rep, directing the Joe Mastroielli, Fred Ebbs, and John Kander musical about decadent Germany during the rise of the Nazis.

NORTH COAST REPERTORY THEATRE, SUNDAY, FEBRUARY 23, THROUGH APRIL 6, THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

Chalk It Up to Murder

H.L.T. Productions presents a dinner-theater mystery: life in Cactus Gulch is pretty much normal, of late, “but things change.” SHIRLEY’S KITCHEN, 7868 EL CAJON BOULEVARD, LA MESA, Open Ended, Fri. at 7:30 P.M. FOR INFORMATION CALL 619-561-8873.

Detective Story

Reviewed this issue.

LA JOLLA PLAYHOUSE, FRIDAY, FEBRUARY 23, THROUGH MARCH 16; THURSDAY THROUGH SATURDAY AT 7:30 P.M. AND SUNDAY AT 2:30 P.M.

The Dining Room

Patio Playhouse stages a dinner-theater mystery: life in Cactus Gulch is pretty much normal, of late, “but things change.” SHIRLEY’S KITCHEN, 7868 EL CAJON BOULEVARD, LA MESA, Open Ended, Fri. at 7:30 P.M. FOR INFORMATION CALL 619-561-8873.

Dragon’s Mouth

North Coast Repertory Theatre and Cuckoo’s Nest present a reading of E.B. White and Jacquetta Hawkes’s “drama quartet” about four “privileged” people quarantined on a yacht. Barbara Elliott directed.

NORTH COAST REPERTORY THEATRE, MONDAY, FEBRUARY 24, AT 7:30 P.M.

Echoes

Stone Soup Theatre Company presents N. Richard Nash’s “drama” in which two asylum patients “resist the one thing that either save
Fridays with Maureen
AND SATURDAY AT 8:00 P.M.
FAULT LINE THEATRE, FRIDAY, FEBRUARY 20, 21, 22, 27, 28 & March 1 at 8 pm
March 2 at 3 pm
$12 Adults
$10 Seniors, Students & Military
Performances held in the
Crill Performance Hall of the
Cooper Music Center at
Point Loma Nazarene University
3900 Lomaland Drive
Call 619-849-2325 to purchase tickets or for more info.
www.ptloma.edu/news&events/musicnews.htm

**THE SONG OF MUSIC**

Music by Richard Rodgers
Lyrics by Oscar Hammerstein II
Book by Howard Lindsay and Russel Crouse
Suggested by The Story of the Trapp Family Singers

February 20, 21, 22, 27, 28 & March 1 at 8 pm
March 2 at 3 pm
$12 Adults
$10 Seniors, Students & Military
Performances held in the
Crill Performance Hall of the
Cooper Music Center at
Point Loma Nazarene University
3900 Lomaland Drive
Call 619-849-2325 to purchase tickets or for more info.
www.ptloma.edu/news&events/musicnews.htm

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Las Vegas - Style Dance Revue

**Great for Birthday Parties & Special Occasions!**

Every Friday & Saturday Night (Reservations are suggested.)
One Show Only • 7-9:30 pm • Must be 21 years old
Tsunami Beach Club
540 F Street (between 5th & 6th) • Downtown
(858) 278-1717
www.girlsniteoutshow.com

**HAIR**

The Rock Musical
Friday, March 14, 2003
One Night Only
The 35th Anniversary Revival Tour

This newly revised, revamped HAIR is no longer just a collage of hippie values and beliefs but a poignant, moving, fulfilling time capsule of the “We decade,” the 1960s, all driven by its powerful score that spun off hit after hit onto the pop charts such as: “Aquarius,” “Easy to be Hard,” “Hair,” “Where Do I Go,” “Good Morning Starshine” and “Let the Sun Shine In.” HAIR songs run the gamut from celebratory (“I Got Life,” “Aquarius,” “Easy to be Hard,” “Hair,” “Good Morning Starshine,” “Let the Sun Shine In”) to protest (“3-5-00,” “Air,” “Flesh Failures”), With over 30 classic songs, HAIR contains a song for everyone!

**Spreckels Theater**

Tickets on Sale Now
619-516-0212
The Hinkle Family Murder Music Hour
H.I.T. Productions’ newest interactive mystery. Everyone says Aunt Zelda electrocuted poor Uncle Vern while playing “Feelings” on the accordion. Don’t be so sure. comerphic Theatre, 7868 El Cajon Blvd, La Mesa, Saturday at 7:00 P.M. FOR INFORMATION CALL 619-220-TIXS.

The Hollow
The Coronado Playhouse opens its 57th season with Agatha Christie’s “cozy murder mystery,” in which an unhappy game of romantic entanglements explodes into murder. Keith A. Anderson directed. comerphic Theatre, THROUGH MARCH 9; THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 2:00 P.M.

Irish Dance Cabaret
Dublin Square Irish Pub & grille presents “San Diego’s answer to the Celtic wave,” an evening of contemporary and traditional Irish dancing, music, comedy, and song — and a three-course Irish dinner. DUBLIN SQUARE IRISH PUB & GRILLE, 104 FOURTH AVENUE, DOWNTOWN, OPENED END RUN, WEDNESDAY, THURSDAY, SATURDAY AND SUNDAY AT 8:00 P.M., CURTAIN AT 7:30 P.M. FOR INFORMATION CALL 619-239-8673.

Joey and Maria’s Comedy Italian Wedding
The Cady Theater hosts “most-seen-ordinary interactive dinner theater,” as Joey and Maria tie the knot. Cady THEATER, 338 WEST SEVENTH AVENUE, DOWNTOWN, OPENED END RUN. FOR INFORMATION CALL 800-644-JOKE.

The Laramie Project
DON HILL THEATER, STATE UNIVERSITY, FRIDAY, FEBRUARY 21, THROUGH MARCH 2; FRIDAY AND SATURDAY (AND WEDNESDAY, FEBRUARY 26) AT 8:00 P.M. MATTHEY SUNDAY AT 7:00 P.M.

Livia’s
Community Actors Theatre presents Judi Ann Mason’s award-winning comedy about a poor family, the bag of money they found, and the second thoughts they have about keeping it. Jennie Hamilton directed.
COMMUNITY ACTORS THEATRE, THROUGH MARCH 9; FRIDAY AND SATURDAY AT 8:00 P.M. MATTHEY SUNDAY AT 3:00 P.M.

The Music Man
The Welk Resort Theatre offers the popular heartland musical about fast-talking Harold Hill, trouble in River City, and a modest tuba player in a band with 76 trombones. Lewis Wilkensfeld directed. WELK RESORT THEATRE, THROUGH MARCH 25, TUESDAY, THURSDAY, SATURDAY, SUNDAY AT 8:00 P.M. MATTHEY SUNDAY THROUGH THURSDAY, SATURDAY AT 1:45 P.M.

National Comedy Theatre
ComedySportz changes its name, but its methods (and madness) remain the same. Improvisational comedy, making up funny stuff on the spot, is difficult enough. Years ago, however, Keith Johnstone thought it’d be more exciting if done competitively. He got the idea from pro wrestling (“where Terrible Turks mangled defrocked Priests, while mummies and duds yelled insults and gannies wavered their helicopters”). National Comedy Theatre, a “sanctuary of Johnstone’s Theatresports (arts, director Gary Kramer says the two teams are like “rugby and American football”), resembles an athletic event more than an improv. Teams wear uniforms and compete on AstroTurf. The night I caught the show, three San Diego comedians played “a challenge match” against players from the San Jose franchise. Using suggestions from the audience, they played “Emotional Symph-athy,” “Shakespeare,” “Blind Lino,” and “Fever Tag,” with judges awarding points to the best scenes. Klunkers and groansers got booted, quick wit, rewarded (one of the most refreshing parts of the contest: people acknowledged fail-ures, abundantly, don’t forget it). It made for a lively, often quite funny, evening. And Gary Kramer is one talented comedian.

Worth a try.
MARQUIS THEATRE, 3172 INDIA STREET, MISSION HILLS, OPENED END RUN, FRIDAY AND SATURDAY AT 7:30 P.M. AND 9:45 P.M. FOR INFORMATION CALL 619-295-4999.

Nuevo California
The San Diego Rep’s “binational murder mystery” with (“Should we fortify the border politically, economically, and cultu- rally?,” “Shakespeare,” “Blind Lino,” “Fever Tag,” with judges awarding points to the best scenes. Klunkers and groansers got booted, quick wit, rewarded (one of the most refreshing parts of the contest: people acknowledged fail-ures, abundantly, don’t forget it). It made for a lively, often quite funny, evening. And Gary Kramer is one talented comedian.

Worth a try.
SAN DIEGO REPETORY THEATRE, THROUGH MARCH 2; TUESDAY, WEDNESDAY, THURSDAY, SUNDAY AT 7:00 P.M. WEDNESDAY, THURSDAY, SATURDAY AND SUNDAY AT 8:00 P.M. MATTHEY SUNDAY AND SUNDAY AT 2:00 P.M.

The Oldest Living Confederate Widow Tells All
Ellen Burstyn performs solo in an adaptation of Allan Gurganus’s epic novel. And she amazes. She’s on stage for two and a half hours, playing dozens of characters, recreating 100 years of Southern his- tory, in particular, the Confederacy from a woman’s perspective. Lucy Marsdon tells her husband’s war stories and “my peace ones,” and tells all about her father’s Hyde mar- riage-battlefield (there was more than one kind of slavery in the South), a disintempered Civil War, and about white and black women, “trained to act batty-brained,” who must create them-selves from scratch. The 875-page book is a grand, Rabindranath read. Adapter Martin Talbot, however, has yet to condense it into a work-able monologue. His set pieces re-create the book’s highlights (Sher- man torches the Captain’s house, how the Captain dies) and Burstyn makes them unforgat-able. The long, anty narrative fits about, not always aware of the dif-ference between minor detail and emphatic point (revisions could add signposts and a sturdier space). Burstyn’s craft is invisible. The Globe’s design work, however, too often calls attention to its tech- niques. Designers appear deter- mined to help the audience get through heftier material, so much that the production is as antsy as the script. The “helping” effects — slides, breezy sounds, nervous lighting (and a tardy fol- low-up) — annoy. The play isn’t up to Burstyn’s best, as yet, but she shines nonetheless.

Worth a try.
OLD GLOBE THEATRE, THROUGH MARCH 8; TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATTHEY SUNDAY AND SUNDAY AT 2:00 P.M.

Performing Arts on the Edge:
(Un)Defining Queer
Palomar College presents a collabor-ative fusion of live theatre, origi- nal music, sculpture, and projected imagery that “interrogates one of our language’s most potent and controversial words.” Michael Mulson and Peter Gach conceived the piece, and Mulson directed. PERFORMING ARTS COURTYARD, PALOMAR COLLEGE, THROUGH FEBRUARY 28; FRIDAY AND SATURDAY AT 8:00 P.M., MATTHEY SUNDAY AT 2:00 P.M.

Possible Side Effects
The New York-based comedy group makes its West Coast debut with “So Close to Homeless,” a 90-minute show featuring original sketches, songs, and improvisation. 6TH IN PerFORM THEATRE, THROUGH FEBRUARY 28; FRIDAY AT 10:30 P.M.

Private Parties
Okay, so the odometer’s busted on Let’s Ford. Big deal. It’s a classic 1967 Mustang. And the price? Cheap at twice the asking. Let has such a personal attachment to the car (even gave birth in it, she claims), she’s auditioning buyers. Or does she envision other, graver purchases? After all, she tells young Pearl, “We’re months past Hal- lower.” Set in La Jolla and Rosar- ito Beach, Mexico, Allan Havis’s new drama crosses borders both literally and figuratively. Let battles male abuse: not by turning the other cheek, she prefers poison. Will Pearl become a Thelma to Let’s doom-joyed Louise? The world- premiere 95-minute script is talky, even garish in spots, and sides toward the cerebral (Let, in partic- ular, is one literate recibida) but succeeds by keeping much, much. Like Pearl, we never know all but see more than enough. The 6th On production, on opening night, was a mite stiff, both pacing and performances (the play should unfurl like a flash flood, the audi-
enforce suddenly finding itself way downstream, though Julie Ful- 
ton’s Leti — is she crazy or just too smart? — had the ring of truth.

Worth a try.

72. AFTERSHOW, THROUGH FRIDAY, FEBRUARY 20; SATURDAY 7:00 P.M.; SUNDAY, MARCH 2, 8:00 P.M. INFORMATION CALL (619) 433-0810.

S.A.M. I Am
Jackie Shibata adores Armistai suits, Porches, and sensitive, creative white men (only Sam Shepard could respond to her classified ad). John Mamabatia is a “S. A. M. (single Asian male)”. To get a date with Jackie, he must first achieve “single Asian male”). To get a date with white men (only Sam Shepard can make the hits much more fre-

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with a full stomach”

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Scott Raynor, drummer with blink-182 from 1993 to '99, and Unwritten Law's current drummer, Wade Yeoman, both donate their street are reluctant to trust adults."

But the Soma sessions have helped Victor.

"One time Wade said, "Just scream," recalls Victor. "I had a good day that day because I got it all out." Victor says he usually sleeps outside, on the steps of the rescue mission. "There are too many people inside," Victor laments. "For three months no pretty girls have come up to me... I’d rather go in the mall and get cigarette butts out of the ashtray than ask people for a cigarette. But people still look at you like you’re a bum." Victor said he worked in the California Conservation Corps in Lake Tahoe and came down here last year for a CCC job offer. "I had a job to work for the Julian fire center. I came down here and waited, but they never picked me up [to work]. I figured if they couldn’t even pick me up, I wouldn’t want to depend on them if I ever had to fight a fire. I’d be a burnt biscuit."

"I drink a little, but I don’t drink in the city because I become an idiot when I drink... There is a girl in town I’d like to start a band with. Her name is Trouble. She sings on the street. I’d like to get this going in a month."

Stand Up for Kids is a national outreach program headquartered in San Diego. Its local day center provides sleeping bags, clothing, food, and counseling for its clients but does not provide overnight sleeping quarters.

"They wanted us to sing a version of a Rolling Stones song. None of us have ever really listened to the Rolling Stones."

"When was the last time you heard a new song in a movie or a commercial? They always want to use the song everyone knows already," says Chris Thile, one of the three members of Grammy-winning Nickel Creek, born in Oceanside 22 years ago today. Thile is back in town next week, co-headlining a two-man mandolinfest. From his home in Nashville, he was explaining why his "newgrass" band Nickel Creek turned down a lucrative offer to do a TV spot for a "major hotel chain."

"I asked why his father Scott left Nickel Creek in 2000 just as the band was taking off. He didn’t want to spend all his time with just one son. He didn’t think it was fair to the rest of the family."

Meanwhile, 91X is one of just four alternative stations in the U.S. to be playing "Spit on a Stranger," Nickel Creek’s unlikely cover of a decade-old song by Pavement. "I’m a big Pavement fan."

"How can two mandolin players fill up a theater of 450?"

"We did it at the Boulder Theater [in Colorado]. That holds 800. We sold it out. I saw my first concert at the La Paloma. It was Doc Watson. I was five or six."

Thile and Mike Marshall appear February 27, 7 p.m. at the Boulder Theater [in Colorado] with friends to mark the release of Thile’s new solo record "Half Moon". The event is the kickoff of a national tour. Thile and Marshall will be joined by a variety of guests including Nick Harmer of Death Cab for Cutie, Adam电影 of The Decemberists, and Stuart Duncan (of Alison Krauss and Union Square). The tour will also feature an opulent line-up of guests, including Michael Gira of Swans, Jim James of My Morning Jacket, and more. For information and tickets, please visit www.thile.com.
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— Ken Leighton

Last summer Heavy Trevy put around distasteful flyers (dogs going at it and bearing the faces of Go Loco and Scott Riggs). The Popway-bred band was upset their music was not getting played on the 92/1 locals show. The Scene told the band they had to leave one night when they distributed flyers there.

“The overall opinion in the band community is they sucked themselves. You can’t do that. If you talk shit about people,” he said. “They or any other band can’t do that. If they or any other band is they fucked up, then they only bring 20 people.”

That night we told them we didn’t appreciate that. But the reason they haven’t played is not because they are banned, it’s because they claim they can sell out the place, and then they only bring 20 people.”

— Ken Leighton

Local band Sagainst1 got the star treatment when they played Access Hollywood’s Super Bowl party at Stu Segal’s production studio in Clяемont Mesa, but that included being dieta by aging hair-metal band L.A. Guns, according to singer Mark Weiss. “We were supposed to arrive in a limo right after [Carmen Electra] and then walk the red carpet behind her,” says Weiss. “The limos were running really late. Carmen was supposed to be at the party by eight. A stretch Escalade came up, so [we] all jumped in the limo with Carmen.”

“We saw Carmen Electra lifted some spirits,” says Weiss. “The limos were running really late. Carmen was supposed to be at the party by eight. A stretch Escalade came up, so [we] all jumped in the limo with Carmen.”

“We were supposed to go on third, but L.A. Guns took our spot,” says Weiss. “We also heard they didn’t want anybody going on after them, because they were supposed to headline.”

Four bands were booked to play that night, with Sagainst1 scheduled to play third. People paid anywhere from $150 to $400 to attend the party, which was to be hosted by Carmen Electra. But the show got off to a rocky start because Electra and Sagainst1 got stuck at a press junket downtown.

They say the new mag will be heavy on photos, light on words. “There was too much editorial [with Revolt], and there was too much confusion. They couldn’t figure out if it was about good-looking ladies or if it wanted to be more mellow,” says Weiss. “Said the costs of the first issue were covered by ad sales. It was a real chump move.”

Scott Tempesta — “Scooter” of the Scooter and Sully radio team — was summing up his feelings on how he was told by Bob “Sully” Sullivan that their radio team was over.

“I think he knew after our last show on Saturday [February 8 on KOGO], but he didn’t say a word to me. With Sully everything is about him. I don’t begrudge him for leaving, just for not giving me a heads up.”

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The Sully and Scooter radio team was over.
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**Matt Fowler Band Momentum DJ Jalil**

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show began five years ago on KCEO and then moved to three other AM stations: KOGO, KSDO, and XTRA. “And then there was the one week they tried us out on afternoons at KGB. It was a complete disaster.”

The AM stations aired them as freewheeling, high-energy talk show hosts. In 2000 the team aired a weekly music-and-interview segment on their KSDO morning show that gave local bands and personalities like d.Rost, Anya Marina, and the Mix personalities like d.Frost, Sully, and Tempesta about the Planet.

“Those songs were boring 20 years ago.” Clearly not everyone agrees. The Planet significantly beat its classic rock competitor KGK from 10 a.m. to 7 p.m. (KGB trounces the Planet before 10 a.m. with Dave, Shelly, and Chainsaw). Some insiders say the move by Planet program director Todd Little to bring in the Woody-and-Sully duo is a case of wasting money by fixing something that is not broken. Little did not respond to a request for comment.

— Ken Leighton

“Are you sure you want strangers in your living room?”

John and Kim Hornbacher, both physical therapists and guitar players, host “living room concerts,” after attending one in Orange County.

“We serve tea and juice, muffins, but no alcohol.”

John tells me, “I bought a guitar for $12,000 and called the maker in Orange County. . . . He invited me up to see a concert in his living room. I told him I would love to do those at my home in Vista. He helped me get it started.”

“I ask John what artists have played.”

“Mark O’Connor, the world’s greatest fiddler. He usually charges $30,000 just to show up. He basically played for free. He was having pain, and I was working on his shoulder and asked him to play. We had Juber before [Laurence Juber, who played in Paul McCartney’s band Wings],”

He wanted $750, and we guaranteed him that. We sold out the show [$50 seats], and with his CD sales, he left with two grand.”

“Does the fire marshal have anything to say about this? And what about permits?”

“We ask for a $20 donation; otherwise, we could get into trouble [if it wasn’t a donation] for having an illegal venue. And for parking, there is a seven-acre lot across the street, and I can fit ten cars in my driveway. My living room holds 70. The kitchen is like a balcony and holds another 15. The artist will play for an hour, take a 45-minute break to sell CDs and meet the people, and then play for another hour. The farthest seat is only 20 feet away.”

The Hornbachers have had Muriel Anderson, who has won many guitar competitions, play their living room, along with Canadian folk-singer David Francey and Indian musician Harry Manx, who plays a 20-string instrument called a mohanvarna.

Juber sold out the February 21 show and a guitar workshop, but he added a second show on February 22. Call 760-941-3253 or e-mail hornbacherconcerts.com for details.

— Josh Board

OVERHEARD IN SAN DIEGO: SPORTS ARENA BLVD.

...THEN WE SHOULD GO TO SOMA.

The following online auctions of San Diego music memorabilia took place at eBay.com between December 25 and January 15. There was a minimum bid of $9.99 for a VH1 concert recording of unclear origin featuring blink-182 and Unwritten Law. “This is the rarest of the rare,” according to its seller, “a live concert from 1997, a year before both these bands broke out and made it big.”

Six bids were entered, and the video sold for $26.53. Slightly Stooped’s self-titled 1996 CD on Skunk Records had a $47 opening bid requirement. After four bids, the CD sold for $61. Ten days later, another copy of the same CD sold for $50. The photo sleeve for a “splash-shaped” 7” vinyl record featuring five songs by the Locust and two by Arab on Radar shows an eviscerated rubber baby doll with blood splatters dripping behind twin band logos. The disc sold for $5.50. “For this record,” said the San Francisco-based seller, “they put it out on four different thick colored vinyls, each to represent a bodily fluid color, all in the shape of a liquid splotch. This one is white.”

One assumes the other vinyl color editions to have been yellow, white, and, um, brown.

— Jay Allen Sanford

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WHAT A CONCEPT.
FM 94/9
IT’S ABOUT THE MUSIC
We Give Back Fire

“It’s just like being a drug dealer — give them just a little and next time they’ll pay.”

Kamy is 21 years old, and she plays bass in the Desolation Angels, an Oceanside-based band that plays rock, punk, blues, and country at the same time. The band has been together for about a year. Her music influences include the band the Swinging Utters, and also Matt Freeman, the bassist of Rancid.

Other band members, their instruments, and how they make ends meet:

Matt Lynch: guitar; works shipping and receiving at Office Depot
Nicholas Lynch (Matt’s brother): guitar and vocals
Rob Garr: drums; works construction
Jim Rice: vocals; unemployed, just moved from Springfield, Illinois, and is the newest member of the band

I ask Kamy how she makes a living.

“I work at a hospital as a surgical technician and as a barber.”

Are you a student?

“No, but I went to trade school for two years and Cal State San Marcos for one year.”

What is your ultimate goal in life?

“To become famous. Fame takes from the music, makes it less spontaneous, and as a barber.”

Are you a student?

“No, but I went to trade school for two years and Cal State San Marcos for one year.”

What is your opinion on the San Diego music scene?

“It’s just like being a drug dealer — give them just a little and next time they’ll pay.”

Where do you perform?

“We record our self-titled album on a ten-track recorder, a mixer, and a few microphones. It has 13 songs, and it sounds good. It took two weeks to start to finish to record. Nicholas mixed it and mastered it. I am not sure about reproduction; we don’t have money to send it somewhere, but we’ve been…telling the CD at shows. The CD was recorded at our practice space, on North Melrose Drive in Vista. We all split the costs.”

What is your ultimate goal in life?

“Not to have to work at an outside job, to use the band to support myself. But I don’t want to become famous. Fame takes from the music, makes you lose touch with what you wanted in the first place.”

What can people expect at one of your concerts?

“The sound is like a classical composer with traditional rock instruments with an aggressive edge. We play bells [big red school fire bells] from fire alarm systems that are in different keys and pitches. The bells are a way to have percussion melodies. There are five bells between Derek and I.”

What bands do you like to play with?

“The Hill Street Stranglers, Don’t Have Jack, Thee Corsairs, and Red Eye Gravy.”

For more information, visit www.desolationangels.us.

Event: Desolation Angels
Venue: Boomerang’s Bar, San Marcos
Time: 8 p.m. tomorrow, Friday, February 21
Cost: Free
Phone: 760-471-2939

“We have toured the West Coast and have traveled as far east as Texas.”
What keeps your band together?

“Musical like-mindedness.”

Tell me about Paul, Upsilon’s guitarist.

“He has been playing guitar for ten years, and he is into nontraditional methods of playing. He combines tapping and lots of effect boxes…. He is close-minded about played-out ideas and mediocre songwriting. If it’s a cliché, Upsilon won’t do it!”

What’s clichéd to you?

“The typical metal sound, punk riffs, free jazz sound, and experimental bands. The point of the band is somewhere along the line to create some original music — not 100 percent original because that would be impossible. Twenty percent of Upsilon’s material is original; it is being creative
THE DATSUNS

These New Zealand new rock heroes are hitting hard with their debut album, equal parts AC/DC and Led Zeppelin.

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(Store locations/hours/phone orders)
without losing technical ability as a musician. Tarienda Hink — they are an example of another San Diego group doing creative music.

Tell me about the rest of Upsilon.

“Erik plays bass and baritone guitar, and he is classically trained. He played in Godzick Pink, and they put out a couple albums on SRC, a subsidiary of Kill Rock Stars. Nick has played keyboards for about four or five years. He plays Moog and Korg analog synthesizers. Derek has played drums for about four years, and he also plays guitar. He played in [the band] A Possible Link to Klaus with Erik and Nick.”

Where does your band play?

“At the Cashah, Scolari’s Office, and the Rosary Room.

What kind of music do you listen to?

“I listen to everything except mainstream music with the exception of classic rock. I’m not into adult contemporary rock like U2, Dave Matthews, David Gray, and Michelle Branch.

What are your fans like?

“In the past they were nerdy progressive rock kids. Now we have some women at our shows.”

Jesse tells me he wears T-shirts when he plays, and sometimes shorts.

Have you had radio support?

“Jeff at Double Time Studios recorded it onto analog reel-to-reel tape. It was mixed and mastered. We recorded every weekend for a month; it took a week or two solid to make; we did it Ramones style. It was paid for [by] Mutual One.”

Have you had any radio support?

“We haven’t really tried, except 91X played ‘Switchblade Sisters’ on the local show.”

What are the songs about?

“The songs have movie themes and woman themes — personal stuff like ‘60s and ‘70s porn movie fantasies.”

Where do you practice?

“We practice at Greenfield Studios in El Cajon. We all pay together. That’s the lifestyle of a rockstar; you pay for everything until someone says, ‘We’ll pay’, and then you owe them.’

Do you have management?

“We don’t have management yet. I book the shows... In late June or early July, we’ll do a month tour with Texas Terri in Europe.”

Why do you play music?

“When you really can’t get laid, music is the next best thing... It’s like doing it with every girl that’s enjoying the show.”

For information, e-mail makeoutboys@yahoo.com.

“Have you released any CDs?

“We have released three albums...”

What are your plans for the future?

“We like the Flying Luden-sons, Friends of the Mountain, Scolari Acrux.”

Tell me about the rest of Guilden.

“All the music is really hard to play. We play the music we play without a broad fan base...”

What gives your band credibility?

“Creativity gives us credibility. I like death metal and I like jazz, but I would never play death metal or jazz because it has already been done over and over again. We are Upsilon Acrux, and nobody sounds like Upsilon Acrux.”

For info call Paul or Erik at 213-975-9213.

M ario Gomez is in his late 20s and is the lead singer for the Makeout Boys. The band has played together for about one year. Some of the members played in Multiple Stab Wounds and Johnny Blade & the Wetbacks. Mario sells movies and video games online and to video stores. In the past, he has worked security at Club Xanth, Club Luminal, the Empire Club, and the old Soma. He likes to strum the guitar, watch movies, play drums, and go on tour with Marky Ramone.

Other band members, their instruments, and how they make ends meet:

Sanu; drums; works as a carpenter

Richard: bass; makes video games

Marky Ramone.

Rick: bass; makes video games

MARIO GOMEZ • MARK RAMONE • RICK MERCADO • RICK CONNOLLY • JOHN KIRK • TOMAS SCOLARI • JEFF COLE • MARK RAY

THURSDAY, APRIL 25, 2003

Photographs by Marky Mark. Photos by Marky Mark.

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**San Diego Reader** February 20, 2003

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Scandal Creation

Coeau had announced the “death of jazz” as early as 1920.

Betsy Jolas, the Franco-American composer, is busy finishing a motet at her home and studio near the Parc des Buttes Chaumont in the northeast of Paris, a 15-minute cab ride from the Gare du Nord rail station. Not too many contemporary composers are at work these days polishing off a motet, a polyphonic unaccompanied choral form that developed between the Middle Ages and the Baroque. The motet began in the Roman Catholic Church and was sung in Latin, shifting over time into vernacular expression, taking on the form of the madrigal. Bach’s remarkable motets written for double chorus and eight solo voices were to set the standard for the German Baroque motet.

Betsy Jolas’s motet will not sound like a Bach motet, nor, at first listening, like any of the Renaissance models she fell in love with as a teenager in New York during the Second World War — Schutz, Josquin des Prés, andRoland de Lassus — which she performed with the Dessoff Chorus. In fact, the motet will sound very late 20th Century and atonal, but if you listen carefully, you will find more than traces of the Renaissance masters in side her post-scarlet sound structures.

Mme. Jolas is a worker. While preparing to introduce her to an audience in Berlin a couple of years ago, I discovered she had written well over a hundred compositions: choral, orchestral, vocal, chamber, and vocal works, not to mention his works for piano and writings on music. On top of all that he was a celebrated pedagogue, teaching not only in Paris, but for years at Mills College in Oakland, in Northern California. All of this, incidentally, while being crippled much of his life with arthritis.

Milhaud is often grouped with five other French composers — Poulenc, Durey, Tailleferre, Auric, and Honegger (the last with whom Jolas had much to study) — who were referred to as “Les Six,” and, in general, reacting against the excesses of German Romanticism and a cloning “Debussy-ism” that had become the fashion in Paris. Milhaud, in particular, was interested in weaving into his highly melodic, often impressionistic elements of cabaret, dance hall, circus, and jazz. He would certainly have been acquainted with Erik Satie’s forays into this area, but this mixture of the “low” or popular with high-brow art music is a commonplace of the Modernist project, be it painting (Picasso) or literature (Joyce, Eliot, et al.).

Milhaud is probably best known for his Le Création du Monde (1923), originally conceived as an orchestral ballet score to a text by Blaise Cendrars and Jean Cocteau (the former, along with Mickey Spillane and Sonny Liston, among many all-time heroes). The ballet score is one of the earliest instances of European art music incorporating large blocks of the American-Jazz idiom into an orchestra. The Milhaud piece remains very listenable, 80 years after its premiere, but hearing it again, the principal jazz motif that comes in about a quarter of the way through the piece is unmistakably that of Gershwin’s Rhapsody in Blue.

Is this a shocking revelation that I’ve stumbled onto? Gershwin’s Rhapsodies date from 1924 and is well documented as to its origin. So who’s flogging whom? Milhaud, in 1921, only recently back from Brazil, where he had fallen hard for the local tango and other Euro-Latin American hybridizations, first heard jazz at a taxi-dance hall in London, probably Billy Arnold and Sonny Liston’s, among the latter.

But what of Milhaud scooping Gershwin? Well, it seems, according to a learned source, “The fugal section in Milhaud’s Création that follows the languorous introduction is often cited as typical of the work’s timbre and figure, the blue notes in the oboe melody near the end and the equivoque between flat raised third in both horn and oboe... directly mirroring the Gershwin idiom, already extant, and known to Milhaud from the early ’20s. It seems that the composer-pianist Jean Wiener, who has documented the time, presumably in a memoir, was hanging out at the Café Gaya in Paris and often playing Gershwin to an audience consisting, at various times, of Daghilev, Maia Sert, Satie, René Clair, Jane Bathori, Maurice Chevalier, Milhaud, Poulenc, Picasso, Léger, and others of influence and note.

In fact, Milhaud credits Gershwin and his musical idiom in a lecture the French composer delivered at the Sorbonne in May of 1924, entitled “Les Nourveaux de la Musique Jazz. Jazz ranks with Weill’s Musical” (as early as 1920), Wuith, La Création du Monde ranks with Weill’s Threepenny Opera (1928) as one of the last century’s triumphant successes in marrying the European art music of the time with jazz and popular music.

Milhaud, Moreno-Cappeli, Frame (CD R97270-2) Weill, Kleine Drehbogenmusik • Milhaud, La Création du Monde, Elektra/Nonesuch (9 71281-2)

Weill’s, Barber/Copeland/Gershwin, Les Ballets Russes, the most innovative dance company of its era. The stage set was designed by Fernand Léger, who had at first insisted on having seven inflatable skis (reminiscent to flowers, trees, and animals), which, at the moment of “creation,” were to be blown up and set aloft like balloons. Unfortunately, this extravagant plan came to nothing when it was discovered that the gas whooshing out of the inflated skins would drown the sound of the orchestra.
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Makai
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Jazz & Funk

SATURDAY, FEBRUARY 22 • 9:30 PM-1:30 AM
Viva Santana
6:8 PM • Flamenco Guitar
Incendio
TUESDAY, FEBRUARY 25 • 8:30 PM-12 AM
National Jazz Recording Artist
Fattburger
BUFFET 4:30-6:30 PM
WEDNESDAY, FEBRUARY 26 • 8:30 PM-12:30 AM
Soul Persuaders
FRIDAY
Big Head Todd & the Monsters (502-4 B B), Friday, February 21, 345 B Street, downtown. 619-231-4434 or 619-220-4897.

“Steve Pohle’s B-Day Party” (485) with the Ruggabons (265), Veritied (899), and Reeves Oliver. Belly Up Tavern, Friday, February 21, 9:15 p.m., 143 South Cedros Avenue, Solana Beach. 619-220-4897 or 858-481-8140.

Trans Am (396), Har Mar Superstar, and Onnie: The Cashbah, Friday, February 21, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355 or 619-220-4897.

Melissa Ferrick (29) and Xavier Stud: End by Brick, Friday, February 21, 1130 Buena Avenue, Bay Park. 619-220-4897 or 619-275-5463.

SATURDAY

Julia Fugen (600) and Imagine (487) Belly Up Tavern, Saturday, February 22, 9:15 p.m., 143 South Cedros Avenue, Solana Beach. 619-220-4897 or 858-481-8140.


Guitar and A.M. Vibe (137): The Cashbah, Saturday, February 22, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355 or 619-220-4897.

SUNDAY
The Average White Band (33) and the Urban Gypsies: Belly Up Tavern, Sunday, February 23, 7 p.m., 143 South Cedros Avenue, Solana Beach. 619-220-4897 or 858-481-8140.

The Pretenders (436) and the All Mighty Senators: 6th & B, Sunday, February 23, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-231-4434 or 619-220-4897.

MONDAY
Pere Ubu and Kill Me Tomorrow (152): The Cashbah, Monday, February 24, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355 or 619-220-4897.

WEDNESDAY
Kliso Maton (4803) East County Performing Arts Center, Wednesday, February 25, 7:30 p.m., 210 East Main Street, El Cajon. 619-446-2277.

The Dark Star Orchestra: Belly Up Tavern, Wednesday, February 26, 8:30 p.m., 143 South Cedros Avenue, Solana Beach. 619-220-4897 or 858-481-8140.
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The Casbah, Wednesday, February 26, and Thursday, February 27, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355 or 619-220-8497. EXTENSION 4001

UPCOMING CONCERTS

FEBRUARY


Mike Marshall & Chris Thile: La Paloma Theatre, Thursday, February 27, 7 p.m., 471 South Coast Highway 101, Encinitas. 877-597-1468 or 760-436-7469.

Something Corporate:[222] RIMAC Arena, Thursday, February 27, UCSD campus, La Jolla. 858-534-8497 or 619-220-8497.

Marcia Ball:[927] and Pine Top Perkins: Belly Up Tavern, Thursday, February 27, 8 p.m., 143 South Cedros Avenue, Solana Beach. 619-220-8497 or 858-481-8140.

Rochelle, Rochelle:[570], the Displaced, Lasha:[124], and Bonnie Card: Cane’s Bar and Grill, Thursday, February 27, 10:30 p.m., 3008 Wall Street, La Jolla. 858-454-5872.

MARCH

Alejandra Guzman and Enanitos Verdes: Open Air Theatre, Saturday, March 1, SDSU campus, College Area. 619-220-8497.

Something Corporate:[222] RIMAC Arena, Thursday, February 27, UCSD campus, La Jolla. 858-534-8497 or 619-220-8497.

Roger Clyne & the Peacemakers:[770] and Shurman: Belly Up Tavern, Saturday, March 1, 9:15 p.m., 143 South Cedros Avenue, Solana Beach. 619-220-8497 or 858-481-8140.

The Roots:[267] Belly Up Tavern, Monday, March 3, 9 p.m., 143 South Cedros Avenue, Solana Beach. 619-220-8497 or 858-481-8140.

Kinky: Cane’s Bar and Grill, Tuesday, March 4, 9 p.m., 3015 Ocean Front Walk, Mission Beach. 858-488-1780 or 619-220-8497.

Gene Loves Jezebel:[581], Human Drama, Call Me Alice:[149], and Andy: Cane’s Bar and Grill, Wednesday, March 5, 8 p.m., 3015 Ocean Front Walk, Mission Beach. 858-488-1780 or 619-220-8497.

EXTENSION 4001

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

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San Diego
February 20, 2003

The Buena Vista Social Club:
California Center for the Arts, Friday, April 11, 11 p.m., 340 N. Escondido Boulevard, Escondido. 800-988-4253.

Rick Braun, Kirk Whalum, and Norman Brown: 6th B, Friday, April 14, 343 B Street, downtown. 619-231-4343 or 619-220-8497.

Fastball: Belly Up Tavern, Sunday, April 6, 143 South Cedros Avenue, Solana Beach. 619-220-8497 or 858-481-8140.

Eddy James (911): Belly Up Tavern, Monday, April 7, 143 South Cedros Avenue, Solana Beach. 619-220-8497 or 858-481-8140.

Nashville Pussy: 194 and the Millionaires: 6th B, Tuesday, April 8, 343 B Street, downtown. 619-231-4343 or 619-220-8497.

Soulive: Belly Up Tavern, Wednesday, April 9, 143 South Cedros Avenue, Solana Beach. 619-220-8497 or 858-481-8140.

The Dirty Dozen Brass Band: Belly Up Tavern, Thursday, April 10, 143 South Cedros Avenue, Solana Beach. 619-220-8497 or 858-481-8140.

Peter, Paul, and Mary: 6646 California Center for the Arts, Friday, April 11, 340 N. Escondido Boulevard, Escondido. 800-988-4253.

Paul Van Dyke: 6th B, Friday, April 11, 343 B Street, downtown. 619-231-4343 or 619-220-8497.

The Glenn Miller Orchestra: 647 East County Performing Arts Center, Saturday, April 12, 310 East Main Street, El Cajon. 619-440-2277.

Reba Benton: 7556 Belly Up Tavern, Tuesday, April 15, 143 South Cedros Avenue, Solana Beach. 619-220-8497 or 858-481-8140.


They Might Be Giants: 6th B, Friday, April 25, 343 B Street, downtown. 619-231-4343 or 619-220-8497.

Thievery Corporation: 6th B, Saturday, April 26, 343 B Street, downtown. 619-231-4343 or 619-220-8497.

Tommy Castro: 917 Belly Up Tavern, Saturday, April 26, 143 South Cedros Avenue, Solana Beach. 619-220-8497 or 858-481-8140.

May
Yoan: 9964 Cox Arena, Friday, May 2, SDSU campus, College Area. 619-220-8497.

The Afro-Cuban All Stars: 6th B, Friday, May 9, 345 B Street, downtown. 619-231-4343 or 619-220-8497.


Yousou N'Dour: East County Performing Arts Center, Friday, May 16, 343 East Main Street, El Cajon. 619-440-2277.

June
Coldplay: 5572 and Mosaic/ Cox Arena, Tuesday, June 3, SDSU campus, College Area. 619-220-8497.

Pearl Jam and Incubus: San Diego Sports Arena, Thursday, June 12, 100 Sports Arena Boulevard, downtown. 619-224-4171 or 619-220-8497.

July
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Phone: 619-233-9797. Performers free from your codes currently do not have wish to hear. (Performers without code that is next to the performer you wish to hear: Performers without codes currently do not have recordings.) At the next prompt, press the 3-digit example, 4002 for alternative rock).

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EXTENSION 4003

ROCK
Absolutes: Bayou Bar & Grill
Agent: Tiki House
The All Mighty Senators: 4th & I
The Atomic Punks: Cane’s Bar and Grill
The Average White Band: (533) Belly Up Tavern
The Baja Bugs: California Club
Big Head Todd & the Monsters: (906) 4th & I
The Big Red Deluxe: California Club, Patrick’s Irish Pub
Blaze Ritch Project: Brick by Brick
Bordertown: Coyote Bar and Grill
Boxx: Brick by Brick
Bufford: Winstons
C.O.A.: Surf N’Saddle, Blind Melons
Caliente: The Casbah
Champagne Kiss: The Casbah
Countertop: The Scene
DJ Acer: Cannibal Bar
DJ Elmoroth: Neiman Bar and Grill
DJ John: Neiman Bar and Grill
DJ Jose: Clancy’s Namaste Uno
DJ Kingsley: Cannibal Bar
DJ Matty A: Cannibal Bar
DJ Peril: Cannibal Bar
DJ Phillip: Neiman Bar and Grill
Driveinmusicradio: Dream Street
El Jardin: Neiman Bar and Grill
The Electric Waste Band: Winstons
Ellis: (525) Tio Leo’s Lounge
Emancia: (525) Belly Up Tavern
The Evil Twins: D-mond Jurr’s Nightclub
Trevor Ferguson: The Casbah
Hip Love: The Scene
Four Easy Pieces: The Kraken
Full Effect: Cannibal Bar
Tony Furnando: Brick by Brick
G-Rep: Cannibal Bar
The Global Funk Council: Winstons
The Grindtones: Black Sheep Inn
Here’s Olive: (363) Dick’s Last Resort
The Hitmen: Dick’s Nightclub
Hot Rod Circuit: The Scene
Hot Rod Lincoln: (557) Tio Leo’s Lounge
Alfred Howard: Dream Street
Inciting Riffs: (546) Casa Picante
Invisible Enemies: Dream Street
Irresistable Force: The Casbah
Jah Judah: Dream Street
Local Tourist: Bore Crown

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“VERB” 2 CENT • STORMSHADOW

TONIGHT Enjoy a night of with Melons’ Hip-Hop Night

HAPPY HOUR $2 DRINKS ALL NIGHT LONG

KPRI-102.1 FM – during Madison and Tony’s Morning Show 6-10am
Previews to air Thurs. 2/20 and/or Fri. 2/21

Blind Melons
http://home.san.rr.com/melons

San Diego Battle of the Bands presents ZONE 4 • BUFORD SOUL SURVIVAZ

1921 bacon street • 619-222-6822 • ocean beach

Electric Waste Band

3/25: SOUL IN SYZYGY

LA TANYA LOCKETT BAND

3/27: An evening with

DREAM STREET • THE SCENE • API • JAVA

VEGETATION • G-SPOT

TONIGHT Enjoy a night of with Melons’ Hip-Hop Night

$2 DRINKS ALL NIGHT LONG

KPRI-102.1 FM – during Madison and Tony’s Morning Show 6-10am
Previews to air Thurs. 2/20 and/or Fri. 2/21

Vegetation
http://home.san.rr.com/melons

San Diego Battle of the Bands presents ZONE 4 • BUFORD SOUL SURVIVAZ

1921 bacon street • 619-222-6822 • ocean beach

Extending to...
The Mad Caddies: The Scene
The McNallys: Carvers
Nemesis: Second Wind (San Carlos)
The Pretenders: (486) bar & B
Night Shift: Pal Joey’s
Private Domain: (499) Dick’s Last Resort
Pyramania: Canes Bar and Grill
RDG: Canes Bar and Grill
Red Bones: Blind Melons
The Dereen Raser Band: Bayves Bar & Grill
Red Reason to Believe: Dream Street
Redheaded: The Skink
The Reunion Show: The Scene
The Janet Ricci Band: The Metaphor Coffeehouse
Rise Against: The Scene
Roadkill: Shann Rocks Shack
The Rockadillos: Second Wind (Santee)
The Rockin’ Ace: Dick’s Last Resort
Booker: California Club
Samba Supernova: Dream Street
Eve Sells: (410) Canbied Bar
Shack: Dream Street
Shauber: Dream Street
Spencer: Canbied Bar
The Stepping Stones: Humphrey’s Tavern (Carlsbad)
The Stereotypes: California Club
The Sillence: Top & Jack’s Filling Station, Henry’s Pub, Tio Leo’s Lounge
Stone Dick’s Last Resort
Streetheart: Di-mond Jim’s Nightclub
Super Unloved: Belly Up Tavern
The Lee Taylor Band: The Metaphor Coffeehouse
The Derek Trucks Band: Brick By Brick
Tsunami Bombs: The Scene
The Ventilators: Coyote Bar and Grill
Vera’s Burred Chicken: Tio Leo’s Lounge
Viva Santana: Humphrey’s
Waveless Dave & the No Boreds: Blind Melons
Whistle: Belly Up Tavern
Yo Plaque: Winstons
Zone 4: (493) Winstons

EXTENSION 4004

POP / TOP 40

James Bianchi: Bahia Hotel
Channel Surfing: Dream Street
Carol Currie: Martini’s
Jessie Davie: Buon Gismo Restaurant
The Disco Pimp: 8th St. Qtr.
Diva Soul: Jimmy Love’s
40 Ateears: 8th St. Qtr.
John Garcia: Martini’s
Paul Greg: Martini’s
Patrick Hill: Martini’s
Island Breeze: Humphrey’s
Kraze: Rock Bottom (Gadamp)
The Legends: Viejas Casino
Danny Lopez: The Butcher Shop
The Love Rangers: The Alley
Rick Lyons: The Imperial House
Makai: Humphrey’s, Viejas Casino, Humphrey’s
The New Breed Band: The Alley
NRG: Jimmy Love’s
The Orbit: Buon Gismo Restaurant
Peter Robberecht/Pianoman: (622): The Hyatt Hotel, Dakota Grill and Spirits

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Friday, February 21st, 2003
Matty A & Dre Vegas present
Saturday, February 22nd
Smoky Mike Czech
in the back room
Chris Lio C.
in the red room
Sanjay
in the groove lounge
Listen to sample songs of performers free from your phone: 619-233-9797. Night or day 7 days a week. Call the Reader at 619-235-3000 x261 to include your music in Bands.

Band
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Press the 4-digit extension above the category that interests you (for example, 402 for alternative rock); at the next prompt, press the 3-digit code that is next to the performer you wish to hear. (Performers without codes currently do not have recordings.)

**EXTENSION 4004**

**POP / TOP 40**

Linda Rere: Martino
Superfunk: Fantasy
Henry’s Pub
Sylvia Loraine: Martino
Juliette Venegas (605) Betsy Up Tavern

**JAZZ / BIG BAND**

Frank Alves: Bar-Rio Restaurant & Cantina
Joe Azzarello: The Laurent Restaurant and Bar
The B-Side Players (649) 54th Qtr.
The Bay Breeze Big Band: The German-American Societies
Bastia: Trattoria La Strada
Black Mimosa: Cannibal Bar
Blue Large (636): Coyote Bar and Grill
Ray Brea: Hotel del Coronado
Lee Brown Perspective (606) 54th Qtr.
John Caine (7883): Hotel del Coronado
Calinac: The Book Works/Pamukian Cafe
The Jorge Camberos Quintet: Croce’s Jazz Bar
Bob Campbell: Dizzy’s
Mike Cox: La Costa Coffee Roasting Co.
The Credit Union: Neiman Bar and Grill
Dave Carter: Dizzy’s
Jo Dark: The German-American Societies
The David Patrone Quartet: Croce’s Jazz Bar, Martini Ranch (Gadampus)
Djidi Marie: The Calypso Cafe
The Encinitas Jazz Project: Jammers Tava
E.S. P.: Dizzy’s
Fatburger: Humphrey’s
Ashley Fay: Elano’s Bistro & Sky Lounge
Barbasca Finch & Funk Jazz: Dizzy’s
5 O’clock Shadow: The Beach House
Larry Fogle: Moray’s Lounge
Fuzzy Raskin: Humphrey’s

Clark Gault & Swing City Express: Viejas Casino
Leslie Gold: The Laurent Restaurant and Bar, The Westgate Hotel
Dora Hall: Elano’s Bistro & Sky Lounge
The Cynthia Hammond Quartet: Elano’s Bistro & Sky Lounge
Incendio: Humphrey’s
Inner Vogue: Bayside Bar & Grill
Barbara Jameson: Hotel del Coronado
The Jazz Albatross: Jimmy Love’s
Art Johnson (431): The Laurent Restaurant and Bar
The Jimi Hendrix Jazz Quintet (605): Coyote Bar and Grill
Brian Keebler: Miracles Cafe, Tommy Bar & Grill
Lady Dottie: Bayside Bar & Grill
Tony Laskey: Hotel del Coronado
Mitch Manker: Dizzy’s
Masterpiece: Jimmy Love’s
The Shop Meyers Quartet (605): Hotel del Coronado, Croce’s Jazz Bar
Mr. Boogie Wongo: Dizzy’s
Mystery Train: 54th Qtr.
Mystique: Jimmy Love’s
Gary Nieves: Dizzy’s
Lisa Ottey: Dizzy’s
Sue Palmer (641): The Calypso Cafe, Dizzy’s
Ben Powell: Tommy Bar & Grill
Primo: Croce’s Jazz Bar, Sevilla
Quiet Storm (602): Humphrey’s
Cantina Romance: Humphrey’s
Rick Rose: La Costa Coffee Roasting Co., Moray’s Lounge
The San Diego Concert Jazz Band: The San Diego
Tony Soraci: Danato’s Ristorante
Stellita: The Wyndham Emerald Plaza
Joe Tarrantino: The Wyndham Emerald Plaza
Tom & Novelle: Elano’s Bistro & Sky Lounge
The Troc du Jour: The Beach House
The Jaime Valle Bossa/Jazz Duo: Anthony’s Bar of the Sea
The Jaime Valle/Bob Magnussen Jazz Quartet: Trotter Mere
The Vanguard Players: Bayside Bar & Grill
Lynn Willard: Dizzy’s
Yavana: Croce’s Jazz Bar

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ROLLERBLADE & ROLLER SKATE RINK
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NOW EVERY TUESDAY
ADULT NIGHT 7:30-10:30 PM
ADULT LEAGUE-TO-SKATE CLINIC $4
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No experience or short experience required to rent a rental skates!

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**REGENCY 4006**

Gombayko: Coyote Bar and Grill
Ika Love: Cannibal Bar
Universal Saints: Joe Jr’s (21+ Venue)
Irie Tinga: Buba’s Whiskey Dive
Peydocar (740) Betsy Up Tavern
Sensil & Salufa (747): The Calypso Cafe, The Beach House
The Soul Survivors: Winton’s
Star Shaker: Henry’s Pub
T-90: Dizzy’s
Blind Melons
Vegetation: Blind Melons

**EXTENSION 4007**

**COUNTRY**

Cold Beer: Fannie’s
Nites Express: Island Sports & Spirits, McP’s Irish Pub and Grill
Southern Tide: O’Connell’s Pub and Nightclub
Waterfront: Don’s Cocktail Lounge

With special guests
The American Gypsies

**SUNDAY • FEB. 25 • 8PM**

The DEREK TRUCKS BAND

**TONY FURTADO & FRIENDS**

**TUESDAY • FEB. 25 • 5PM**

The DEREK TRUCKS BAND

with special guests
The American Gypsies

**FRI. • JAN. 29 • 5PM**

Tony Furtado &
special guests
The American Gypsies

**SUNDAY • FEB. 25 • 8PM**

The DEREK TRUCKS BAND

with special guests
The American Gypsies

**TONY FURTADO & FRIENDS**
Lou’s is buying Hollywood, one DVD at a time. Want to make some extra box office bucks? Trade in your used DVDs for cold hard cash.

Mardi Gras
Tuesday, March 4
at Jimmy Love’s
Join us for this yearly tradition as the Gaslamp Quarter celebrates Fat Tuesday. AUTHENTIC Cajun food, live entertainment and DJ music all night. Bring your beads and expect the party of the year. Doors open at 5 pm. Make your reservations early.

EXTENSION 4008
ACOUSTIC / FOLK
Ashley: Honnemore’s Tavern (PB)
The Bitty Bum: Lestat’s Coffeehouse
Steve Brewer: Barley Stone Pub
Joe Byran: Barley Stone Pub
The Celtic Ensemble: Musical Tea and Coffee Company
Celticana: Patrick’s Irish Pub
Lou Currie: Lestat’s Coffeehouse
Frank Dreemun: The Old Soul
Ed Eastwood: The Metaphor Coffeehouse
Evans: Kelly’s Pub
The Hatcher Brothers: The Old Soul
The Justin Brothers: The Beach House
John Lowery: Mocha Market Place
Kippy Marks: Sassafras Bar and Grill
Bill Myers (836): Hot Monkey Love Café
Steve Pohl (#85): Belly Up Tavern
Tommy Price: Kelly’s Pub
Rom’s Garage: McP’s Irish Pub and Grill
Satish: Mino’s Café
Svoboda & Benedetti: The Gordon Bierch Brewery
Victoria Rose: Sassafras Bar and Grill
Winky: Lestat’s Coffeehouse

EXTENSION 4009
BLUES / SOUL
The Blues Brothers: Patrick’s II, The Ranch
The Bongojou: Tiki House, The Gordon Bierch Brewery
Buddy Blue (983): Tio Leo’s Lounge
Chill Boy: Dick’s Last Resort
Coupe de Ville: Leon’s Coronado Bay Resort
Dejuba: Elton’s Bistro & Sky Lounge
Tyrus Donath & Mojo Rising: Patrick’s II
Fish & the Seaweeds: O’Connell’s Pub and Nightclub
Fuzzy & the Bluesmen (9225): Croce’s Top Hat Bar and Grill
Johnny “B” Boogie: Coyote Bar and Grill
Red Lane: Patrick’s II
The Last Chance Locket Band: Winstons
Michele Landeen (9822): Patrick’s II
Kymerlee Maxine: Elton’s Bistro & Sky Lounge
Merrily & Friends: The Calypso Café
Mississippi Mud: Patrick’s II
Jeff Moore & The Witchdoctors (1905): The Calypso Café
The Mike Byll Band (1978): Croce’s Top Hat Bar and Grill
Bujis Rex (9236): Dick’s Last Resort
Runnin’ Blue: The Calypso Café
Richard Samuel: The Calypso Café
The Scavengers: On The Rocks
Billy Swallow: Patrick’s II
Nik Simons: Patrick’s II
The Small Town Heroes: The Gordon Bierch Brewery
The Soul Persuaders (1943): Humphrey’s
The Soul Revue: Jimmy Love’s
Sweet Blue Onion: McP’s Irish Pub and Grill
Jack Tempchin: The Calypso Café
Thee & the Zydeco Patrol (9229): Felix’s Qy.
Earl Thomas & the Blues Ambassadors (1946): Winstons
Urban Gypsies (942): Belly Up Tavern

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OPEN CALL
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The power trio is perhaps rock’s most overlooked architecture, dead until punk revived it in the '90s. Essentially a guitarist (or pianist) with a rhythm section of bass and drums, the power trio is an extension of the jazz combo of the '50s and '60s, except that in jazz, all three performers (not just the lead guitarist) get to play. Big Head Todd and the Monsters are a power trio in the best and oldest sense of the word. They are Todd Mohr on guitar and vocals, Rob Squires on bass, and drummer Brian Nevin. The Monsters met at Columbine High over a decade ago, where Park played sax in the school’s jazz band. As the shooting began, they said they were going to save their classmates. At 11 o'clock, the Twist, they were bat- tle of the bands and landed a paying gig at a cowboy lounge in North- glee, from which they were promptly fired. The word on Park is that he can get mystical. There’s a rumor, for exam- ple, that he once inhabited a teepee. At any rate, the band’s third album Sister Sweetly sold platinum, and while subsequent releases failed to reach the top (not just the gold mark), they earned fans with a sound carved from bedrock rock-and-roll. It is familiar but at the same time hard to pin down. The Mon- sters also show funk tendencies, but they remain a rock band that moves, and not a funk band that rocks.

BY DAVE GOOD
blue. Sunday, noon to 3 pm, Svoboda & Benedetti, guitar duo.

Henry’s Pub, 618 Fifth Avenue, downtown. 619-238-2309. Thursday, Superlink Fantasy, disco, retro. Tuesday, the Sirens, rockabilly. Wednesday, Sue Shuk, reggae, jazz, Latin funk.


Humphrey’s, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island. 619-224-3577. The Backstage Lounge: Thursday, 9:30 pm, Quiet Storm, jazz, blues. Friday, 6 pm to 8 pm, Fuzzy Bunsen, jazz, 9:30 pm, Maki, pop. Saturday, 6 pm to 8 pm, Journo, Flamenco, 9:30 pm, Viva Santana, rock. Sunday, 3:30 pm to 11:30 pm, Caliente Romance, jazz. Monday, 6:30 pm to 10:30 pm, Island Breeze pop. Tuesday, 8 pm to midnight, Fairytale, jazz. Wednesday, 8:30 pm, the Soul Persuaders, soul, dance.

The Imperial House, 505 Kalmia Street, San Diego. 619-224-3572. Friday and Saturday, Rick Lyon, contemporary keyboard.

The Inn Suite, 2223 El Cajon Boulevard, San Diego. 619-296-2101. Wednesday, 8 pm to 10 pm, workshop concert with the San Diego Concert Jazz Band.


The Kensington Club, 679 Adams Avenue, Kensington. 619-284-2848. Music is alternative, Friday, Earthless and Silver Sunshine.

Lestat’s Coffeehouse, 3343 Adams Avenue, Normal Heights. 619-284-2437. Music is folk/alternative. Thursday, 9 pm to 11 pm, the Dirty Bones. Friday, 7 pm to 10 pm, Lou Carto. Saturday, 6 pm to 11 pm, the Electronic. Thursday, 9 pm to 11 pm, the Reunion Show.

The Old Soul, 3572 Adams Avenue, Normal Heights. 619-284-6594. Friday, Frank Drennen, acoustic. Tuesday, Irish jam session.

Wednesday, the Hatchet Brothers, folk.

Pal Joey’s, 5147 Waring Road, Allied Gardens. 619-286-7873. Friday and Saturday, Night Shift, classic rock.

Rosie O’Grady’s, 3802 Adams Avenue, Normal Heights. 619-284-7666. Thursday, Friday and Saturday, live rock, and blues.


The Scene, 7514 Clairemont Mesa Boulevard, San Diego. 858-505-9111. Thursday, Chevelle, 30 Seconds to Mars, and Puddle upon. Friday, the Mad Caddies, Kids Against, the Reid Mcovers, and Flipside Saturday, Space Change, 21st Day Out, and Hot Like A Rebot. Tuesday, Tiamari Bomb, Hot Rod Circuit, Goat, and the Reunion Show.

Second Wind, 8635 Narajo Road, San Carlos. 619-465-1730. Music starts at 9 pm. Friday and Saturday, Nevermore, classic rock.


Soma, 3350 Sports Arena Boulevard, San Diego. 619-226-5068A. Music is alternative/rock. Friday, 7:30 pm, Unwritten Law, Homegrown, Gwarovoy. F.O.G. Grammy, and Mother May I. Saturday, 7:30 pm, one Track Mind, Pino, Earthshine, Happy Hours, Stationary, and Nothing More.

Tin Lee’s Lounge, 3302 Napa Street (at Morena Boulevard), Bay Park. 619-342-1462. Thursday, The Shiretto, rockabilly. Friday, Ellis and Verve, Burnt Chicken. Saturday, Buddy Blue, blues.

The Tuff Supper Club, 1116 25th Street, Golden Hill. 619-291-7450. Sunday, Kevin Cavanaugh, piano bar.
EARTHELESS SILVER SUNSHINE Saturday, February 22 • No Cover NEON BEAT Saturday, February 22 • No Cover

PUNK NITE Music Books Wednesday, February 26 • No Cover

SOUL STOMP Spinning Motown Sista & more DJ Upsetters Friday, February 28 • No Cover

TORI COBRA’S FEATHERWOOD JUNCTION Saturday, March 1 • No Cover

LEIGHTON OF THE BROWN BLOCS Saturday, March 1 • CONGRESS OF THE COW FUND IV THE TEETH Friday, March 1 • LOVELIGHT SHINE 4079 Adams Ave. • no cover for the first 2 hours

Kasualton Club

Culture Club

Open Daily 12 PM TO 2 AM

Friday, February 21
FISH & THE SEASIDE

Saturday, February 22
YELLOW MISERY
Park Life The Remedy Sessions

TOMCAT COURTNEY
TUESDAYS

JU SLYDE PRO BLUES JAM
NO COVER

Kaoke Crooner's Bar & Grill, 802 Fifth Avenue, downtown. 619-233-4355. Friday, Frisky & the Bamasan. Saturday, the Mike Kelly Band, jazz.

Downtown

The Bayon Bar & Grill, 329 Market Street, downtown. 619-234-5554. Thursday, Friday, Saturday, and Wednesday, 6:30 pm to 10:30 pm. Peter Robberecht/Panamun, pop/Top 40.

Dick's Last Resort, 345 Fourth Avenue, downtown. 619-213-9108. All music is jazz. Thursday, 3:30 pm to 7:30 pm, Joe Gourvans, piano, vocals; the Vanguard Players with Lady Dotte, Ditto, Friday, 3:30 pm to 7:30 pm, Francine Clyde and Joe Gourvans, 5 pm. Thursday, the Rockin’ Aur, rockabilly. Friday, Chill Roy, blues. Saturday, soul. Sunday, Hues-Olive, rock. Tuesday, Rafi’s Rock & Roll Tuesday, Private Domain, rock and roll.

Dizzy’s, 344 Seventh Avenue, downtown. 619-280-7407. Friday, 9 pm, E.S.P. with Mitch Mandak, Lynn Willard, Bob Campbell, Dave Curtis, and Gary Nieves. Saturday, 8 pm. Barnaby Finch Fine Jazz Band. Tuesday, 7:30 pm, Joe Gourvans, Joe Ony, and Sue Palmer, jazz.

Sibb’s (formerly known as Joe’s), 100 Fifth Avenue, downtown. 619-236-1816. Friday, All Stars. Saturday, the Dino Drags. Sunday, 11 pm to 11 pm, Mystery Train. Monday, Barbeque with Purpose. Tuesday, the Zebra Patrol. Wednesday, the B-Side Players.

G-E-G George’s on Fifth, 161 Fifth Avenue, downtown. 619-702-0444. Thursday, Friday, Saturday, and Wednesday, Tom Harpalus, classical music.

Hajji Baba, 1085 Fourth Avenue, downtown. 619-234-3043. Friday, 8 pm, Big Head and the Toddles, rock and roll.

The Casbah, 3111 K Street, downtown. 619-232-3121. Thursday, Trevor Ferguson. Spinning Northern Soul, Ska & Lounge THRASH • DJ BRAVE.

The Sunrise, 1065 Fourth Avenue, downtown. 619-639-2848. Thursday, Friday, Saturday, and Sunday, 8 pm to 11 pm, Reelinside, Latin. Thursday, Friday, Saturday, and Sunday, 8 pm to 11 pm, Dollar Bank, salsa. Friday and Saturday, 7 pm to 10 pm, Oasis, classical guitar and Celio harm. Saturday, 10 pm to 12 am, Dollar Bank, salsa.

The Liquor Store, 1055 Second Avenue, downtown. 619-233-5978. Music is Latin, Thursday, Organista Guarrera. Tuesday, Prime, Wednesday, Organista Timbas.


Patrick’s II, 802 Fifth Avenue, downtown. 619-233-3077. Music is blues.

Saturday, February 21 • 9 pm

Tamale Room

Thursday, February 27 • 8 pm

Fuego

Friday, February 28 • 9 pm

Flames

March 1

Thursday, March 5

First Thursday Artwalk

March 10

THURSDAY NIGHTS IN THE CITY

March 17

THE CASSIUS CLERICAL CLUB

March 24

CIVIC CENTER ARTWALK

March 26

1ST TUESDAY OF THE MONTH

March 31

THE SONGWRITERS CONCERT SERIES

CONCERT LINE 858-505-0979

KARAOKE SUN. & MON. @ 10:30 PM WITH KARAOKE/DJ KARAOKE PARTY INFO: www.TIOLEOS.com

THE STILETTOs

Friday February 21 • 9 pm

EL BOMBOH BAR

8209 Seventh Street and Galapana
Tijuana, Mexico

011-52-664-683-3630

SPECIAL AREAS > it’s all one room; you can smoke anywhere (and everyone did)

FURNISHINGS > five small tables that seat four, ten seats at the bar, Digital Thunder Jukebox, one TV above the bar

DECEMBER LEVEL > 110, but I was one foot level from the musicians’ hand (at 06 Tio’s last week)

QUOTABLE > The only other Americans to come in sat right behind us. When a woman came in to the bar with five kids to ask me a bar at the question, the guy behind me, “She should have given him a $1 next time.”

When we walked in, every face turned to look at us—and didn’t look stopping. the jukebox was blaring ranchera music. I glanced at the TV but couldn’t hear a thing.

In between songs I heard Meg Ryan telling Tom Hawks something unexpected.

The only time the jukebox ever stopped was when the three-piece marimba band came in (a guitar, a marimba, and an accordion). It took 15 minutes before they went into a song, then they played only two songs and left. We threw a few fists at them, and they seemed almost offended.

“Every night. I never know what time, though.”

When the jukebox came back on, the Americans behind me said, “We had no other friends with us, and they were afraid to come in here.”

Probably the four guys creating clouds of smoke and another with a handbook mustache were less than welcoming, but my friend told me, “I’d rather have a few beers in here than with the American frat boys on Revolution.” —Joel Board

Nightspotting

EL BOMBOH BAR

8209 Seventh Street and Galapana
Tijuana, Mexico

111-52-664-683-3630

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**SOUTHBAY/CORONADO**

**Buon Giorno Restaurant,** 1414 Highland Avenue, National City. 619-475-2660. 619-474-8747.

**The Butcher Shop,** 500 Broadway, Chula Vista. 619-426-5172.

**Island Sports & Spirits,** 230 Third Avenue, Coronado. 619-435-6611.

**The German-American Societies,** 1441 Highland Avenue, Carlsbad. 619-474-3222. Friday, Saturday, piano bar, featuring Latin jazz.

**Jesse Davis,** 7662 Broadway, Lemon Grove. 619-469-6344. Friday, Saturday, blues.

**The Butcher Shop,** 1407 Orange Avenue, Coronado. 619-435-3461.

**Baugh & Story:** Thursday through Sunday, and Wednesday, Tony Larson, Latin jazz. Friday and Saturday, 8:30 pm, Barbara Johnson, jazz.

**Palm Court:** Thursday through Sunday, 5-30 pm, Ray Briz. Also, Sunday, noon to 4 pm, Joey West. Monday through Wednesday, 8:30 pm to 10:30 pm, John Cain. Prince of Wales. Thursday, Monday, Wednesday, 8 pm to 10 pm, the Sway Meyer Quarter. Friday, Saturday, and Sunday, 8:30 pm to 10 pm, David Jackson, jazz.

**Island Sports & Spirits,** 104 Orange Avenue, Coronado. 619-435-1445. Thursday, 8 pm, open blue jam. Friday, Pacific Grove, rock. Saturday, Nime Express, country. Wednesday, 8-30 pm, open mike.

**Luna’s Cagalee Bay Resort,** 4000 Coronado Beach Road, Coronado.

**Hotel del Coronado,** 1530 Orange Avenue, Coronado. 619-435-3461.

**Blondies,** 340 East Bradley, El Cajon. 619-448-8474. Friday, 8 pm, live blues. Saturday, 8 pm, the Grenades, rock.

**Casa Picante,** 1550 Orange Avenue, Coronado. 619-435-6611.

**The Butcher Shop,** 800 Seventh Avenue, Chula Vista. 619-585-7323.

**Barbara Jamerson,** 1017 South Mollison Avenue, El Cajon. 619-448-8474. Friday, 8 pm, live blues. Saturday, 8 pm, the Hitmen, rock.

**The German-American Societies,** 1441 Highland Avenue, Carlsbad. 619-474-3222. Friday and Saturday, 8 pm to midnight.

**San Diego Reader**

**FEBRUARY 2003**

**CORONADO**

**SOUTH BAY**

**EAST COUNTY**

**Blondies,** 4000 Ninth Street, Chula Vista. 619-426-5172. Friday and Saturday, 8 pm, open mike.

**the Orbitz,** 1107 Orange Avenue, Coronado. 619-435-5280. Thursday, Nime Express, country. Friday, Sweet Blue Onion, blues. Saturday, Ron’s Garage, acoustic. Wednesday, fagnum & Hanley, acoustic.

**Black Sheep Inn,** 301 East Bradley, El Cajon. 619-448-8474. Friday, 8 pm, live blues. Saturday, 8 pm, the Grenades, rock.

**Don’s Cocktail Lounge,** 1255 Garnett Avenue, Pacific Beach. (619) 220-0630.

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**Online Club Coupons!**

The following nightclubs have valuable coupons in the Music Section of the Reader’s website.

\*indicates North County.

**Blind Melons**

2 for 1 cover

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**Brick By Brick**

2 for 1 cover

2 for 1 admission

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The Room No cover with e-mail

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**Second Wind Navajo**

1st round half price

**Sevilla**

$2 off cover

**Sham Rocks Shack**

1/2 off cheeseburger combo

**Squid Joe's**

2 for 1 cover

**Tio Leo's Lounge**

$1 off club admission

SanDiegoReader.com
Breakfast in Baja

Last month, we sent whale-watchers to a fine Friday dinner in Ensenada before they headed off in search of Moby, Señora, and Junior Dick. Leaving Saturday “free for exploration,” just like any cruise, we’ll now start the trip back home in grand style, with a look at some of the best (and worst) breakfasts and brunches in northern Baja. Keeping the metaphor intact, we’ll start with Ensenada and work our way north. But one thing you need to know about the whole area between Tijuana and Ensenada: Bring cash — dollars, pesos, either or both. Very few businesses — not even motels! — accept credit cards, and ATMs are restocked so haphazardly that I “broke the bank” at three different machines with my extravagant withdrawals (of $70, $90, and $110). Note: To phone Baja from the U.S., remember to begin with prefix 011-52.

Acambaro, Avenida Iturbide 580 (near Guadalupe Cathedral), between Juárez and Calle 6, Ensenada; 646-176-52-35. Friendly, family-run restaurant specializing in dishes of central Mexico. Three meals served daily, breakfast served until 1:00 p.m. All meals inexpensive.

Acambaro is a small, clean, attractive Ensenada restaurant, with an open, short-order kitchen that’s ideally suited for casual meals a cut above taqueria fare. It’s run by a sweet middle-aged couple and their English-speaking son. Breakfasts occupy half the menu, with lots of huevos cooked in various classic fashions — rancheros, Mexicanos, scrambled with fried bacon or ham or imitation-Danola ham, plus gringo favorites like hotcakes. The table tostones, the ubiquitous fried tortilla chips, are remarkably thin and greaseless for a town where usually they’re quite the opposite, and they come with a couple of interesting salsas. My favorite breakfast at Acambaro is an order of its superb con queso y crema. They’re served light-textured cheese (queso fresco), cornflour-thickened champurrado, and most staffers speak some English. Open daily, three meals, starting about 9:00 a.m. Breakfasts about 45 pesos (under $10), and they’re half the price of many hotel breakfasts in the neighborhood and surely twice as good.

La Baguette, Blvd. Lázaro Cárdenas 1030 (a.k.a. Blvd. Costero), opposite Sanborns, between Castillo and Blancarte, Ensenada; 646-178-28-14. Quick Continental breakfast and desserts, inexpensive. Open daily, weekdays. For Starbucks addicts who take their coffee straight, this bakery is a good spot for a quick Continental breakfast and quite possibly the best French cakes in Ensenada — dark-roped drop. You’ll find this “French bakery” two long-blocks south from the landmark Hotel Santo Tomás. The pastries are indeed French-influenced but made with Mexican ingredients and methods; hence, the croissants are closer to heavy brioches than to their flaky French models. Selections include cheesecakes, chocolate cakes, some donuts, all manner of pastry and “pay,” a.k.a. pie. (No clairs or tarts the morning I visited, but they may show up later in the day.)

La Fonda, Km. 59, Baja Highway 1 (Alisios exit from toll road), 661-628-73-52. Mexican and American breakfast dishes; lavish Sunday brunch buffet. For patio seating with ocean view, arrive early. Dinner choices change nightly, featuring seafood and meats aged in-house.

Bilingual chalkboard menus, and most staffers speak some English. Open daily, three meals, starting about 9:00 a.m. Breakfasts about 45 pesos (under $5), dinners about 120 pesos for fish, 180 pesos for meats. Cash only.

In its many ads in the Baja weekly Gringo Gazette, La Fonda (which means “The Inn,” no relation to Henry, Jane, or Bridget) boasts of “the best breakfasts in Baja” — and they may be telling the truth. It’s hard to imagine a better breakfast anywhere, of any cuisine, with any more charming ambience.

About halfway between Ensenada and Rosarito Beach, La Fonda hotel was once a Hollywood hideaway, where movie stars laid claim to the various playfully named “theme” rooms. The rate last November was a rather steep $75 per night, cash payable to a concierge who speaks no English (or at least pretend not to). A sign by her desk reads, “Some TV sets work. Some don’t. If yours doesn’t — Sally Cholsey.” But the room price would have bought us a delicious plunge into faded glamour, along with an early-morning wake-up call as hammering and sawing construction workers gave the building and grounds a long-overdue overhaul. The hotel is rumored to be up for sale; let’s hope the new owners keep the kitchen staff unchanged.

You certainly don’t have to stay overnight to eat at La Fonda, and eating there is sheer joy, especially breakfast. In fair weather, you can sit in a cane chair with thick seat cushions, shaded by a palapa (a straw table umbrella), admiring the same panoramic ocean view once enjoyed by Rita Hayworth and Orson Welles (in his slim, handsome Lady From Shanghai period). Today, the crowd that shows up at breakfast may look more like extras from The Trip or Dune, Where’s My Surfboard?

When we arrived, early on a weekday morning, we found a lengthy chalkboard menu of classic Mexican dishes plus North American favorites (French toast, pancakes, etc.) done with creative touches. At under five dollars, including coffee, they’re half the price of many hotel breakfasts in the neighborhood and surely twice as good. Our trio of pancakes, served with banana and coconut syrup, were large, thin, and very light. Topped with a heap of sliced banana, they were surrounded by a moat of coconut-flavored margarita. You get honey, maple-flavored syrup, and jam to dress them with, along with pots of Darigold butter. Our other choice, chile verde, had hunks of tender pork shoulder in a thick, flavorful sauce of fresh tomatillos and green chile strips. There was enough on the place to feed two, even before the kitchen added the customary pair of eggs (done “your way”), sautéed potatoes cut like french fries, and irresistible lardy refried beans topped with cheese. The flour tortillas are made by a sparkly-eyed lady who speaks no English, and the table salsa is fresh and bright, with tomatoes, onions, serrano chiles, and lots of fresh, pungent cilantro. (The cilantro in Baja seems to be a subspecies with...
more punch than the San Diego version.) The endless refills of coffee come with sweetened condensed milk.

On Sundays, a huge num-
ber of the daily choices are laid out before you in a buffet brunch — all you can eat (and more), including eggs cooked to order and a menu’s worth of Mexican cornitas. Many of the dishes are stews and hold up much better on a buffet line than typical American brunch dishes.

(As for the dinners, the menu evidently changes nightly — we saw one employee in the garden, hose-fing off the previous night’s chalkboard — and runs to seafood and grainy favorites, including beautifully-looking steaks and roasts aged on the premises in glass-walled cabinets.)

On our way into the restaur-
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**Slammer Vittles**

“Now that didn’t come out of a can.”

Jerry drives us down toward Donovan state prison. I’m thinking, man, what would it be like to be brought in here and shut away forever?

Jerry’s my buddy from Minnesota. He’s done prison visiting before. But this is a different prison visit. We’ve just come to eat. Not inside, but in the nonsecure area outside. I’d heard it was pretty good chow.

We ask a guard at the Su Casa visitors’ center where the cafeteria is. It’s in the administration building, he says. We park not far from the first gray, slit-windowed cell blocks, enter, and head past the barber’s shop to a door with a sign above.

“Donovan’s Café,” it says.

Through the doors we face two rooms filled with prison guards and office staff. The corrections officers dress in swamp green uniforms, some with lemon-squeezer hats, some clinking with extra-large keys by the dozen at their belts. Real live turnkeys. Lots of women who look like rabbi with a tiny skullcap — yarmulke — pinned to what hair he has left chats with some tough-looking corrections officers.

But we’re here to eat. Menu’s on the wall. I’m looking at “bacon omelet, $3.75, with hash browns and toast.” Or the Early Riser. It’s one egg, cheese, and sausage, bacon, or ham on toast, bread, or English muffin, $2.25; pancake special (three pancakes, two strips of bacon, two eggs), $3.25; one-third-pound hamburger, $2.25; bacon cheeseburger, $3.00; patty melt (one-third-pound meat, two slices cheese, onions, grilled bread), $3.50; Captain Burger (one-third-pound meat, bacon, cheese, onions, on French roll with fries), $4.50; fish burger, $2.95; tuna salad, $4.50; daily specials ($4.65) include BBQ beef ribs with rice, salad, bread; top sirloin steak with fries, salad, fried shrimp, same side. Prices: $2.25; bacon cheeseburger with fries, $4.50; fish burger, $2.95; tuna salad, $4.50; daily specials ($4.65) include BBQ beef ribs with rice, salad, bread; top sirloin steak with fries, salad, fried shrimp, same side.

The spoons and forks are solid metal, but knives are wimpy little white plastic affairs. Obvious reasons, I guess.

We sit down, and Myra, Ara’s assistant, brings over our food on big white china dishes. That’s when all the lights go out. There are a few laughs, but it doesn’t seem a big deal. “They’re probably repairing the electric fence,” says Ara.

We start eating in the gloom. And here’s the surprise: without even starting on my ribs, I’m totally seduced by Ara’s yellow-colored rice. It tastes nutmeggy, lemony, interesting. “What’s in that?” I say. “Our family runs this place,” says Ara. “We are Lebanese-Armenian-American. So we like our food with spices. Today’s rice has cinnamon, nutmeg, curry, orégano, and chicken bouillon. That makes it the yellow color.”

So now I’ve separated my two beef ribs with the puny plastic knife and gouge into that, and meat falls like a star. Face is a mess, but what a barbecue sauce! Sweet, dark, tangy. “Now that didn’t come out of a can,” I say. “It’s our secret,” says Ara. “The only sauce I’ve tasted that might be better is at Dave & Buster’s in Mission Valley.”

But this is not what the inmates are getting, right?

“Right. We can’t even touch their food. It’s all state food and goes direct. We’re not allowed to handle it. I haven’t seen or eaten an inmate’s meal in the 15 years we’ve been operating here.”

Then just as Myra reaches for the Coke cooler cabinet, bing! The lights go on. Everybody cheers. “She’s got the magic touch,” says Ara. Jerry mutters that the meat patties in his double bacon burger are a bit dry, but I savor each bite, happy as a clam. Plus my salad has a big slorp of bleu cheese dressing, and the old-fashioned white bread slices have a pat of butter each, so I’m a happy camper.

“This is good, filling chow,” I say.

“It’s a pity,” says Ara. “I get so many calls from people wanting reservations for Donovan’s — the other Donovan’s, the steak house. I tell them they’d be welcome to come out to the prison, if only the public had access.”

Jerry and I look at each other. The public doesn’t…Whoops.

But any sense we’re having fun drains ten minutes later. Outside, on Otay Mesa Road, we spot a bunch of people holding handmade signs. “I LOVE YOU, RUBEN!” “DON’T GIVE UP.” “KEEP THE FAITH.” “WE LOVE YOU!”

A grandmother, standing with her family, says they are waiting for a sheriff’s wagon to pass by. “My grandson is being transferred today,” she says. “He’s coming to Donovan to serve 110 years. For murder.”

She fights the emotions down. “We’re just hoping he’ll see us,” she says. “Because he didn’t do it. We will fight till we get him out.”

Oh, man. Real Life 101. “God,” says Jerry, as we drive off. We don’t talk till Chula Vista.
Cork Aggression

“They’re not saying, ‘I normally get ripped off at restaurants.’”

A few years ago, WineSeller & Brasserie owner Gary Parker sat down with his staff — among them, buyer David Derby — to discuss restaurant wine prices. This was during the last great glowing burst of the wine boom, when prices were still spiraling upward without any visible effect on retail demand. But retail and restaurant are not the same thing, thanks in part to the hefty markup that a wine almost always receives once it lands on a wine list. Explains Derby, “We wanted to increase the number of wines — red wines, specifically — that were available to the customer for under $100” on the list. “We realize that that’s a huge threshold. Because most of the Cabernets that were coming out of California were starting to be around $75 retail, they were going on the list for $125.”

A further complication came from the WineSeller & Brasserie’s status as both a restaurant and a wine shop — in particular, a wine shop that carried a lot of older wines. “Take the ’82 La Lagune — its retail price having risen to $150 over the past few years — now appears on the list for $180. A trophy like the ’82 Lafite Rothschild goes for $500 in the shop and $600 in the restaurant, fully $400 less than if it had been priced at the traditional two-times-retail. A ’93 Kathryn Kennedy Cabernet Sauvignon retailing at $79 comes in under $100 on the list, at $94.80. A luxurious gem like the ’96 Ramirez de Ganuza retails at $55 and lists for $66. And ’99 Vieux Donjon, a solid $30 Rhone, sells at a mere $36. (Prices taken from www.winesellar.com.)”

Derby has found the response so far interesting, if a bit frustrating. “What’s interesting is that most people, if they normally bought a $60 bottle, they still buy a $60 bottle. The only difference is that, from a retail standpoint, they’re now getting a $50 bottle instead of a $30 bottle.” Usually, “They end up drinking better wine for the same money. The frustrating part is that the shift has not yet attracted crowds of new dinners eager to enjoy the bargains. ‘They’re not saying, ‘I normally get ripped off at restaurants. I normally buy bottles between $75 and $125. I think I’ll go to the Brasserie and get the same thing for $60.’ The change has been made, now it’s a matter of folks taking notice.”

Meanwhile, over on the coast at Curve, chef-owner Chuck Samuelson is making changes of his own. Samuelson found that Curve’s policy of charging an $8 corkage fee for barely marked up bottles on its list was requiring too much explanation. “A customer would tell a friend about the policy, and the first question out of their mouth would be, ‘You mean I’ve got to pay corkage on $150 bottles I buy off the list?’ I just had a sense that we weren’t getting through to people what we were trying to do, which was just to be the best-priced wine list in town, with great wines at every price point. Not to charge as much as we could, but as little as we had to.”

So in January, Samuelson reorganized. He did away with the in-house corkage fee and came out with a roughly 60-bottle regular list. Nothing over $25, and everything available by the glass to go. “It’s the same pricing structure, but now the ‘corkage’ is included in the price instead of added on. Also, you can pick any three wines and put together a flight of three half-glasses for $9.’ The price cap helps keep things user-friendly; customers know the parameters going in. Wines over $25, most of them still under $50 — and featured on the new list, which stands at about 30 bottles now and may swell to around 80. ‘There’s a lot of jockeying to get on the regular list now,’ says Samuelson, in part because everything is available by the glass, which is often a wine ticket to volume sales. ‘I’ve actually been able to negotiate some pretty good deals. I’ve had salespeople bring me a wine that’s typically $18 to $20 wholesale, and that’s too thin of a margin to put on the regular list. I still want to make what used to be our corkage fee of $8, so the most I’m willing to pay is $16 to $17. I’ve had reps in here calling the winery and saying, ‘If you’ll send him down six bottles, get the price down a buck a bottle; he’ll put it on the by-the-glass list.’”

Wholesalers have also been supportive of Samuelson’s broad-by-the-glass offering. “One of my biggest wholesalers told me that to facilitate this, they would guarantee every bottle. We gas all our open bottles every night, so they have a good, long shelf-life, but any bottle that goes past its prime, they’ll replace.” Having bottles open also means that “any of my staff can taste anything at any time if they’re unsure about it. And the other thing I encourage my customers to do is offer the customers a taste. They can say, ‘You’re thinking of that wine? You might want to try this one. I’ll bring a taste of both, and you can decide which one you like.’”

Response has been outstanding. “It used to be nice to see a bottle on every table. Now, it’s pretty much unusual not to see at least two bottles. People say, ‘At this price, we’ll have a white and a red and think about another one.’”

Unlike the WineSeller, you won’t find many verticals and older vintages on Curve’s list. “Given the aggressive price points we’re doing, it’s important for me to look at our list like a retail list. In restaurant, you need to turn your product. We turn over the dollar value of our inventory probably every 20 days — we try to turn it over before we have to pay for it. So far, it’s working very well.”

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Order one entrée at regular price and receive a second entrée of equal or lesser value FREE! No take-out. Not valid with any other discount. Valid for up to 6 people. One check per table. Everyday. Solo diners enjoy 30% off one plate. Expires 3/1/03.

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Rates are recommended listings written by our reviewers, Ed Bedford, Ambrose Martin, Max Nash, Eleanor Widmer, Naomi Wise. Each issue contains only a fraction of nearly 500 reviews. A complete searchable list is available online at SanDiegoReader.com.

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I only wish I would have tried it a year ago. — Naomi Wise, S.D. Reader

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Any two entrees. Includes soup or salad, garlic bread and dessert (homemade tiramisu), only.

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Valid through 3/1/03.

Lobster=
Prime Rib=

Free Prime Rib
Birthday Dinner Thursday, February 27
If you were born in February, just show your ID and enjoy a free Prime Rib Dinner on us! Begins at 4:30 pm. (Reservations, purchase and photo ID required. Not valid with any other offers.)

Lobster Night
1 pound live Maine lobster only $9.95 every Wednesday

Prime Rib Night
1 cut Prime Rib $9.95 every Friday


Complimentary Entree when a second entrée of equal or greater value is purchased. One check per table. Every day. Solo diners enjoy 30% off one plate. Expires 3/1/03.

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Happy Hour
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1967 - 2002
Award-Winning Cuisine
Celebrating 35 Years! 2 FOR 1 LUNCH OR DINNER
Open 11:30 am. (Excludes seafood.)
Order one entrée at regular price and receive a second entrée of equal or lesser value FREE! No take-out. Not valid with any other discount. Valid for up to 6 people. One check per table. Everyday. Solo diners enjoy 30% off one plate. Expires 3/1/03.

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Fast Fact: Posto Pesce is a rightous, wholesome, healthy pasta lunch or dinner for only...

$5.99

Discount and credit card now accepted

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619-232-9303 • FREE PARKING

Lunch or Dinner FORTWO
ONLY $11.95
APPROVED

Includes: 12-Piece California Roll • 2 Fried Shrimp • 2-Piece Snapper • 2-Piece Teriyaki Salmon • Rice • Salad
With this coupon. Expires 3/6/03.

LUNCH OR DINNER
5 pm
$19.95
$35 Value

Includes salad and choice of potato. One week only.

Fat City Steakhouse
2137 Pacific Hwy (Little Italy by the Bay) 619.292.9303 • FREE PARKING

I only wish I would have tried it a year ago. — Naomi Wise, S.D. Reader

Featuring Mesquite-Grilled
12oz. USDA PRIME NEW YORK STEAK

LUNCH SPECIALS
$5.99

Valid through 3/13/03.

Exquisite Thai Cuisine
In the Heart of Hillcrest
DAILY LUNCH SPECIALS
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We’ve reordered! Come try our new menu!

3761-63 Sixth Avenue • 619-299-8277 • Hillcrest
(Across the street from Rite Aid.)
Open 7 Days a week Lunch: Daily 11 am-3 pm Dinner: Sun.-Thurs. 5-10 pm; Fri. & Sat. 5-11 pm

Pride of Italy
Feast for Two
$199

Any two entrees. Includes soup or salad, garlic bread and dessert (homemade tiramisu), only.

Family-run, only the freshest ingredients—nothing pre-cooked!

4975 Diane Avenue • 858-292-2326
(619) 452-0648

Valid through 3/1/03.
through Sunday. Reservations for weekend dinners advisable. Moderate to expensive. — E.W.

NEIMANS 506 Carlsbad Village Drive (at Carlsbad Boulevard), Carlsbad, 760-729-4311. Let in a Victorian gingerbread mansion overlooking Highway 101, this hotel-restaurant’s best deal is the Sunday all-you-can-drink champagne brunch, featuring made-to-order omelets, seafood specialities, mousses, mimosas, etc., moderately priced for a day’s worth of protein, calorie, and buzz. No brunch reservations, so expect a wait. (Holiday brunch reservations, however, are highly advisable.) — E.W.

ROXY NATURAL FOODS RESTAURANT 232 North Coast Highway 101, Encinitas, 760-436-5001. You don’t have to be a self-realization fellowship follower to fit in in Encinitas, but it helps. Roxy was made for the veggie crew who’ve grown up around a lush, mellow, PBS-friendly crowd who’ve grown up around the famous Rosarito Beach food scene. This is the place for you. — E.B.

NORTH INLAND

CHI-ANH VIETNAMESE CUISINE 36753 N. Friars Road, Suite 10, Rancho Bernardo, 858-855-1241. Gourmet Vietnamese food is available here from a lengthy menu, including many items showing French influence. Good bets include the chicken crepe, fresh fish with lemon grass, tangle-of-noodle soup, egg rolls, and filet mignon beef. Chi-Anh enhances the selection of fine dining rooms in Rancho Bernardo. Lunch Tuesday through Friday; dinner Tuesday through Sunday. Inexpensive. — E-W.

EL BIZCOCHO Rancho Bernardo Inn, 17200 Bernardo Oak Drive, Rancho Bernardo, 858-673-4550. You get what you pay for at one of San Diego County’s premier dining destinations — stunning new French cuisine in its lovely, civilized room. The left side of the menu lists traditional gourmet and demi-favorites; Asian-based, filet mignon, but the right side is a daily changing array of creative dishes by chef Patric Fein, mounting a five-course tasting menu. These dishes are not merely luxuriant; they’re thrilling, with flavor combinations that are intense and balanced, audacious and refined. The wine list is awesome and pricy, with numerous half-bottles. — D.B.

WHEN IN ROME

PARISIAN STYLE BRUNCH 2900 Via de la Valle, Del Mar, 760-756-7908. The locals’ favorite French provincial restaurant offers exquisite, creative cooking. Favorites on an often-changing menu include fresh crab salad with arugula and tomatoes, steak-fried fish served any style, mushroom-capppuccino soup, and Rate Tomate. Secure atmosphere with excellent service. — Small plates, which are not modified for vegetarians, are available. — E.W.

WILDE NOTE CAFE

517 North Coast Highway 101, West Mission Avenue, Escondido, 760-733-3519. Glasses, or an egg, or you choose as your preference. For chicken-lovers, the garlic chicken is delicious, if a tad overcooked. Try the snapper, crab, etc. They’re beautifully seasoned, if a tad overcooked. You can order up a meat, or a veggie, or a healthy salad, depending on your mood. — Small plates, which are not modified for vegetarians, are available. — E.W.

FOR CHICKEN-LOVERS, the garlic chicken is delicious, if a tad overcooked. Try the snapper, crab, etc. They’re beautifully seasoned, if a tad overcooked. You can order up a meat, or a veggie, or a healthy salad, depending on your mood. — Small plates, which are not modified for vegetarians, are available. — E.W.

LA JOLLA

COME ON IN 1630 Torrey Pines Road, La Jolla, 858-535-1063. Delightful 30-seat restaurant in a small, intimate space offers excellent Euro-bistro food. Open for breakfast, lunch, and dinner. The dinners are best bets with first-rate soups, pasta dishes, fresh fish. Try the daily fish or grasshopper in Bolognese sauce. Or select nightly soup plus salad. Open All Day Tuesday through Sunday. Inexpensive to low moderate. — E.W. — (1001) 50% OFF DINNER

LUNCH SPECIAL

BUY ONE, GET ONE AT REGULAR PRICE (*valid through 2/7/03)

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Prime Concert Angus Top Sirloin Steak Dinner for two just $20.

A SAVINGS OF $12.50!

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Dinner special only available February 27 - 29 from 5:00 - 10:00 pm.

Offer good only with coupon. May not be combined with any other discount. Please present coupon at ordering. Valid only for take-out and dine-in.

San Diego

¢ $5 Off Champagne Buffet Brunch on the Bay!

Come in for early seating 9:30-10:30 am, Sunday Brunch available 9 am-2 pm. Regular price $18.95 adults • $15.95 seniors • $6.95 kids. Our fabulous all-you-can-eat menu includes: fresh seafood & shellfish, carving stations, omelette stations, breakfast favorites and mouthwatering desserts. Buffet Brunch on the Bay! — E.W.
The Oceana (Jamaica Avenue)

The Oceana (Jamaica Avenue) is an exquisite seafood restaurant located on Jamaica Avenue. Known for its delectable dishes, the restaurant offers a wide range of seafood choices that are sure to satisfy any seafood lover. The menu features fresh fish, shellfish, and crustaceans, all prepared to perfection.

The restaurant's interior is elegantly designed with wooden floors, contemporary lighting, and comfortable seating arrangements. It offers a variety of seating options, including intimate dining rooms and a cozy bar area.

The menu is a testament to the restaurant's dedication to quality and freshness. It features a selection of appetizers, soups, salads, and main courses, all carefully crafted to highlight the natural flavors of the ingredients.

For lunch, you can choose from an array of salads, sandwiches, and soups, while dinner options range from grilled fish and seafood platters to claypot rice dishes. The restaurant is also known for its extensive wine list, featuring wines from various regions.

The Oceana (Jamaica Avenue) is a great choice for seafood enthusiasts looking for a fine dining experience in a serene and sophisticated setting. Whether you're in the mood for lunch or dinner, this restaurant offers a memorable dining experience that is sure to leave you satisfied and charmed by the delicious seafood creations on offer.
1/2 Price Sushi For Two

Monday - Friday 5:30-7:30 pm

Buy any dinner entree and get another entree of equal or lesser value for $3.95 (plus tax, validator, 15% gratuity will be added to the total before dessert). Serves with any other offers or specials. No to-go orders. Not valid with any other offers or specials. Valid through 3/6/03.

Bucket of BBQ

Bucket includes: four beef ribs, four sides, and four servings of BBQ sauce. Bring Your Own Binoculars! Valid through 3/6/03.

Four-Course Dinner With Wine $49.95

Entrées: Salmon, Catfish, Fettuccine, Calamari, Filet Mignon or Chicken

Soup or Salad: Specialty Soup, House or Caesar Salad

Appetizer: Gorgonzola Ravioli or Spring Rolls

Bottle of Wine: California Chardonnay or Merlot

Offer not valid on holidays, with any other discount or promotion, or inistes special occasions.

Look What's New!

Bucket o’ BBQ

A big, galvanized bucket chocked full of “Sweet Home Alabama.” Bucket includes: four beef ribs, four pork ribs, four chicken skewers, four pieces of BBQ chicken, four side salads, and four sides.

$5 Big Jim’s Brew Pitchers

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B.Y.O.B.

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Where else can you eat breakfast and whale watch?!

Free Latte

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San Diego's Best Dinner Deal

San Diego's Best Dinner Deal — San Diego Magazine

Four-Course Dinner With Wine $49.95 per couple

Appetizer: Gorgonzola Ravioli or Spring Rolls

Soup or Salad: Specialty Soup, House or Caesar Salad

Entrées: Salmon, Catfish, Fettuccine, Calamari, Filet Mignon or Chicken

Dessert: Creme Brûlée or Cheesecake

Bottle of Wine: California Chardonnay or Merlot

515 Hawthorn • San Diego
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Call for reservations.

Offer not valid on holidays, with any other discount or promotion, or on certain special occasions.

Tamales!

Woodfired Pizza & Ristorante
305 El Cajon Boulevard
North Park (Est. 02/02)
619-282-3636

Purchase of two dozen tamales.

$2 OFF Trophy Brew Pitcher

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Tamales Ancira

Chula Vista
2260 Main St., Ste. 17 (just off I-5)
619-424-1346

Pacific Beach
1503 Garnet Ave.
858-273-3521

Escondido
707 South Escondido Blvd.
760-739-8421

San Diego's Best Dinner Deal

San Diego's Best Dinner Deal — San Diego Magazine

Four-Course Dinner With Wine $49.95 per couple

Entrées: Salmon, Catfish, Fettuccine, Calamari, Filet Mignon or Chicken

Soup or Salad: Specialty Soup, House or Caesar Salad

Appetizer: Gorgonzola Ravioli or Spring Rolls

Dessert: Creme Brûlée or Cheesecake

Bottle of Wine: California Chardonnay or Merlot

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Serving sushi until midnight every Friday & Saturday night.
DJ Fish & special guest spinning until midnight.

Special Drinks & No Cover
Join us for the good vibes and pleasant atmosphere.

Wide selection of Gluten free, plus

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Calendar

RESTAURANTS

mezzanine gallery makes you feel ritzy. The menu tries hard to be interesting. How about gingerbread pancakes (with molasses and candied ginger) or pear and walnut salad with bleu cheese and derry walnut dressing? Or hop onto in the Bistro where chicken with sautéed onions, peas, cheese, and mustard on a bun, or salmon fillet with caper-sunny butter, rice pilaf and a French baguette. Lunchrooms are speedily secretaries and their bosses; evenings, it’s theater-goers. Breakfast and lunch weekdays, dinner Thursday through Saturday only. Inexpensive to moderate. — E.W. (6/02)

SAN DIEGO GRILLE 502 8th Avenue West (at 8th Street), downtown. 619-239-4194. This charming, airy café is located at the water’s edge, and the heated patio has a spectacular view of San Diego Bay, the harbor, and the boat traffic. At sunset, sipping their excellent Greek wine (cheaper than their Cali- fornia), watch the sun set like a starlet. Don’t forget the Bistro’s signature cocktail: pomegranate, gin, and rosemary syrup in a mixture made from pomegranate, gin, and rosemary syrup.

NAPA VALLEY GRILLE 502 8th Avenue West (at 8th Street), downtown. 619-239-4194. This charming, airy café offers some very credible New Orleans-inspired cuisine with a French twist. You may even be tempted to order individual entrées. Meat and fish choices are simply in- tended, and the prices keep Spiro’s popular. Portions are generous, whatever you order first course despite ordering individual entrées. Meat and fish choices are simply intended, and the prices keep Spiro’s popular. Portions are generous, whatever you order. (Breaded beef or chicken patties) of the day’s fresh-fish selections, which are available at extra cost; desserts are overwhelmingly into good, large goblets that show off the freshness of the produce. (Mixed grill) in town at this charming, airy café is located at the water’s edge, and the heated patio has a spectacular view of San Diego Bay, the harbor, and the boat traffic. At sunset, sipping their excellent Greek wine (cheaper than their Cali- fornia), watch the sun set like a starlet. Don’t forget the Bistro’s signature cocktail: pomegranate, gin, and rosemary syrup in a mixture made from pomegranate, gin, and rosemary syrup.
YE OLDE PLANK INN 24 Palm Ave., Imperial Beach, 619-423-5796. The true last beach pub on the coast! It’s a great min. bikers jacks, ZZ-Top shavers, headed Navy vets, Air America jockos, surfers, and sometimes half of Hollywood seems to turn up. Food’s pretty much always available, but the meat-out is their unpretentious weekday lunch. You get a 6- or 8-ounce steak (your choice, or substitute six sausages or ham or a pork loin), an 8-ounce steak (your choice, or substitute six sausages or ham or a pork loin), or a salad. Open daily, lunch to late dinner. Take Revolution in the left-hand bend where it becomes Agua Caliente. A large sign marks the restaurant (on the right side of the road). Inexpensive to moderate. — E.W.

MANZANILLA (Calle 122 1/2 (off Lopez Mateos), Ensenada, Baja Mexico, 646-475-2073. At this art-filled, very “Euro” bistro, a pair of gifted, classically trained chef-owners are pioneering “new Mexican cuisine,” creating sophisticated combinations of superb local products and traditional Mexican flavors. Fresh-caught seafood, local, grilled vegetables and mesquite smoke from the wood-burning grill are featured on the menus. A spectacular rib-eye steak, tender and intensely beefy, is also a constant. Little wonder this has become the destination restaurant south of Tijuana. The menu is in Spanish, but owners Benito Molina and Loida Aguirre-Escouvail speak fluent English, as do some waitstaff. The only communication problem will be the erotic music blaring on the sound system.) Reserve for weekends, especially during tourist season. Full bar featuring tequilas, Baja vintners. Wednesday through Saturday, late lunch through dinner, until 11 p.m. Moderate. — M.W. (105)

M.I.R. 655 Blvd. Agua Caliente, Tijuana, 686-3603. It’s fun to eat in this restaurant with its thatched roof and wide variety of fish and seafood. Don’t overlook the whole fish, either seared or fried, the filet in garlic butter, or, for those who like a smorgasbord, the “Combination M. Fish,” which supplies fresh lobster, shrimp, squid, and a filet of fish. The half-dozen preparations of crapes are wild; there’s even a Mexican version of blintzes. Open Sunday through Thursday, 11:30 a.m. to 10 p.m.; Thursday through Saturday, 11:30 a.m. to 2:30 a.m. and 5:00 p.m. Follow Revolution until it bends to the left and becomes Agua Caliente. Continue past the high-rise towers. Mr. Fish is on the right side of the road, just before the country club. Moderate. — E.W.

LA LENA 11191 Blvd. Agua Caliente, Tijuana, 698-3205. Don’t miss the charming room, the open grill, and the tortilla maker who prepares fresh tortillas as the dinner is served. Dinners come with an appetizer and soup, and some of the entries are extraordinary. Try the pottos ("fist"). Roasted quail and chicken do well here. Open daily, lunch to late dinner. Take Revolution in the left-hand bend where it becomes Agua Caliente. Continue past the high-rise towers of the Grand Hotel. A large sign marks the restaurant (on the right side of the road). Inexpensive to moderate. — E.W.

CALIFORNIA PIZZA KITCHEN Here’s a good family restaurant where you can take your children and grand-children for salads, pasta, or pizza. There are 28 pizzas. The chicken topping with spinach:fettuccine is great, as are vegetable sandwiches. Some menu, lunch and dinner. Open daily. Inexpensive. 417 South Highway 101, suite 601, Solana Beach, 838-749-0999. La Jolla Village Square, 3363 Nobel Drive, 838-457-4222; and Carmel Mountain Plaza, 11902 Carmel Mountain Road, 838-475-4742. — E.W.

HEIDI AND BERNIE’S GERMAN BRATWURST TENT North Thornton Plaza, New Market, North Park Way (between 29th and 30th Streets), nophone. Also Scirpich Saturday Morning Market (1080 Spring Canyon Road). And La Jolla’s Sunday Morning Farmers Market (at Center and Girard), 619-588-1288. Heidi and Bernie have kept it simple — just a blue and white-striped sailcloth tent with a table and the menu. The items are: “Bratwurst Sausage in a Bun, Kosher Polish Sausage, Louisiana Hot Link, Smoked Turkey and Chicken Sausage with Artichoke and Roasted Garlic, Hot Dog, Double-Double Burger,” and “Single Burger.” But you know from Bernie’s authentic Bavarian background that these sausages are the real, earthy thing. And the sauerkraut is sweet. Inexpensive. — E.R. (120)

SAMMY’S WOODFIRE PIZZERIA comes with a choice of wood-fired pizzas here, including many exotic toppings. Salads are popular and are as available as half-orders. Same menu lunch and dinner. Continuous service. Open daily. 702 Pearl Street, La Jolla, 619-546-5222; 770 Fourth Avenue, Gaslamp, 619-320-8888; 8690 Greenwood Avenue, Costa Verde, 619-844-9998; 1295 El Camino Real, Del Mar, 619-559-6060; 1620 Camino de la Reina, Mission Valley, 619-278-8222. Inexpensive. — E.W.
To Pass the Time
A movie that waits till the halfway point to become interesting is only half a movie.

A nything to avoid talking about the Oscars....

Lost in La Mancha. Johnny-on-the-spot documentarists Keith Fulton and Louis Pepe trace the crash-and-burn trajectory of Terry Gilliam’s The Man Who Killed Don Quixote. (They had performed the same service for the completed flight of his Twelve Monkeys.) A testament to his runaway ambition, this behind-the-scenes peek at the Creative Process offers much of interest to the filmmaker’s champions and detractors alike. The latter, toward whose camp I tend to gravitate, at approximately the speed of an anvil dropped off the Leaning Tower of Pisa, will not be softened by the parallels drawn between Gilliam and his eponymous hero (“a man charging at windmills”), nor by the parallels drawn between Gilliam and Orson Welles, a grandiose maverick who likewise ran aground on an attempted adaptation of Cervantes (a few tantalizing black-and-white clips are entered in evidence), and who in truth made a habit of running aground throughout his later career. (If I am softened by anything, it would be by Gilliam’s demonstrated skills as a draftsman in the storyboard illustrations: how much lighter, these, than his glutted screen images.) Gilliam’s version of the novel evidently was never meant to be a straight adaptation, but rather a sort of Connecticut Yankee in King Arthur’s Court in which a modern-day ad man, played by a stringy-haired Johnny Depp, would somehow join forces with the self-anointed knight-errant. Perhaps to his detractors more plainly than to his champions, it will seem utter folly to have put the director of Brazil and The Adventures of Baron Munchausen, nicknamed “Captain Chaos,” in charge of an underbudgeted production on a shooting schedule (in Spain) that allowed no margin for error: “Terry,” admits his photographer Nicola Pecorini, “has the tendency of overloading everything.” Even so, it is stunning how quickly things fall apart: F-16 jets on training maneuvers spoil the first day’s shoot; a hailstorm spoils the second and beyond; and Jean Rochefort, after studying English for six months to do the Quixote role, requires constant medical attention for what at first is suspected to be a psychosomatic malady and ultimately is diagnosed to be a double-herniated disk. Sometimes the absurdity is such as to make you ponder the possibility that the whole project is make-believe and that what you are watching is only a “mockumentary” in the vein of Burn, Hollywood, Burn. Even the least sympathetic of viewers, however, can take no pleasure from the look on Gilliam’s face as the realization sets in that this ten-year quest will not be going forward. Or anyway not yet. A printed coda advises us of Gilliam’s intention, with new investors, to buy back the rights to the script from the insurance company that inherited it. Don’t hold your breath.

Dark Blue. Inflammatory cop drama set against a backdrop of the well-documented racism in the LAPD. It begins, indelicately enough, with the infamous Rodney King tape, and the bulk of the action takes place while awaiting the verdict in the Simi Valley trial of the arresting officers. (The conclusion of the action takes place during the consequent riots.) Because the story is by the original novelist of L.A. Confidential, James

**REVIEW**  
DUNCAN SHEPHERD

W IN A MOVIE PASS FOR TWO!

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TILL  
HUMAN VOICES  
WAKE US

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Limit one entry per person. No purchase necessary.

Opens in theaters February 28.
Ellroy, and the screenplay is by the
in
concentrated final ambush as well as
the movie catches you up in its ham-
has already spread to the spectator),
and however im-
words, past the ears and the eyebrows.
ily the
phemisms like “monkeyshines” and
above the casual and clubby use of eu-
the rottenness in the department rises
(Spacey, Crowe, Pearce), will
more “serious” actors of
character, in contrast to that of the
too early in the movie: the pace seems
to be heading round the bend
heart to her alone. We soon begin to
ning for her adored cardiologist to
over-the-moon loon patiently wait-
appears to have here a role to bring
He Loves Me, He Loves Me Not
of Laetitia Colombani — that waits
that things really get interesting: we
the point of view of the cardiologist
(Samuel Le Bihan). It is at that point
into high-speed rewind all the way
of an hour, the movie goes abruptly
kitchen floor after just three-quarters
scope curiosity, though it would have
Young Hitler as an Artist could have
work: “Future-kitsch.” It is not
going to try”), and will even bestow a
name of Adolf Hitler (“You’re an aw-
gled and angry young man by the
turns out to be the painter George
Good Will Hunting)
ceptable as Just a Guy (
strength to stop a meteor, is saying a
vision, the ability to fly, and the
stick, and color-coordinate this
some sort of switchblade walking
and speed, fence with felons using


But then we see why: the course is
only about half as long as we thought
was. And when the heroine turns
on the gas and lies down on the
kitchen floor after just three-quarters
of an hour, the movie goes abruptly
into high-speed rewind all the way
back to the beginning, and proceeds
to recover the same ground again from
the point of view of the cardiologist
(Samuel Le Bihan). It is at that point
that things really get interesting: we
did not know, quite precisely, the half
of it. But a movie — the first feature of
Laetitia Colombani — that
waits till the halfway point to become in-
teresting is only half a movie.
The fault is not in the structure; it’s in
the embellishment. Then again, half
a movie is more of a movie than most.

Max, Ino an old, dark, dank, dipp-
bigged, abandoned train depot, hung
with German Expressionist art, burges
someone who promptly throws up.
George!” calls out the denborain host.
“So glad you like it! You know right
there that this is not going to be a very
good movie. (Meme Meyres, writer
and first-time director.) “George”
turns out to be the painter George
(Gros pronounced “groos”), and his
host turns out to be the one-armed
Jewish art dealer and would-have-
been artist, Max Rothman (John
Cusack), who will befriend a bedrag-
gled and angry young man by the
name of Adolf Hitler (“You’re an aw-
fully hard man to like, Hitler, but I’m
going to try”), and will even bestow a
benign label onto his visionary art-
work: “Future-kitsch.” It is
inconceivable that a Portrait of the
Young Hitler as an Artist could have
had a certain wrong-end-of-the-tele-
scope curiosity, though it would have
demanded a stronger Hitler than that
of the London-born Australian actor
Noah Taylor (The Year My Voice
Broke, Flirting, Shine), whose
speech is sprinkled with alien colloquialisms
such as “chaps” and “lads,” and whose
gargling oratorical style barely comes
up to the eloquence of Donald Duck.

Daredevil. Pretty flimsy even for a
comic book. The gotta-have-a-gim-
mick superhero has been blinned to
a childhood run-in with some biohaz-
ardous substance (in a quarter-hour
prologue), and his handicap causes
him to develop his remaining senses
at the point where he can swing
around the skyscrapers like Spider-
Man, dodge projectiles of every size
and speed, fence with felons using
some sort of switchblade walking
stick, and color-coordinate this
weapon with a capless Battau in a
lovely shade of raw liver. To say that
this character is less credible than a
humanoid extraterrestrial with X-ray
vision, the ability to fly, and the
strategy to stop a meteor, is saying a
lot. And Ben Affleck, sometimes ac-
ceptable as Just a Guy (Chasing Amy,
Good Will Hunting), lacks the depth
for even a two-dimensional Paper
Hamlet. (Director Mark Steven John-
son verifies the Marvel Comics
provenance of the character by every
now and then titling the camera
this way or that.) The love interest, liter-
ally a passing thing, is an actress called
Jennifer Garner, one of the new le-
ison — Ndugu — is a push-button
his-part in
Jennifer Garner, one of the new le-
son verifies the Marvel Comics
Good Will Hunting)
ceptable as Just a Guy (
strength to stop a meteor, is saying a
vision, the ability to fly, and the
stick, and color-coordinate this
some sort of switchblade walking
and speed, fence with felons using

TOURNEYS ROAD / 5620-B KEARNY MESA ROAD
FOR YOUR CHANCE TO RECEIVE A COMPLIMENTARY PASS GOOD FOR TWO TO THE ADVANCE SCREENING! (NO PURCHASE NECESSARY. ONE TICKET ADMITS TWO PEOPLE. LIMIT ONE TICKET PER PERSON. MUST BE OVER 17)

San Diego Reader February 20, 2001 145

Adaptation — The retuning of the writer
and the director of Being John Malkovich,
Charlie Kaufman and Spike Jonze, has
produced no less madness but much more
method. Or anyhow more meaning.
Kaufman, playing fast and loose with the
truth, evidently set out in reality (though it
doesn’t seem his sort of project) to do a
screen adaptation of Susan Orlean’s
nonfiction best-seller, The Orchid Thief
(“It’s that sprawling New Yorker shit”),
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to do all of history together”). More
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unparaphrased physical detail), together with an
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screenwriter, albeit a happy-go-lucky back
not so much a separate entity as an
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The surviving movie is still very much a
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Adaptation — The retuning of the writer
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Editor's Note

Evidently close to the heart of the Armenian-Canadian director, Atom Egoyan. "Remembers the extermination of the ethnic cleansing of Armenians by Turks throughout the Thirties. (The earliest dated scenes are a few glimpses of the artist Arshile Gorky, an Armenian refugee, at work in his studio in the Thirties.) We wait uneasily for the pieces to start to fit, yet once they do, the fit is forced: the disaffected son of a Turkish Canadian customs officer lands the role of the villain in the film-within-the film, and the Armenian-Canadian gofer on the film, returning from Turkish locales with sealed film cans, undergoes an endless interrogation by that same customs officer (on the very night, it turns out, that the film is unveiled at the Toronto International Film Festival!). All this obliqueness, all this nonlinearism, all this film-within-the-film detachment, all this layering and interweaving, cannot soften the bluntness of the point-making when we come to it. And nor can the un尚书tting solemnity of the players (Christopher Plummer, David Alyson, Anine Khamian, Elias Koteas, Bruce Greenwood, Charles Amouras) mask the intermittent silliness. Though Egoyan may at an extent be shielded behind the fictitious filmmaker played by the soulful Amouras, there is nothing about the footage of the fictitious film to hint that it’s the work of a major director. It looks more like a made-for-TV movie, and an especially preachy, stagy, and fakey one at that. 2002.

** (La Jolla Village, Thursday 2/20)**

Biker Boyz — Vroom-vroom-vroom-vroomooom! Noisy nonsense about mostly fakey one at that. 2002.

** (Hazard Center 7; La Paloma)**

Catch Me If You Can — Lightweight Spielberg (as compared, say, with the immediately preceding Minority Report, never mind Schindler’s List or Amistad), an admiring, even enmying portrayal of a real-life teenage impostor and check forger in the late 1960s, Frank Abagnale, Jr. His excuse: his father’s financial woes, his move to a new course would have darkened the mood. Of that trustworthiness, his glamorous wife. Surprisingly — you can see it plainly on his face — Kmart capitulates to the cease-and-desist demand, a tiny victory on Moore’s quixotic quest to change the world. His search far and wide for connections and casualties, for an explanatory nexus, can at times resemble mental meandering. And he is not averse to the cheap shot and the heavy hand: a montage of U.S. foreign-affairs follies will be accompanied by Louis Armstrong’s “What a Wonderful World.” (Jay Ramone’s arrantingly ironic cover version of the song will be heard in the closing credits.) Yet his sincerity, for all his showmanship and all his sarcasm, never seems in doubt. His lack of slickness may or may not say something about his level of expertise as a filmmaker. The film’s not so much awful as strategically and pragmatically anti-dick. The film mirrors the filmmaker. With Marilyn Manson, Dick Clark, Chabon Heston. 2002.

** (Hazard Center 7; La Paloma)**

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SOUTHBAY DRIVE-IN
Blvd. of the Americas
1-800-555-TELL
El Capitan, and Colin Farrell; written and
directed by Chinua Achebe. The film
was a box-office bonanza in its native land, perhaps
considerable gap between the two, the attempt to
make it a certain allure too.”

Starring:

THE LIFE OF DAVID GALE

UK

November 20, 2002

October 2, 2003

Frida — Related contribution to Frida-
manía. The same-named 1984 film by Paul
Lehur, while timelier, was too low-profile to

perhaps in surprise of the sedateness and
soberety with which it looks at its subject.
The subject on the other hand — precisely
indications — is very picante. And there are
moments worthy of Bush-bashing: the palming
of a dollar from the collection plate, the
spitting-out of a communion wafer to take home
to the cat, the attempted force-feeding
of a wafer to a palsied invalid. With Gail
Garcia Bernal, Salma Hayek, and Ana
Claudia Talancón. 2002. ★★★ (PORTON PLAZA 14)

Dark Blue — Reviewed this issue.
with Kurt Russell, Ving Rhames, Brendan
Gleeson, and Scott Speedman; directed by
Ron Shelton. ★★★ (CARMEL MOUNTAIN; CHULA VISTA 10;
CINERAMA 6; DEL MAR HILLS 8;
ENCINITAS 8; PARKWAY PLAZA 24;
PARKWAY PLAZA 18; POMONA 10;
RANCHO DEL REY 18; SWEETWATER 14;
SWELLZILLA 12; TOWN SQUARE STADIUM 14;
TOWN SQUARE 14)

Darkness Falls — Not just the name of a movie,
but the name of a New England town
where Matilda the Tooth Fairy, hanged as a
child-killer in the deep dark past, and now a
fluttering, flapping thing in a porcelain
mask, still makes vengeful visits on the occasion
of a resident’s last, baby tooth. That’s
about right. It is in fact, hard-to-be
remembered, hard-to-be-derailed: “Stay in
the light: stay alive,” a threadbare scare
show, at a stretched-out hour and a half, even
with a “scream-track” so loud that you cannot be
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Gangs of New York — Martin Scorsese’s long-delayed, and just plain long, survey of Irish gang in lower Manhattan during the time of the Civil War, Ross Tweed, and all that, beginning and ending in major blood baths, with minor blood rinses and shakes in between. (It’s not hard to see why theื� חברתbage scene in the New York melting pot was thought unsuitable for post-9/11 entertainment: “It wasn’t a city, really,” the lowborn narrator grandly philosophizes. “It was more a furnace where somebody a city might be forged.”) The wonder of it is that it’s not more compelling. Indescriptably, it has a lot to giving. It is going for a start, a new avenue down which to pursue his Life驾驶ing interests in truth, specifically things of a different.”

Edward Norton, as Diego Rivera, Leon Trotsky, Tina Modotti, David Alfaro Siqueiros, and Nelson Rockefeller, in order.

#HILLCREST CINEMAS

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The viewer who did not scrounge up the battle for Middle-earth is about to begin.”

The Lord of the Rings: The Two Towers —

Preston Sturges’ razor-sharp (as well as razor-thin) conception of an American small town confines itself to a few solid characters: a hot-tempered town constable with a pair of motherless daughters on his hands, the unmanageable older one, whimpering and whining, who is impregnated one night by a nameless soldier off to war (she remembers vaguely, in a hangover haze, that it sounded something like “Katzkytzwatzky”), the little sister who feels free to adopt an aloof, side-line cynicism while she awaits her turn, behind her sister, for life’s big moment; and a poor sap, 4-F, who is putty in the hands of the older one. When these people areговорить о их личностях, в дурках, в тюремах, в квартирах, и особенно с дополнительными голосами, результат становится ужасным. Бетти Хантер, Эди Брукен, Уильям Демарест, Диана Линн. 1945.

Lose in La Mancha — Reviewed this issue. With Terry Gilliam, Johnny Depp, and Jean Rochefort; directed by Keith Fulton and Louis Pepe. 

Love Liza — The grief-stricken widower of a carbon-monoxide suicide (he cannot bring himself to read her note) takes up the hobby of sniffing gasoline, and then the hobby of remote-control model airplanes (initially as a cover for the smell of gas around the house). An emotionally unrestrained but smartest, smarting-est movie. Betty Hutton, Eddie Bracken, William Demarest, Diana Lynn. 1945.

National Security — Ricksen mixed-race buddy action-comedy, whose action is little distinguishable from the action in many comedies. Steve Zahn, with bratty hair and mustache of equal length, and the general demeanor of a man trying to benchpress 300 lbs., manages to stay in character, or near it, while Martin Lawrence stays nearer the mike on a concert stage. Cars and vans crash through glass doors, fences, barrels of water, port-a-potties — six, seven, eight times, always in slow-motion. Bullet pun, chip,-shlaph, shatter, splinter — six, seven, eight hundred times. Pay for this line of work must be significantly higher than for the assembly of Big Macs, but job satisfaction must not. Directed by Dennis Dugan. 2003.

Old School — A post-collegiate fraternity, consisting of hazing, beer-drugging, streaking, KY wrestling, etc. In short, a “guys” comedy. Or anyway a dumb-young-guy comedy. And for the girls: a fellatio class and, occasionally, additional background voices, the result is a frightful cacophony and, moreover, Sturges’ smartest, smarting-est movie. Betty Hutton, Eddie Bracken, William Demarest, Diana Lynn. 1945.

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THE ULTIMATE CHICK-FICK FOR GUYS.

A FIRST-CLASS COMEDY

“Men will enjoy. Kate Hudson and Matthew McConaughey are terrific — Bickersome mixed-race buddy action-comedy, whose action is little distinguishable from the action in many comedies. Steve Zahn, with bratty hair and mustache of equal length, and the general demeanor of a man trying to benchpress 300 lbs., manages to stay in character, or near it, while Martin Lawrence stays nearer the mike on a concert stage. Cars and vans crash through glass doors, fences, barrels of water, port-a-potties — six, seven, eight times, always in slow-motion. Bullet pun, chip, shlep, shatter, splinter — six, seven, eight hundred times. Pay for this line of work must be significantly higher than for the assembly of Big Macs, but job satisfaction must not. Directed by Dennis Dugan. 2003.

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Max — Reviewed this issue. With John Cassavett, Noah Taylor, Leslie Sobieski, and Molly Parker, written and directed by Mmno Meyers. 

THE ULTIMATE CHICK-FICK FOR GUYS.

A FIRST-CLASS COMEDY

“Men will enjoy. Kate Hudson and Matthew McConaughey are terrific — Bickersome mixed-race buddy action-comedy, whose action is little distinguishable from the action in many comedies. Steve Zahn, with bratty hair and mustache of equal length, and the general demeanor of a man trying to benchpress 300 lbs., manages to stay in character, or near it, while Martin Lawrence stays nearer the mike on a concert stage. Cars and vans crash through glass doors, fences, barrels of water, port-a-potties — six, seven, eight times, always in slow-motion. Bullet pun, chip, shlep, shatter, splinter — six, seven, eight hundred times. Pay for this line of work must be significantly higher than for the assembly of Big Macs, but job satisfaction must not. Directed by Dennis Dugan. 2003.

Old School — A post-collegiate fraternity, consisting of hazing, beer-drugging, streaking, KKY wrestling, etc. In short, a “guys” comedy. Or anyway a dumb-young-guy comedy. And for the girls: a fellatio class and, occasionally, additional background voices, the result is a frightful cacophony and, moreover, Sturges’ smartest, smarting-est movie. Betty Hutton, Eddie Bracken, William Demarest, Diana Lynn. 1945.
**CENTRAL CLAREMON'T**

Town Square 14

4605 Claremont Village Drive (858-274-1234)

Bringing Down the House: Book Premiere Sat. 7:40; Chicago (PG-13) Fri. (1:55, 4:15, 7:25, 10:15); Sun. (1:55, 4:35, 7:10, 10:00); Mon.-Thu. (1:55, 4:35, 7:25, 10:15); Good Will Hunting: Sneak (R) Fri. (1:30, 4:15, 7:05, 10:00); Mon.-Thu. (1:30, 4:15, 7:05, 10:00); Deep Blue Sea (PG-13) Fri. (1:00, 4:00, 7:00, 9:30); Mon.-Thu. (1:00, 4:00, 7:00, 9:30); Lord of the Ring's: The Two Towers (WEEKEND ONLY) Fri. (1:15, 4:15, 7:15, 10:15); Mon.-Thu. (1:15, 4:15, 7:15, 10:15); Dark Blue Sea (PG-13) Fri. (1:00, 4:00, 7:00, 9:30); Mon.-Thu. (1:00, 4:00, 7:00, 9:30); The Life of Dale Gade (R) Fri. (1:40, 4:10, 7:10, 9:40); Mon.-Thu. (1:40, 4:10, 7:10, 9:40); The Jungle Book 2 (PG) Fri. (11:10, 1:30, 4:00, 6:30, 9:00, 11:30); Mon.-Thu. (1:30, 4:00, 6:30, 9:00); Shanghai Knights (PG-13) Fri. (11:40, 2:40, 7:10, 10:20); Mon.-Thu. (1:35, 4:20, 7:15, 10:05); Eclipse of the Sun (PG-13) Fri. (1:00, 3:30, 6:00, 8:30); Mon.-Thu. (1:00, 3:30, 6:00, 8:30); 

**MISSION VALLEY**

Fashion Valley 18

7073 Friars Blvd (858-558-2292)

Dark Blue Sea (PG-13) Fri. (1:50, 4:15, 7:05, 9:30); Mon.-Thu. (1:50, 4:15, 7:05, 9:30); How to Lose a Guy in 10 Days (PG-13) Fri. (12:00, 1:45, 4:20, 7:00, 9:35); Mon.-Thu. (12:00, 1:45, 4:20, 7:00, 9:35); Lord of the Rings: The Two Towers (WEEKEND ONLY) Fri. (1:15, 4:15, 7:15, 10:15); Mon.-Thu. (1:15, 4:15, 7:15, 10:15); Dark Blue Sea (PG-13) Fri. (1:00, 4:00, 7:00, 9:30); Mon.-Thu. (1:00, 4:00, 7:00, 9:30); The Life of Dale Gade (R) Fri. (1:40, 4:10, 7:10, 9:40); Mon.-Thu. (1:40, 4:10, 7:10, 9:40); The Jungle Book 2 (PG) Fri. (11:10, 1:30, 4:00, 6:30, 9:00, 11:30); Mon.-Thu. (1:30, 4:00, 6:30, 9:00); Shanghai Knights (PG-13) Fri. (11:40, 2:40, 7:10, 10:20); Mon.-Thu. (1:35, 4:20, 7:15, 10:05); Eclipse of the Sun (PG-13) Fri. (1:00, 3:30, 6:00, 8:30); Mon.-Thu. (1:00, 3:30, 6:00, 8:30); 

**LA JOLLA**

La Jolla 12

8677 Villa La Jolla Drive (858-266-2262)

Dark Blue Sea (PG-13) Fri. (1:50, 4:15, 7:05, 9:30); Mon.-Thu. (1:50, 4:15, 7:05, 9:30); The Jungle Book 2 (PG) Fri. (11:10, 1:30, 4:00, 6:30, 9:00, 11:30); Mon.-Thu. (1:30, 4:00, 6:30, 9:00); Shanghai Knights (PG-13) Fri. (11:40, 2:40, 7:10, 10:20); Mon.-Thu. (1:35, 4:20, 7:15, 10:05); Eclipse of the Sun (PG-13) Fri. (1:00, 3:30, 60, 8:30); Mon.-Thu. (1:00, 3:30, 6:0, 8:30); 

**EAST COUNTY**

La Costa Village 10

6831 University Avenue (858-267-8990)

Biker Boyz (PG) Fri. (1:30, 4:10, 7:00, 10:00); Sun. (1:30, 4:10, 7:00, 10:00); Los Angeles (PG-13) Fri. (1:40, 4:10, 7:00, 9:35); Mon.-Thu. (1:40, 4:10, 7:00, 9:35); The Jungle Book 2 (PG) Fri. (11:10, 1:30, 4:00, 6:30, 9:00, 11:30); Mon.-Thu. (1:30, 4:00, 6:30, 9:00); Shanghai Knights (PG-13) Fri. (11:40, 2:40, 7:10, 10:20); Mon.-Thu. (1:35, 4:20, 7:15, 10:05); Eclipse of the Sun (PG-13) Fri. (1:00, 3:30, 60, 8:30); Mon.-Thu. (1:00, 3:30, 6:0, 8:30); 

**GROSSMONT**

Mid-City Cinema

2405 Reading Road (858-683-2100)

Stop Making Sense (PG-13) Fri. (1:30, 4:15, 7:05, 9:45); Sat.-Sun. (1:30, 4:15, 7:05, 9:45); Lord of the Rings: The Two Towers (WEEKEND ONLY) Fri. (1:15, 4:15, 7:15, 10:15); Mon.-Thu. (1:15, 4:15, 7:15, 10:15); Dark Blue Sea (PG-13) Fri. (1:00, 4:00, 7:00, 9:30); Mon.-Thu. (1:00, 4:00, 7:00, 9:30); The Life of Dale Gade (R) Fri. (1:40, 4:10, 7:10, 9:40); Mon.-Thu. (1:40, 4:10, 7:10, 9:40); The Jungle Book 2 (PG) Fri. (11:10, 1:30, 4:00, 6:30, 9:00, 11:30); Mon.-Thu. (1:30, 4:00, 6:30, 9:00); Shanghai Knights (PG-13) Fri. (11:40, 2:40, 7:10, 10:20); Mon.-Thu. (1:35, 4:20, 7:15, 10:05); Eclipse of the Sun (PG-13) Fri. (1:00, 3:30, 60, 8:30); Mon.-Thu. (1:00, 3:30, 60, 8:30); 

**LA MESA**

Grossmont Center

6831 University Avenue (858-267-8990)
Sanjeev — in the sequel to his Yojimbo, Kurosawa keeps a sharp eye on the box-office, characterizes even wilder, grander action scenes; however, the inherent confidence and joie de vivre of a successful film formula somewhat diminishes the misanthropic, icaceous snarl of the earlier film. Mifune, Nakadai, and Kurosawa’s stock company of jibbering- monkey performers remain tremendously energetic. And the climactic toe-to-toe, draw-and-dash showdown features a sword trick so neat and so devastating that no one — not anyone in the film nor anyone in the audience — can believe his eyes. 1963.

| CENTER | 1,784, 8:21 PM | 3,222, 3,222, 3,222, 3,222, 3,222, 3,222 |

**SANGEZU**

1250 University Ave (619-260-2100)
Chicago (PG) Fri.-Sat. (3:00, 5:45, 8:30) 10:15, Sun. (12:30, 2:30, 5:30, 7:30, 10:00) 11:30; Mon.-Thu. (5:30, 8:00) 10:15; Old School (PG) Fri. (12:30, 2:30, 4:30, 6:30, 8:30); Sat. (12:30, 2:30, 4:30, 6:30, 8:30); Sun. (12:30, 2:30, 4:30, 6:30, 8:30)

**CFI**

Meadowlark Drive In (619-554-7777)
Chicago (PG) Fri.-Sat. (3:00, 5:45, 8:30) 10:15, Sun. (12:30, 2:30, 5:30, 7:30, 10:00) 11:30; Mon.-Thu. (5:30, 8:00) 10:15; Old School (PG) Fri. (12:30, 2:30, 4:30, 6:30, 8:30); Sat. (12:30, 2:30, 4:30, 6:30, 8:30); Sun. (12:30, 2:30, 4:30, 6:30, 8:30)

**CFI**

San Diego 2022 Cineplex Odeon (619-554-2727)
San Diego (PG) Fri.-Sat. (3:00, 5:45, 8:30) 10:15, Sun. (12:30, 2:30, 5:30, 7:30, 10:00) 11:30; Mon.-Thu. (5:30, 8:00) 10:15; Old School (PG) Fri. (12:30, 2:30, 4:30, 6:30, 8:30); Sat. (12:30, 2:30, 4:30, 6:30, 8:30); Sun. (12:30, 2:30, 4:30, 6:30, 8:30)

**CFI**

San Diego 2022 Cineplex Odeon (619-554-2727)
San Diego (PG) Fri.-Sat. (3:00, 5:45, 8:30) 10:15, Sun. (12:30, 2:30, 5:30, 7:30, 10:00) 11:30; Mon.-Thu. (5:30, 8:00) 10:15; Old School (PG) Fri. (12:30, 2:30, 4:30, 6:30, 8:30); Sat. (12:30, 2:30, 4:30, 6:30, 8:30); Sun. (12:30, 2:30, 4:30, 6:30, 8:30)
spoed at one point as bedside reading, and we might well speculate that Almodóvar would have liked to see the filmmaker who brought it to the screen.) The first half, delineating the central quartet of a male nurse, a bald journalist, a lady bullfighter, and a comatose dancer who embodies the Mystery of Woman, is played with such simplicity and sincerity as to raise the interest and hopes of the director’s non-fans, and to sow uneasiness among the faithful. The second half restores order, in particular the ostensible silent-movie pastiche involving an incredibly shrinking man and a foam-rubber vagina. (An image ripped from the rear of another pro-racist, Bertrand Blier, Femmes Fatales.) The color, in a warm palette weighted toward red, rust, orange, and yellow, can be appreciated by anyone. Javier Cámara, Darío Grandinetti, Leonor Watling, Rosario Flores, Geraldine Chaplin.

 Umbrellas of Cherbourg — All of the dialogue is wistfully, tunelessly sung (music by Michel Legrand), and the cheerful colors come from Candy Land. These aggressive stylistic devices soon tire themselves out, straining to overcome the pessimism which gloomily shadows the storyline, but they maintain respectable levels of taste and intelligence throughout. With Catherine Deneuve, directed by Jacques Demy. 1964. ★★½ (HAZARD CENTER 7, 2/24 THROUGH 2/27)

 Yojimbo — Akira Kurosawa’s bloody-minded political parable about the struggle for supremacy in a godforsaken 17th-century rural village. The feudists on both sides are uniformly petty, pea-brained, and baboonish (the only thing protecting them from one another is their cowardice), and justice is done when an unemployed samurai wanders into their midst and capriciously slaughters them all. Toshiro Mifune, scratching and swaggering to a great musical score, enjoys himself enormously as the nihilistic samurai who is endowed with an unportentously superiorit in the art of swordfighting. 1962. ★★★★½ (AKR, THROUGH 2/20)
**FREE CLASSIFIEDS by MAIL OR INTERNET**

**ONE CLASSIFIED ad per week is available to private parties and nonprofit organizations that do not charge for their services.**

**MAIL: Ads must be printed clearly on 3x5 cards or postcards and are limited to 25 words. Additional words cost $0.60 each. Ad must arrive at our PO Box by 7am, Monday, Mail all ads to**

**$8 ADS BY INTERNET, PHONE, OR IN PERSON**

**QUICK, EASY, AND CHEAP!** $8 ads are available to private parties only. Ads are limited to 25 words. Cash, check or credit cards are accepted. (Services, rentals, lessons or any other profit-making enterprises do not qualify for $8 ads. See instructions for these late ads above. Other rules apply to Roommates and Matches ads.)

**BY PHONE:** With a touch-tone phone and a Visa, Discover, or MasterCard, you can use our 24-hour ad line, the MasterCard before calling: then be ready to dictate the information into the system when requested. Call (619) 233-9797, ext. 8055.

**IN PERSON:** To place an ad with cash or check, fill out the form below and bring to our office at 1703 India Street (at Downtown), the deadline is 6pm Monday.

**REALY, REALY LATE ADS:** Private parties that have missed the above cut-off time may place ads until 5pm Tuesday. Either come to the above address or call (619) 233-8200. The cost for these late ads is $16 for 25 words, plus $0.60 per extra word.

**24-Hour Phone: (619) 233-9797, ext. 8055 **

**24-Hour Fax: (619) 233-7907**

**Deadline: Monday 6pm**

Write your ad below, listing the item for sale first, followed by its description (including price) and ending with the phone number.

<table>
<thead>
<tr>
<th>CARD NUMBER</th>
<th>NAME</th>
<th>PHONE</th>
<th>DAYTIME PHONE</th>
</tr>
</thead>
</table>

**ADVERTISING**: Begin an advertising campaign! Entry level jobs will train. Well established "in-house" marketing company. Call Kris K, 619-732-5375.

**ANIMAL CARE TECHNICIAN**: Full or part time. Pet boarding, full or part time. Applicants must be available Monday-Friday. Call 619-575-4679 or 619-756-1124 x70.

**APPOINTMENT SETTERS**: For a home improvement company. Applicants must be available Monday-Friday. Call 619-575-4679 or 619-756-1124 x70.

**ASSEMBLY**: Temp/hire work. MS Office, proven refer-

ized, temporary, part-time, and full-time. Applicants must have newspaper experience, a strong desire to increase their income, and English. No sales. To $12/hour. Good communica-

**ASSISTANT STORE MANAGER**: Call Mr. Barb, 951-502-2000, weekdays plus flexible. Pet supplies, health, gift items. Experience

**AUTO GLASS Installer**: Experienced with glass work. Call (858) 453-2470.

**AUTO MECHANIC**: A rare opportunity

**FREE CLASSIFIEDS by MAIL OR INTERNET**

**BUSINESSES** include paid services or functions, rentals, and profit-making enterprises. For rates and discounts call (619) 235-8200. 8am-5pm, Monday through Friday.

**DEADLINES**: Business classifieds are accepted until 6pm Tuesday, two days prior to the issue. Please apply in person at 3125 Pacific Blvd., Chula Vista 91910.

**PLEASE NOTE**: The Reader will not be financially responsi-

**APPOINTMENT SETTERS**: #1 home improvement company wants experienced Appointment Setters. Average wage $500/week. Must be available

**ASSOCIATE MANAGER**: Experienced

**ACCOUNT EXECUTIVES**: Full time, permanent. Experience with computers and phones. Must be able to work as part of a team, present

**ACCOUNTING/BOOKKEEPING**: A positive, casual environment for the na-

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HELP WANTED

The local branch of an international advertising firm specializing in the sports and entertainment industries is looking to fill 15 positions in all areas.

• Sales & Marketing • Customer Service
• Public Relations • Project Management
• Full-Time Hours

Management opportunity for those who qualify.

No experience necessary; we will train.

NO TELEMARKETING.

Please contact Amy Cox at: 858-547-0694
**Bally Total Fitness**

Bally Total Fitness is the largest nationwide operator of fitness centers. Join us as we continue to grow at a phenomenal rate.

We currently have a number of unique opportunities for Personal Trainers to help our members reach and surpass their fitness goals. This is your chance to pump up your career with the industry leader!

**Qualifications:**
- Must pass competency test
- Current CPR certification
- Nationally recognized personal trainer certification or relevant degree a plus
- Nutritional knowledge preferred
- Bilingual English/Spanish a plus!

We are also seeking Personal Fitness Directors who will be responsible for hiring, training and motivating Personal Trainers. Generous pay ranges from $12 to $32 per hour.

For more information, call a club near you and apply by phone or person:

**Mission Valley**
405 Canyon Del Rio South
(619) 297-6062

**Sweetwater**
1910 Sweetwater Rd.
(619) 474-6392

**Scripps Ranch**
9850 Hibert St.
(858) 831-0773

**Vista/Oceanside**
1932 Hacienda Dr.
(760) 806-6836

**San Marcos**
2055 Montiel Rd.
(760) 738-9638

**Mira Mesa**
6755 Mira Mesa Blvd.
(858) 677-0023

Visit us online: www.ballyjobs.com

We offer hard-driven, talented people a lot more than just an exciting career. FREE CLUB privileges, MEDICAL/DENTAL PACKAGE, 401(k) and STOCK PURCHASE PLAN, TUITION REIMBURSEMENT and a healthy discount on nutritional products are just some of the benefits that qualify employees receive. Drug-free environment. Background screen required. EOE M/F/V/D
PROFESSIONAL SALESPERSON: Convert your telesales skills into a career in mortgage lending.

- Guaranteed base during training $1500-$3000 plus commissions, BOE
- 3-phase training program — all areas of lending
- Earning potential $40K-$60K first year
- Medical, dental, life insurance, 401(k)
- Fridays off!

Change your future now! Join the Equity 1 team!
HAIRDRESSING. The trendy shop in the heart of Kensington. 2 weeks free time. Must have Dietetic Certificate. Apply in person 9am-4pm Monday-Thurs-

day at 6950 Friars Road, Suite 200

ACADEMY serves foster teens 14-18 years old. Eight students per home. House Parent needed for residential/educational programs for disabled women. $8 per hour. Behavioral coaches needed to assist with new hire paperwork. Prefers 2+ years experience in HR. Will be sup-

porting the HR Department of 3. Will handle all employee applications and will assist with new hires paperwork. Pray for new hires to be diligent, young, Spanish speaking. Paying up to $135. Please email resume to criz@mail.all-in-one.com.

HUMAN RESOURCES ASSISTANT

NEW CARLSBAD OFFICE. Person must have 2+ years experience in HR. Will be sup-

porting the HR Department of 3. Will handle all employee applications and will assist with new hires paperwork. Pray for new hires to be diligent, young, Spanish speaking. Paying up to $135. Please email resume to criz@mail.all-in-one.com.

HUMAN RESOURCES ASSISTANT


HAIRSTYLIST/COLORIST. Are you looking for a place to unleash your creativity? Tiger Tail, an Aveda concept salon, seeks enthusiastic stylist/colorist. Must have clientele. Call 619-291-1190.

HOUSEKEEPER. Have a select few honest, enthusiastic team members for your new, growing, fun, professional salon. Call Tom, 619-444-8870 or 619-234-6877.

HOUSEKEEPER. Beautiful, busy salon in San Diego is looking for experienced and creative Hair stylist. Good commission. Call Tom, 619-444-8870 or 619-234-6877.


HAIRDRESSING. The trendy shop in the heart of Kensington. 2 weeks free time. Must have Dietetic Certificate. Apply in person 9am-4pm Monday-Thur-

day at 6950 Friars Road, Suite 200

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234-6877.
Robert McGregor  
Pitts Market  
Hillcrest

It's in Hillcrest. I was there on vacation every Christmas with my Grandma. It's a small town. It's in Hillcrest, and there's nobody there, and that's why it's really nice.

San Diego's best new concept gym has immediate openings for:

PERSONAL TRAINEES Full-time. Requires at least 1 year of fitness experience and certification.

SALES REPS
FRONT DESK
Full-time. Tracking fitness to welcome our members.

We offer competitive pay, benefits for full-time employees, free gym membership, and a lively atmosphere.

CALL OR STOP BY TODAY!

Mission Bay

We are a full-service destination resort located on beautiful Mission Bay. Now accepting applications for:

Plumber, Temporary
Electrician, Temporary
Minimart Clerk, Part-Time
Janitor, Part-Time
Starter/Pro Shop, Part-Time
Golf Pro, Part-Time

Resort perks include: FREE GOLF and FREE BOAT RENTALS!

Please apply: Mon.-Fri., 8 am-midnight or 1-5 pm, 2211 Pacific Beach Drive, San Diego, CA 92109

JOBLINE: 858-581-4208
Ultimate Staffing Has the Position for You!

- **Medical Assistant**
  - Must be certified or registered medical assistant.
  - La Jolla/Encinitas.

- **Medical Front and Back Office/Data Entry**
  - La Jolla/Downtown San Diego/Encinitas.

- **Inside Sales**
  - Sorrento Valley/Mira Mesa.
  - $15 + bonuses. $35K to $60K annually.

- **Customer Service**
  - Part-time AM shifts — 6:45-10:45 am Monday-Friday.

- **Administrative Assistant/Receptionist/General Clerical**
  - S9-$15. Must have office experience.

- **Data Entry**
  - 8000 keystrokes. $10.

**Ultimate Staffing Services**

Call: 858-625-2025
Fax: 858-625-2026

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**Project Coordinator Premiums**

Remedy Intelligent Staffing, in partnership with The Upper Deck Company located in Carlsbad, seeks a sports enthusiast for its Project Coordinator Premiums position. This highly motivated candidate will support the Operations team to coordinate multiple projects by interacting effectively across all levels of the organization in order to ensure that goals and objectives of projects are accomplished. This will be a temporary-to-hire or direct-hire placement with a salary range between $39,000-$37,000/year.

- Bachelor’s degree or equivalent experience
- 1-7 years’ experience as a Project Coordinator working in an Operations Department; fluency in Chinese: a plus
- Sports knowledge (NBA, MLB, NFL, NHL, and golf) preferred
- Working knowledge of basic budgeting
- Excellent oral and written communication skills
- Strong interpersonal, organizational, follow-through, and problem-solving skills
- The ability to handle multiple high-priority projects with keen attention to detail
- Professional demeanor, team-player orientation, ability to interface with all levels in the organization, customers and vendors
- A motivated self-starter with the ability to perform duties and meet deadlines with minimal supervision
- Proficiency in software packages: MS Word, MS Excel, MS PowerPoint, and MS Project
- Experience working with JD Edwards OneWorld software preferred
- Some experience working with premiums

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- Excellent oral and written communication skills
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- The ability to handle multiple high-priority projects with keen attention to detail
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- Proficiency in software packages: MS Word, MS Excel, MS PowerPoint, and MS Project
- Experience working with JD Edwards OneWorld software preferred
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Child Language Lab at SDSU serves infants and toddlers for a language development study. Call Dr. Soonja Choi to participate, 619-584-5755.

CRIB, includes mattress, white, beautiful! Used, paid $75, sell $35. Moving boxes, $25 for the bunch, 619-
251-1548.

Weight Bench with 300 pound Olympic weight bar. Heavy duty design with Barbell. 100% solid steel frame. Like new condition. 150. Greg, 619-583-
2535.

WEIGHTS, includes adjustable bench, Olympic with adjustable weights up to 400 pounds. Olympic bar with 250lbs, excellent condition. $125. 619-462-4131.

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AFFORDABLE PHOTOGRAPHY. Married couples with less than 30 years experience in wedding business teams up to cover your event. E-mail: sdphoto7@aol.com. Call Brian or Terry. 619-478-8411.

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ARTISTIC IMAGES of your wedding or special event. Captures the beauty of each moment, great value starting at $250. 760-465-9646.

BRENT HYDE, PHOTOGRAPHER. See your wedding day printed in photo book. Or a budget's price? You choose size, theme, developing! Kidnapper of Images. 619-
865-4567.

BAND AVAILABLE, just a Go-Go. Latin Flair to fit your event, island, funk, reggae. Weddings, holiday parties, corporate clubs, etc. 619-454-7430. 760-

BAND, “HOT PERSONA”, for corporate, private parties, high energy, fun! From jazz to rock to '60s to '80s, top notch vocalists. 619-454-7430.

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ENGAGEMENT RING. Gorgeous .70 carat round brilliant diamond engagement ring, never worn. H color, ideal cut, GIA certified. White and yellow gold setting, includes diamond set wedding band. Size 16, paid $2500, asking $575. Can e-mail picture. 858-560-0121.

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THE MUSE THEATRE is casting for "The House of Bernarda Alba." Auditions are 2/20/03, beginning at 7pm. Se habla espanol. Call for appointment, 858-272-3343; e-mail: rcncj@att.net. More information: http://www.scrippstranctheatre.org. New York and California. This class will train students in the methodology of moment to moment reality training. These classes will teach actor's ability to work across different styles of acting and internally advocated by the industry's professional legacies. Beginners welcome. Call now: Wednesday/Thursday evening classes available. 619/542-1216.

STAGE NOTES

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SEND YOUR ACTING HEADSHOTS to workshop studios. San Diego's number 1 film/TV studio! Professional 3-camera set. Professional Photography. Se habla espanol. Email: nrd@sdworkshop.com. More details: http://www.scrippstrnctheatre.org. New York and California. This class will train students in the methodology of moment to moment reality training. These classes will teach actor's ability to work across different styles of acting and internally advocated by the industry's professional legacies. Beginners welcome. Call now: Wednesday/Thursday evening classes available. 619/542-1216.

ACCESS HOLLYWOOD AGENTS. "What have you done for me lately?" is the question every good agent hears. My Schatz Photographic Equipment used. My Schatz Photographic. Professional Photography. Se habla espanol. Email: nrd@sdworkshop.com. More details: http://www.scrippstrnctheatre.org. New York and California. This class will train students in the methodology of moment to moment reality training. These classes will teach actor's ability to work across different styles of acting and internally advocated by the industry's professional legacies. Beginners welcome. Call now: Wednesday/Thursday evening classes available. 619/542-1216.

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THE READER PUZZLE
by David Levinson Wilk

Across
1. Sitcom set in Korea
2. Pie, mode
3. Mischievous youngster
4. Friend of Big Bird
5. May honoree
6. “Take your time”
7. Miscellaneous
8. “Look!” story author
9. TV sitcom about a gay man in the Confederate Army?
10. You’ve got to ___ to believe...
11. It’s bought in bars
12. Quarrel
13. “How ‘bout that!”
14. Family M.D.’s
15. Broadway play about Capote
16. Perverse quality
17. Source of Rockefeller money
18. Handkerchiefs
19. Have a bad career on Broadway?
20. Army affirmative
21. “Help, quick!”
22. One, vitamins
23. Alloy
24. TV sitcom about a gay man
26. Source of Rockefeller

Solution to and winners of the Reader Puzzle for 2/13/03.

Of the 80 entrants, 75 wrote in.

The winners are:
1. Lyndall Spangler, San Diego
2. Mike Gutierrez, San Diego
3. Jonathan Whelan, San Diego
4. Dave Farnese, San Diego
5. Candy Stook, la mesa

12. “This ___ test...”
14. Part of a cliff
15. Z predecessor
26. “...to be You”
27. Norse goddess of love
28. Mitigulous to a fault
29. Sore loser’s reaction
30. Gas station number
31. So far
32. In,
33. Awake
34. 78481
35. Respectful address to the Pope, with “your”
36. Thumbs-up write-up
37. Squealer
38. Make jubilant
39. Vicky Pepper
40. Giant
41. Negative type
42. In union
43. Discharge
44. Old music halls
45. Cable network
46. Denials
47. Time-card abbr.

In the horizontal answer for the Reader Puzzle contest is received by the Reader (addressed to Reader Puzzle, Box 8850, San Diego, CA 92186-5801) by 9 a.m. Wednesday, six days following publication.

All entries must be accompanied by your name, street address, city, and zip code. Employers of the Reader and their immediate relatives are not eligible. In the event of disputes or ties, decisions of the judges will be final and advisory. We’ve only got five prizes each week to give away, so if there are more than five winners, we’ll have a lottery.

All answers must be entered in the space allowed on the puzzle page. And please, phone or write to tips or our office. One entry per person.


WORKSHOPS:

1. The prize for solving the Reader Puzzle contest number is 7.
2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, Box 8850, San Diego, CA 92186-5801) by 9 a.m. Wednesday, six days following publication.
3. All entries must be accompanied by your name, street address, city, and zip code. Employers of the Reader and their immediate relatives are not eligible.
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5. All answers must be entered in the space allowed on the puzzle page. And please, phone or write to tips or our office. One entry per person.
German Frog Seeks American Princess

I am 29, good-looking, tall and slim, blue-eyed, dark-haired, funny, romantic and educated. I enjoy movies, reading, beaches, traveling and watching sunsets from my back yard. You should be: average size (not skinny or fat), blue or green eyes a plus, normal looking (I am not looking for a beauty-queen), and definitely romantic. I promise to answer every letter that includes a photo and a phone number.

Please write to Mike Ratter at:
P.O. Box 86950
San Diego, CA 92138

Send an e-mail
Matches are now on the Web. You may search by specifying criteria such as age, ethnicity and nonsmoking. Respond to most ads by sending an anonymous e-mail for a nominal charge. You may also listen to intros online.

SanDiegoReader.com From this page, click on "Matches."
**ADVERTESTORY**, fun guy, slim, 30, wants to share simple, low cost pleasures: inspired by arts, jazz, laughter. (2/28)

**JUST MET HERE** and don’t know anyone, 36, 5’4”, the park. The person who wants to share simple, low cost pleasures: interested in arts, jazz, laughter, (2/28)

**PROFANE, TALL, 6’5”, Handsome, 35, non-smoker, healthy, strong, bodybuilding, professional, homeowner. You: 47-50, lovely face, slender, considerate, affectionate, nurturing lover. (2/28)

- **Handsome, White Male**, looking for Chinese doll, 43-58, for dance, music, laugh, dinner and exchange love. An exquisite, good looking, charming partner with the same interests. (2/28)

- **ACTIVE, 45, 5’11”, white, painting, sailing, music, art, movies, challenging and enriching adventures. We'll get together, enjoy music and life. Have same interests. (2/28)

- **ATMONEY, LOVING, white, 30-40, 5’7”, 140 lbs.**, we seek long-term relationship with an honest, no games woman. Healthy living a must! (2/28)

- **You are 5-2”, 95 lbs,slender, medium build, non-smoker, non-drinker, semiretired, attractive, cute, I’m the same plus beaches, humor, emotional intelligence, excellent communication and social skills, (2/28)

**Blonde, Smart, Slim, Fit** (excercise engineer) 46, 5’8”, 120 lbs, fit, well dressed, trendy. Spanish descendent with accent, charming, romantic, unencumbered, athletic, solvent, attractive, authentic, financially stable, 45-55, slender, at home, (2/28)

**Mature Male, Single male, 45, LOOKING FOR LOVE.** 6’4”, is seeking female, 30-49. Must be elegant, sophisticated, outgoing, romantic, sexy, (2/28)

**IS AND STILL SEXY, professional, tall, handsome, athletic, youthful looking male, over 50, who loves life, romance, excitement, fun, dressing, traveling, moonlight, fun. (2/28)

**BLENDING, SMART, SKINNY, 45, FIT** (exercsise engineer) 5’11”, 140 lbs, fit, well dressed, trendy. Spanish descendent with accent, charming, romantic, unencumbered, athletic, solvent, attractive, authentic, financially stable, 45-55, slender, at home, (2/28)

**Romantic, Affectionate, sensitive, passionate, easy-going, down to earth.** (2/26)

**Blonde, 26, 5’5”, 150 lbs., five foot ten, 150 lbs., Average face, sculpted physique, average build, average face, (2/26)

**The Carriage Arives, the time for the ad has arrived...** You’ll be the one that makes it all happen...a bright smile. Will you join him for this most wonderful of rides? 30-50. (2/26)

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Call 1-800-844-6282
The cost is $1.99 per minute. You must be at least 18 years old to call. No cordless or cell phones. Call and enter the number at the end of an ad to hear the advertiser's introduction and leave a message. The date and time it takes to learn about each offer is not important. (2/26)

Use your credit card! No 900 access! Call any day or night to purchase by calling a service to take your call and charge it to your Visa, MasterCard, Discover or American Express... for as little as $1.25 per minute.
Call 1-800-360-9496 24 hours. No refunds. You may also purchase time at our office with cash or check only.

Send an e-mail ads are now on the Web. You may search by specifying criteria such as age, ethnicity and nonsmoking. Request to mail ads by sending an anonymous e-mail for a nominal charge. You may also listen to intro online.
SanDiegoReader.com From this page, click on “Matches.”

African American
We share laughter, friendship, honesty and a near connection. Let’s connect and experience the magic of love, friendship and romance and the time it takes to learn about each other. You’re 45-55, race not important. (2/26)

African American
Seeking a loving and normal relationship with a beautiful, healthy woman. 21-35. (2/26)

Ample, Voluptuous Beauty
Come over to this land of plenty with me. Be playful, romantic, affectionate, loyal, kind, sweet, gentle, loving, honest and fun. Be relationship oriented. (3/5)

HEALTHY, GOOD LOOKING, gentle mannered, intelligent, affectionate, secure, able to laugh, easy going. (2/26)

Becoming a natural caretaker. No drug, alcohol, smoking, pets. Private, respectful, enjoyable. Goodfriend. (3/5)

Becoming interested. Life oriented, respectful, enjoyable, fun, positive, honest, agreeable, beautiful. (3/5)

Blind, African American, 27, single, seeking a loving relationship with a fun, considerate, caring woman. No drugs or alcohol. (2/26)

British, attractive male, looking for a fun, interesting, attractive female. Likes hiking, music, movies. Seeking a relationship. (3/5)

Call 1-800-844-6282
Find the woman for you! Based on your location, you will be linked to the best listing for your situation. You will be linked to a special page where you can view 100’s of available matches and quickly find your perfect Match. (2/26)

GET THE MOST OUT OF DATING! Here’s how:

1. Learn about each other. You’re 25-35, race not important. (2/26)

2. Visit each other’s sites. You’re 18-28, race not important. (2/26)

3. Ask questions. You’re 18-28, race not important. (2/26)

4. Make plans. You’re 18-28, race not important. (2/26)

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3. Ask questions. You’re 18-28, race not important. (2/26)

4. Make plans. You’re 18-28, race not important. (2/26)
The City

by Darf ©2003


CLAREMONT, $350. 1 bedroom, 1 bath

CLAREMONT, $425. 2 bedroom, 1 bath
LA MESA. Clarendon, 619-583-2784.

CLAREMONT, $350. One room with bath.
800-882-2000. Office hours: M-F 9:00-5:00.

CLAREMONT, $450. One bedroom, 1 bath

CLAREMONT, $500. One bedroom, 1 bath
COLLEGE AREA/LA MESA. Boughton, 619-527-2964.


CLAREMONT, $575. 1/2 utilities. Quiet. Roommates wanted to share 2 bedroom, 2 bath new home. Laundry, dishwasher, private covered parking. Big park near everything. $575-800 range. 3 rooms or entire house available today. 858-442-3210; 619-235-2415, x11863.


CLAREMONT, $650-$800 range. 3 rooms or entire house available today. 858-442-3210; 619-235-2415, x11863.

CLAREMONT, $675/month, 1/3 utilities. Quiet. Have pets. 858-483-4924.

CLAREMONT, $675, 1/2 utilities. Quiet. Roommates wanted to share 2 bedroom, 2 bath new home. Laundry, dishwasher, private covered parking. Big park near everything. $575-800 range. 3 rooms or entire house available today. 858-442-3210; 619-235-2415, x11863.

CLAREMONT, $700. Room with bath. Female preferred. 619-279-6617.


CLAREMONT, $750. Room with bath. 858-465-4242.

CLAREMONT, $800. Share with 1. Quiet home, cul-de-sac. 619-235-2415, x11458.


CLAREMONT, $900. Room available immediately. 619-235-2415, x10491.


CLAREMONT, $700+$100 deposit. Room available immediately. 619-235-2415, x10491.

CLAREMONT, $700+$500 deposit. Available in 4 bedroom. 2 bath house with 3 males. Share utilities. Contact Me through online ads. 619-589-5666.


COLLEGE AREA/LA MESA. Boughton, 619-583-6082.

COLLEGE AREA/DEL CERRO. $550-


COLLEGE AREA. Roommate ads for accuracy and reporting changes in your ad copy or mailbox information. You may renew your mailbox any time Thursday through 6 pm Monday. Call (619) 235-8200.

Mail-in payment: Reader Roommate Line P.O. Box 85803, San Diego, CA 92186

Walk-in payment: 1703 India (at Dale), Downtown San Diego

For questions regarding Roommate ads, call (619) 235-2415, x265.

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"Cat Scan" by Bill Griffith ©2003

Call the free Roommate Hotline! 235-2415

Soon after advertisers place their ads, their spoken introductions go on the Roommate Hotline. This lets you hear listings before they're published in the Real Estate section. Call 24 hours/day & choose option two. Select by listing number. Area, price and area listings updated daily.

BRONZE HILLS, $470/month. Room in 3 bedroom, 2 bath, quiet apartment. Minutes from UCSD. Call 274-4429, gmr2468@yahoo.com.


LA JOLLA COLONY, $700-800. Clean, quiet apartment, 3 bedroom, 2 bath. Electric, water, cable, washer/dryer included. Close to UCSD. 858-459-1942.

LA JOLLA, $750 monthly plus deposit. 2 bedroom, 1 bath. Delightful apartment. Perfect for graduate students. Close to UCSD, 858-456-8332.


LA JOLLA, $850 monthly plus deposit. 2 bedroom, private bath, near UCSD. Quiet complex. Extra-large master bedroom. Newly remodeled gardens and garage, washer, dryer, fireplace, pools, pets, keys. 858-606-9520.

LA JOLLA/OCEAN BEACH, $900, utilities included. 2 bedroom, 1 bath apartment, near UCSD. Quiet neighborhood. 858-455-8441.


ROCK BEACH, $925, $775, $575. 3 bedroom, 1 bath, 1/2 utilities. Each has its own bathroom, yard, garage, in unique house near beach. Share existing roommates. Minutes from UCSD. 760-602-8362.

LA COSTA, $950 monthly plus deposit. 2 bedroom, 1 bath with balcony, ocean view, in 4 bedroom, 2 bath home. Pet OK, $50. 858-454-1932.

LA JOLLA SHORES, $1200, utilities included. 3 bedroom, 2 bath, large yard, pool, in 4 bedroom, 2 bath, 2 car garage, in unique house. Available in March. 858-425-2753.

FASHION VALLEY, $1500. Room in 3 bedroom, 2 bath, 2 car garage townhouse. Beautifully furnished, quiet, newly remodeled. All utilities included. 858-459-1942.

LA JOLLA, $1700 plus deposit. 2 bedroom, 1 bath. 858-459-1942.


LA JOLLA/VILLAGE, $2700/month plus deposit. 3 bedroom, 2 bath, 2 car garage, washer, dryer, fireplace, fully furnished apartment. Available now. 858-456-8332.

HILLCREST/BALBOA PARK, $3750/sq ft. 2 bedroom, 2 bath. Fully furnished TURVOR, private bathroom, entrance, parking, and refrigerator. Close to bus routes and shopping. Share bath. $650 deposit. 858-556-4273.

LA JOLLA COLONY, $4250/month plus deposit. 3 bedroom, 2 bath. All utilities included. rack space. Close to shopping, restaurants. Available March. 858-456-9210.

SAN DIEGO, $675/month plus deposit. 1 bedroom, all utilities included. Cozy apartment. Close to shopping, restaurants. 1 month deposit. 619-235-2415, x3084.

1. Great location, near new shopping area. Minutes from Mission Bay and I-5. 2 bedroom, 2 bath house. 619-235-2415, x12920.


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7. Share a great 4 bedroom, 3 bath townhouse, blocks from beach. Nonsmoker, small pets OK. Available 3/8/03. 858-270-2777.

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15. Share a great 4 bedroom, 3 bath townhouse, blocks from beach. Nonsmoker, small pets OK. Available 3/8/03. 858-270-2777.


17. Share a great 4 bedroom, 3 bath townhouse, blocks from beach. Nonsmoker, small pets OK. Available 3/8/03. 858-270-2777.


22. Share a great 4 bedroom, 3 bath townhouse, blocks from beach. Nonsmoker, small pets OK. Available 3/8/03. 858-270-2777.


27. Share a great 4 bedroom, 3 bath townhouse, blocks from beach. Nonsmoker, small pets OK. Available 3/8/03. 858-270-2777.


29. Share a great 4 bedroom, 3 bath townhouse, blocks from beach. Nonsmoker, small pets OK. Available 3/8/03. 858-270-2777.

30. Share a great 4 bedroom, 3 bath townhouse, blocks from beach. Nonsmoker, small pets OK. Available 3/8/03. 858-270-2777.
Microwave, garage available. Gym, pool, townhouse, large living room, 2-story. Monair, 3730 Southview Drive. 858-272-
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LA MESA. $895. 1 bedroom, 1 bath. Available now. No pets, non smoking. Negotiable lease. 4044 San Marcos Drive. 858-744-5858.

LA MESA. $950. 1 bedroom/1 bath. Available to March 1st. 6540 Lake Murray Blvd. 858-521-3540.

LA MESA. $950. 1 bedroom/1 bath. Available to March 1st. 3600 Turquoise Ln. 858-521-3540.

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city employee monitors the automated counting of parking-meter coins, 1958. That year, according to an article published in our local daily, the city council considered doubling parking fees. (The article doesn't mention how much of an hour parking time costs.) A middle-column, three-inch article on page 13 noted that a council member said increased rates at private

owned parking lots just increase an increase at the parking meters to meet the increased costs of traffic control, police personnel and other expenses financed with the aid of meter revenues.”

The article quoted Mayor Charles C. Dail as saying the increase would be bad “psychological” timing. The council “agreed to consider the proposal at a later date.”

— by Robert Mirabiti
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**San Diego Reader**

- February 20, 2003

**San Diego, CA 92101**

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**San Diego Reader February 20, 2003**


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VILLA Dorado at Mission Valley. 2507 Northfield Ave. San Diego, CA 92108 619-516-1500.

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ADAABREITHEISEN, 27 Coldspring, P.O. Box 134, Encinitas, CA 92025. 858-438-0012. No credit OK. 2 bedrooms, 2 baths in great lane.

PUBLIC AGENCYS. Rent: $2500, 2 bed, 1 bath. 2 parking spots. Ashmore, 858-576-3977. $650, 1 bed, 1 bath. 1 parking spot. 1530 Waverly, 858-576-3977.

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1011 Scott St. San Diego, CA 92106. Call toll-free: 888-327-9188; Fax: 619-223-8545. e-mail: leoployal@telasco.com

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$99 deposit on approved credit! $1095. 1 block to beach, ocean view. 9320 Waverly, 858-576-3977.

$1200. 2 bedroom, 1 bath. 1 parking spot. 2700 Waverly, 858-576-3977.

$1395. 1 block off Beach Blvd. 1050 Waverly, 858-576-3977.

$1495. 1 block to beach, ocean view. 9210 Waverly, 858-576-3977.

$1590. 1 block to beach, ocean view. 9215 Waverly, 858-576-3977.

$1795. 1 block to beach, ocean view. 9350 Waverly, 858-576-3977.

$1895. 1 block to beach, ocean view. 9410 Waverly, 858-576-3977.

$1995. 1 block to beach, ocean view. 9500 Waverly, 858-576-3977.
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24-hour Internet, phone or fax for private deals. Form on page 153.

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**AMPLIFIER, FUSE, VINTAGE**

Big things! We need that space! Don’t miss out Don’t miss out on this. Let’s move! 858-602-2030.

**DJ LESSONS.**

nobody beats our quality—guaranteed! E-mail: drumguywanted@hotmail.com.

**GUITAR.**

Rickenbacker 360/12, 2003, like new, $3000.

**DJ, SOUND, LIGHTING and video ware-**

house. Sights, rentals, installations, and DJ MIXERS.

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**GUITAR.**

Rickenbacker 360/12, 2003, like new, $3000.
Pitch Perfect, 800-202-3191.

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**RECORD AT BIGROCK STUDIOS.**
Bigrockstudios.com now to find out why hundreds of other artists trust us with their noise maker.

**RECORD AT EXUM STUDIO!**
Portable recording services for live recording and master disk recording and mastering, $30/hour. 858-391-1049.

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Production and block rates available. For more info, call 619-922-6440.

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**RECORD AT EXUM STUDIO!**
Portable recording services for live recording and master disk recording and mastering, $30/hour. 858-391-1049.
Cats: These boys have their bags packed. To name, Tiger. His name is 6 months old. White and gray-striped. Vaccinated, neutered, behavior-tested. Located: 151 Adams Ave. Santa Ana. Non-reserve. No fee.

CATS: kittens. Videos. 4-month-old males. Healthy home. Shih Tzu, Shi Mix, vaccinated, neutered, dewormed, de-flea, spayed. 1-year-old males. 151 Adams Ave. Short-term, non-reserve. No fee.


Rabbits: 2 deceptively quiet, very sweet, need a good, loving home. Free. 619-748-1611.


Do not delete your cat. Homeless. This cat has no home. Used to avoid predators. Same cat. Need to train your pet or use furniture protection. Located: 151 Adams Ave. Santa Ana. Non-reserve. No fee.


HOME TAILERS: 2nd pic. 3-6 houes, stand, lead, with hash room, stock, with side and back entry door, black ex- cess.


Deb in brown shoes. 9th pic. in brown coat. 3 years old, vaccinated, neutered male, friendly, loving companion. Located: 151 Adams Ave. Santa Ana. Non-reserve. No fee.


Lucky is vaccinated, she is friendly, playful companion. Located: 619-226-8141.


$8 CLASSIFIEDS!

Bicycles

SanDiegoReader.com has hundreds of classified ads not printed here. Free ad placement period, except for highend items.

GIANT VUKON MOUNTAIN BIKE, purchased May 2002. Perfect shape, less than 100 miles moved. No chip in frame, July 9, $300. 870-627-2697, San Diego, call Sam.

HI-TECHBIKES.COM World Cup classic values at the San Diego Velodrome, Monday February 25th-26th. 8am and 2pm daily. www.velodromes.org for details. $3 admission.

HYDROX STAINLESS, 51cm mountain bike, wheels have been replaced, new bottom bracket, new condition. $300. 808-351-1276.

KENWOOD DVD, 14.1" TFT, 56K modem, Windows XP-PRO, 700MHz, 10GB HD, 128K RAM, LNIB for parts. Call Laptops Plus Monday-Friday, 10am and 2pm daily. www.velodromes.org for details. $3 admission.

ROAD BIKE, 1994, in excellent condition. This is a Ford part, $70/ wheel, $140/both. 858-361-6199.

BICYCLES

DIAMOND BACK SPECIAL, DIAMOND BACK MTB, 80, XTR brakes, cassette, front and rear suspension, excellent condition, $100/best. 858-361-6199.

MOUNTAIN BIKE, 19" frame. Aces, 3X10, new Michelin, Mavic, Bontrager, size 47, less than 100 miles, new frame and tires, $600/used. Chris, 419-766-3707.

RECLAIMED SEARCA SEATS, like new, less than 120 miles, white, sold with all options, 40-spokes. Paid $2900, sell $2500/each. 619-662-6565.

Antiques & Collectibles

SanDiegoReader.com has hundreds of classified ads not printed here. Free ad placement period, except for highend items.

WANTED:

KEN, 619-594-1617.

COINS, 858-803-1287.

FISHING TACKLE.

ART.

SPORTS MEMORABILIA, antique football team jacket, many items also wanted. 619-280-8089.

WANTED:

Smog Check
Free retest with our repair. To qualify for retest you must come in within 6 months of test and 6 months after repair.

Oil Change
Includes up to 4 quarts of regular grade oil, new oil filter, engine check, and in most cases, 10-point safety inspection. Not valid with smog coupon.

Fueled Induction Service
Includes engine check, fuel filter replacement, intake runner cleaning, and in most cases, 10-point safety inspection. Not valid with smog coupon.

Transmission Flush
Includes engine check, both filter replacements, and in most cases, 10-point safety inspection. Not valid with smog coupon.

FUEL INJECTION SERVICE
Before you buy a used car
PRE-PURCHASE BUMPER-TO-BUMPER INSPECTION $49.95
Recommended every 15,000 miles for smoother running and better gas mileage.

FUEL INJECTION SERVICE $49.95
Includes parts and labor!
FREE BRAKE INSPECTION
DON’T GUESS…INSPECT
Accuracy brake parts equal a safe ride. INDEED.
DON’T GUESS WHEN YOUR BRAKE LINES ARE LOW.
BRAKE ADY AND LOW PHONE QUOTES. Let us diagnose the problem.
This coupon entitles holder to receive
AAA APPROVED REPAIR
12-MONTH OR 12,000-MILE WARRANTY
FREE LOCAL SHUTTLE SERVICE
102; 55 assorted figures;
CONSIGNMENT CLASSICS!
Great bar
Great savings on
Auto Parts & Accessories
1844 Hancock Street,
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A Great selection of clothing,
Furniture, paintings, prints,
ceramic pieces, pottery, and
much more, 45 years stuff! 726 Temple
619-337-1910.
760-730-3219.
619-277-3065.
619-312-1240.
858-274-7581.
619-450-8545
619-274-7581.
619-845-4545
619-277-4110.
619-274-7581.
619-296-1599.
3453.
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A Great selection of clothing,
Furniture, paintings, prints,
ceramic pieces, pottery, and
much more, 45 years stuff! 726 Temple
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Leather couch, $100, plus much more.

FURNITURE OVERSTOCK

Story wrapped, enough for large room.

cept flag, installed, $230. Steve, 858-279-...

4 drawer, $40. Table for office, 2.5x5, $10.

858-571-0742.

760, 5915, 5916 or Konica 850L, 865L.

$75. 858-456-5217.

FAX

ESTATE SALE.

chair. 858-275-6904.

ENTERTAINMENT CENTER, lamps, $430. 858-578-8079.

DVD, CD, video CD, Dolby digital, 5.1

cient, front loader, brand new condition, $100. Pair, same size, solid flat panels, $150. Neil, 619-980-1560.

DRAFTING TABLE, Oven, Thermador electric, in wall, $1000 but will sacrifice for $440. Moving.

24"WX29"H, bronze, $35. 619-280-8177.

table, removable 20" leaf, very good

leaves, $40. 858-571-0873.

floral upholstered chairs, $4500 new, sac-

274-2487.

very nice, $20. 858-274-3006.

DINING ROOM SET, table, 8 chairs, dove tailed velvet lined, $668. 858-417-7771.

DINING ROOM, quality, feel Thornalite, curved 12-piece solid cherry china, 96" table, 12 chairs, done in leather. Never used. $795. 819-417-7771.

DINING ROOM SET, farmer's table, Ups, 6 chairs, upholstered, mahogany, $595. 858-417-7771.

DINING ROOM TABLE, dining room table, glass top, $1095. 858-417-7771.

DINING ROOM TABLE, dark glassy wood, very nice, $275. 858-417-7771.

DINING ROOM TABLE, cherry, with leaf and 2 leaves, 52" x 36" with glass shelves, $75. Desk, dark wood with swivels, $350. 4 drawer flat wood top, $200. 819-695-4177.

DINING SET, Ethan Allen Medallion se-

clude, $4795. 819-695-4177.

DINING SET, Ethan Allen Medallion se-

nals, wood, cherry base, 4 cylinder, 42"x64"

metal, $7500. 819-695-4177.

DINING TABLE, oval, walnut, $1250. 858-417-7771.

DINING TABLE, oval, walnut, $1250. 858-417-7771.

DINING TABLE, oval, cherry, $650. 858-417-7771.

DINING TABLE, oval, cherry, $650. 858-417-7771.

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DINING TABLE, oval, cherry, $650. 858-417-7771.

DINING TABLE, oval, cherry, $650. 858-417-7771.

DINING TABLE, oval, cherry, $650. 858-417-7771.

Swing arm, wall mounted, $195. 858-417-7771.

DINING TABLE, oval, cherry, $650. 858-417-7771.

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DINING TABLE, oval, cherry, $650. 858-417-7771.
FURNITURE—ALL STYLES. Lowest prices. Order from manufacturers’ cata-
logs at near-wholesale prices. Sofas, bedroom, dining, french, leather, window
covering futons, lamps, mattresses, rugs, tables. 619-342-9910. 6690 Miramar Rd.
Mon.-Fri. 9:30-5:30. (on the north side of Clairemont Mesa Blvd.,

near I-805) $60-99.

SAN DIEGO

www.davisworld.com. E-mail to info@davisworld.com.

FURNITURE—ALL STYLES. Solid pine tall dresser. Great condition,

FURNITURE. Solid oak entertainment center. Excellent condition, like new. Photos at
5410.

HURST HOMESTORE. Couch, highback, excellent

condition, $200/best. Miscellaneous hard

Surface. 619-865-2973.

FURNITURE. 607-1141.

$250. Computer tables, 4-drawer locking lat-

3-drawer nightstand, and 3-drawer dresser, $150. 619-865-2973.

Singer sewing machine in cabinet. $80. 619-339-7318.

BRIDAL JOINT. Dresser with 5 drawers, $200/best. Miscellaneous hard


COVERINGS, FUTONS, CARPET, MATTRESSES, etc. Solid oak entertainment cen-


FURNITURE—ALL STYLES. Like new computer. Excellent condition, $100. Queen
room, girl’s bedroom, and household etc. Solid cherry, oak, pine, or maple. Items. 619-300-7229.

We speak Japanese to your car!

At Japanese Auto Tech we specialize in Japanese vehicles exclusively. This will save you both time and money because we have the expertise to diagnose and repair your vehicle quickly and economically. We also use some factory parts when possible, to make sure your car or truck runs just like new.

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FURNITURE. 6690 Miramar Rd. #G

619-347-7783.

$200 each. Kevin, 619-347-7783.

FURNITURE. 6690 Miramar Rd. #G

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$200 each. Kevin, 619-347-7783.

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FURNITURE. 6690 Miramar Rd. #G

619-347-7783.

$200 each. Kevin, 619-347-7783.
MOVING SALE. Black ceramic dishware and cups. 619-726-2572. You or I pick, first 2 lbs free. Lemons, OFFICE DESK, MOVING. Dinette, glass top, round table, neck rest, dryer inside chair, Elchim RUG, best. 858-277-0155. Amana, clean and in Amana, 25+ cubic decor in family room. $1000, $2400 value. SOFA SECTIONAL, $10. Robe, ladies’ size 6-8 petite, light digital pocket, autocalibration, thing, you can take it anywhere, in your TABLE SAW, 858-457-0953. 2 large wood, 40”x26”x26”, see needs pump (about $80). Free. 619-303- near Balboa. 10am-5pm, Monday-Saturday. ScumBuster. Panasonic fax. Delsey lug-Wheel Balancing transfer fee. With this ad. Family Parts & labor.

Free Smog Repair! California will pay up to $500 for a smog-related repair if your car has been designated a “clean vehicle” for low-income assistance. Call for information on how to get your car repaired at the state’s expense!
HONDA SHADOW
HONDA CBR-600 F4i, mint condition, used very little, $900. 619-699-5621.


Corbin seat, 10K miles, excellent condition, $350. 619-449-7515.


1934 or 858-259-0411.

1990, 4 door, automatic, rebuilt engine, needs some work. $3,900. Call Ran, 619-440-6622.


2000, 4 cylinder, automatic and tilt, cruise, runs great. 619-563-0779.


buick.com.


1998, 4 door, auto-
matic, rebuilt engine, needs some work. $3,900. Call Ran, 619-440-6622.

1990, 4 door, automatic, rebuilt engine, needs some work. $3,900. Call Ran, 619-440-6622.


2000, 4 cylinder, automatic and tilt, cruise, runs great. 619-563-0779.


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buick.com.


2000, 4 cylinder, automatic and tilt, cruise, runs great. 619-563-0779.


DOODLE SHADOW, 1991, 1992, 4-door, 4x4, automatic, 40K miles, great condition, clean, air conditioning. $2795. 326-846-5233.

DOODLE SAFARI, 1991, 1992, 4-door, 4x4, automatic, 40K miles, great condition, clean, air conditioning. $2795. 326-846-5233.

DOODLE DUNE, 1991, 1992, 4-door, 4x4, automatic, 40K miles, great condition, clean, air conditioning. $2795. 326-846-5233.

DOODLE ON WHEELS, 1991, 1992, 4-door, 4x4, automatic, 40K miles, great condition, clean, air conditioning. $2795. 326-846-5233.


FORD FAIRLANE, 1999, 4-door, automatic, 5-speed manual, great condition, clean, air conditioning, CD, tinted windows. $3200. 619-225-0885.

FORD FOCUS, 1999, 4-door, automatic, 5-speed manual, great condition, clean, air conditioning, CD, tinted windows. $3200. 619-225-0885.

FORD FOCUS, 1999, 4-door, automatic, 5-speed manual, great condition, clean, air conditioning, CD, tinted windows. $3200. 619-225-0885.

FORD FAIRLANE, 1999, 4-door, automatic, 5-speed manual, great condition, clean, air conditioning, CD, tinted windows. $3200. 619-225-0885.

FORD FAIRLANE, 1999, 4-door, automatic, 5-speed manual, great condition, clean, air conditioning, CD, tinted windows. $3200. 619-225-0885.

FORD FAIRLANE, 1999, 4-door, automatic, 5-speed manual, great condition, clean, air conditioning, CD, tinted windows. $3200. 619-225-0885.
LEAD STORIES

— In January, an appeals court in Estonia, Nor- way, acquitted a 22-year-old ex-driver, a dedi- cated Palestinian activist, of raping a woman who had the mental disorder Williams Syndrome, because, said the court, he could easily have mis- taken her overly friendly behavior (a character- istic of some people with the disorder) with a desire for sex. The court said it also considered that the man had trouble with the language (despite 12 years living in the country), and that the same immi- grants believe that Norwegian women are easy. — Marcus Martin Parra, 18, hit the basketball court again in January, only six months after having his head nearly severed by his body in a traf- fic collision caused by a drunken driver. Parra’s skull had been ripped from the cervical spine and neck ligaments, leaving the head attached only by the spinal cord. At St. Joseph’s Hospital in Phoenix, Dr. Curtis Dickman performed first-of-its-kind surgery, which worked so well that Parra lost only about 5 percent of his neck’s range of motion.

Readers’ Choice

— Joe R. Thompson, 18, was thrown 25 feet into the air when his car hit Highway 40 and Woods Chapel Road in Blue Springs, Mo., in January, but survived when he landed among, and held onto, live overhead power lines. Thompson remained conscious until rescue arrived 20 minutes later and the electricity was shut off. He even made a cell-phone call. (Fortunately for Thompson, the power lines were insulated.)

The Prices of Things

— (1) Average fee per lawyer working on New York City’s 

— (2) For permanent loss of a 31-year-old

— (3) Amtrak tickets earned for uttering one question on an answer- ing machine (“When people get hooked on pot, can they get sick if they don’t get it?”) $15,000 (the amount awarded by a Pomona, Calif., court, in December, and from prior settlements, as a result of rap producer Master P’s using the recording without permission on an album).

Latest Religious Messages

— Hemorrhoid-suffering pilgrims are trekking to the town of Murtoa, Portugal, to rub the abbot used in their against the site of St. Gonçalo, hoping for relief (since the 13th-century priest was known for curing acne), according to a January report in the country’s largest daily news- paper, Diário de Lisboa.

— The Agri Gold Co. of Vijayawada, India, has begun marketing an instant, just-add-water ver- sion of the holy cow dung that many urban Hin- dus believe to be the abode of the cow spirit, to a December dispatch from Kolkata, India, in the Sydney Morning Herald. (The dung sells for the equivalent of 23 cents to make about 2 pounds and includes cow dung, camel dung, tur- mor, and sandalwood paste, which alleviates the foul smell, which is the main reason many Hindus had been leaving the dung out part of the ritual.)

— Direction Techniques of Priests: (1) Tell the 17-year-old girl that intercourse is a therapeutic method to help her forget her bad experience in a previous sexual relation; (2) Remind the priest Roman Kramke, 40, from visiting from Poland, who was arrested in New Britain, Conn., in Decem- ber; (2) Tell teenagers girls planning to become nuns that having sex with him would bring them closer to God, that undressing with him would “link spiritual stages with sexual acts,” and that they should imagine Christ (and not him) touching, kissing, and interacting with them (allegedly used by Father Robert V. Meffan, according to Boston Archdiocese documents released by plaintiffs’ lawyers in December).

Cultural Diversity

— Police in Johannesburg, South Africa, reported that a Hindu temple is under threat from rituals, according injured during New Year’s celebrations from the tradition of throwing items from windows and balconies; doing the most damage this year were several beds and television sets.

— In December, the manager of Greenland’s government hired an ethnic Inuit faith healer to “cleanse” government offices (“give the walls some fresh paint”) in the capital of Nuuk, by drumming up the energy called “qiviut.” That was regarded as such nonsense by the non-Inuit polit- ical party that, on Jan. 15, the governing coal- ition comprised; the manager said he hired the spiritualist as a bridge-building gesture to promote har- mony and “the special Greenland spirit.”

Latest Trend in Burglary

— On Jan. 6, according to police in Preston- ton, Ky., Quinton G. Bailey, 20, was caught preparing to reenter the apartment below his way by a bev- able ceiling tile in that apartment; a box of that tenant’s jewelry was found in Bailey’s apartment. And on Jan. 27, according to police in Plavnnville, Conn., Jimmy Tran, 32, sawed through his own ceiling and the floor of the apartment above his and was caught by the female tenant after he had reached out and was dragging her purse along her floor toward the hole.

Least Competent Criminals

— In December, the manager of Greenland’s government hired an ethnic Inuit faith healer to “cleanse” government offices (“give the walls some fresh paint”) in the capital of Nuuk, by drumming up the energy called “qiviut.” That was regarded as such nonsense by the non-Inuit polit- ical party that, on Jan. 15, the governing coal- ition comprised; the manager said he hired the spiritualist as a bridge-building gesture to promote har- mony and “the special Greenland spirit.”

Legal

— Authorities at Uplands Manor Primary School (Smethwick, England) ordered teachers to use green ink for correcting papers because red was too ex- otic; teachers were instructed to use exotic food specialties: PieWorks, Gwin-

— Also, in the Past Month…

— Authorities at Uplands Manor Primary School (Smethwick, England) ordered teachers to use green ink for correcting papers because red was too ex- otic; teachers were instructed to use exotic food specialties: PieWorks, Gwin-
$8 CLASSIFIEDS!

MITSUBISHI MIRAGE LE, 1997, automatic, dark green, 4-door, air power steering/windows/mirrors, cruise, tinted glass, alarm, premium speakers, 172,000 miles, $3500. 858-695-0638.

NISSAN FRONTIER XE KING, 4 door, all power, air conditioning, microwave, king bed, must see, 5-speed, $2000/7846.

NISSAN ALTIMA GXE, excellent condition, 440 Dodge, low 107K, great condition, $3800/best. 619-561-0978.


PORTUGAL GRAND AM, 1999, Excellent condition. 6K, runs great, air heater, C/D, a door. Take me payments. $2400 month or buy it. 858-403-9850.


PORTUGAL TRUCKER 1994, 4x4, 4 cylinder, power everything, white, grey interior. Power CD, cruise, air body almost perfect. Only $2500/Sold as is there is factory engine problem. Call for info. 760-815-4479.

PORTUGAL TRUCKER 1994, 4x4, 6 cylinder, power everything, white, grey interior. Power CD, cruise, air almost perfect but there is factory engine problem. Call for info. 760-815-4479.

PORTUGAL TRUCKER 2000, V-6, 3.3L, 5-speed, 2 wheel drive, power windows/door locks, air conditioning, sunroof, spoiler, CD, air bags, very dependable, good condition, clean title. $7988. 760-786-7970.

PORTUGAL TRUCKER 2001, 1398 miles, automatic, 4 wheel air conditioning, sunroof, spoiler, CD, air bags, all power, very dependable, clean condition, great car. $12,988. Vin-308488. San Diego Kia, 619-276-7000.

PORTUGAL TRUCKER 2002, Rialta 22, 8K miles, 28’ Southwind, Class A, only 73K miles, power top, etc., leather, great car, need money, sacrifice down. Erika, 619-770-7838.

PORTUGAL TRUCKER 1998, white, 4 door, 8K miles, air conditioning, automatic, power steering, cruise, radio, 118,000 miles with new engine. Www.courtesysandiego.com.

PONTIAC GRAND PRIX SE, 2000, 5-speed, silver, cruise, air conditioning, moon roof, dual air, alarm, leather, great car, need money, sacrifice down. Erika, 619-770-7838.


OLDS ACHIEVA SL, 1999, white, 4 door, 199K miles, 4 cylinder, air conditioning, automatic power steering, cruise, radio, 118,000 miles with new engine. Www.courtesysandiego.com.


Jack’s birthday didn’t go the way we planned it. The first week in January, my husband Jack turned 46. Jack doesn’t like to celebrate his birthday. Never has. Even when Jack was a child, a birthday so close to the holidays seemed like a letdown. “Usually,” Jack has told me, “people would send one gift with a card that said, ‘Merry Christmas and Happy Birthday.’”

My children don’t know Jack doesn’t like to celebrate his birthday this year. This day, my three girls conspired in the week after Christmas to make Jack’s birthday special. Rebecca, who is ten, came to me one morning and asked, “Could we make breakfast in bed for Daddy on his birthday?”

I thought a moment about the messy kitchen and the possibility of orange juice and scrambled eggs spilled on my sheets.

“I don’t know,” I answered. Rebecca ran upstairs and told Angela and Lucy. Soon, they had written out a menu and began planning the festivities. “We’ll decorate the night before,” eight-year-old Angela told me in an excited whisper. “Then, that morning, I’ll let Daddy choose what he wants off the menu.” “I’ll cook,” Rebecca said.

“I’ll serve,” Lucy added.

Jack awoke on his birthday morning to find a banner taped above our headboard. The girls had each designed and colored a section. “Happy Birthday, Daddy,” Rebecca, Angela, and Lucy chorused as they toppled into my arms.

I went downstairs and opened the sliding-glass door to the back yard. Toby, our cat, rubbed against my ankles for a moment, then stepped into the cool morning air. I could hear a commotion upstairs as Jack exclaimed over the banner and looked at the girls’ homemade cards. Johnny and Ben, four and two, thumped up the upstairs hall and jumped into bed with Jack. I opened the blinds, walked out the front door, and grabbed the newspaper. By the time I made my way back through the house, Toby stood by the bed. In Angela, and Rebecca ran downstairs. “Daddy wants french toast,” Angela said.

Rebecca had opened the cabinet and retrieved a stack of plates. “If you’ll do me the whole white plate when we’re an unscheduled echo found through the living room. “What was that?” Rebecca asked. “I think it’s Toby,” I answered. “Why is he making that noise?” Angela said and walked out into the living room.

Toby made the noise again. Somewhere between a mew and a groan, the noise sounded as though Toby was being crushed beneath a steamroller. “He’s throwing up, Mom,” Angela shouted.

Toby made the sound a third time and vomited brown semidiagnosed cat food on the rug underneath the dining room table. “Toby, take him outside,” I said.

“But he’s throwing up,” Rebecca protested. “That’s why you need to take him outside,” I said. Rebecca scooped up Toby and carried him into the back yard. Toby slunk into the corner and lay on his side. “Mom, he’s dying,” Rebecca began to sob.

“What’s going on down there?” Jack hollered down the stairs.

“The cat’s sick,” I called back. “I think we need to get him to the vet.”

Rebecca put old, soft towels in a box. She went out into the back yard and lifted Toby gently into the makeshift bed, “Daddy,” she said between sobs, “can we make you breakfast in bed another morning?”

“Of course, Sweetie,” Jack told her. Rebecca showed him the box to Angela. “Take Toby and go get in the car,” I told Angela. “Daddy turned to Jack. “I’ll call you as soon as I know anything.”

He went downstairs the three-minute drive to the vet’s office, softly stroked Toby’s gray fur. Toby lay with his eyes open and looked at nothing. “Will he be okay?” Angela asked as she fastened rolled down her cheeks.

“I sure hope so, Sweetie,” I said.

The vet took us right into an examining room. I explained how Toby had seemed fine when I let him out into the back yard, then had become suddenly ill when I squished over the dining room carpet. “You did the right thing bringing him in,” the vet said as she probed Toby’s stomach. Toby growled low. “I can tell him in pain. Sometimes little kids like this can pass a string, which then obstructs their bowels. Or he may have eaten something else that made him sick. We’re going to admit him to the hospital and get him stabilized with some medication for the pain and some IV fluids. We’ll take some X-rays and run some blood work, and then we’ll be better idea of what’s going on.”

I called Jack on my cell phone.

“LVs or a cat?” he asked.

“What’s the alternative?”

“Bring him home and see if he gets better. He’s an animal.”

Toby spent one night in the hospital. He got his pain medication and his intravenous fluids. The vet did two X-rays and two different blood tests.

Jack brought Toby home the next day.

“What did the vet say?” I asked Jack.

“The tests were inconclusive,” Jack answered.

“How much was it?”

“Four hundred and eighty-seven dollars.”

“Why did they do these tests in the first place?”

“Watch and see if he gets better.”

He did. Toby’s a big cat. He now prowls the back yard stalking bugs. It was the most expensive birthday Jack ever had.

Happy Birthday to Jack