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An archive of City Lights stories can be searched on the Internet at SanDiegoReader.com

Duke’s donations  Congressmen Randy “Duke” Cunningham, who pled guilty last year to accepting $2.4 million in bribes from defense contractors, has been using campaign money to pay for the pricey legal talents of the Washington law firm of O’Melveny & Myers. According to his recently filed campaign disclosure report, O’Melveny received $500,000 on December 2 and another $70,000 on December 29. That money, raised from contributors to Cunningham’s now-abandoned reelection bid, is in addition to funds that Cunningham is raising through a legal defense fund that the House Ethics Committee allowed him to set up in September; the Federal Election Commission, which regulates campaign financing, approved Cunningham’s use of the campaign funds for defense purposes.

The balance of Cunningham’s campaign expenditures of $769,254 went for such items as a April poll and miscellaneous office costs. On September 25, the campaign paid $3500 to Jamestown Associates of Princeton, New Jersey; the company’s website says it’s a “full service Republican political and public affairs consulting firm.” Cunningham ended up refunding a total of $17,500 to disgruntled contributors such as the Cubic Corporation Employees PAC ($2000) and the American Sugar Beet Growers Association PAC ($1000). Individuals receiving refunds included retired book peddler Arthur Brody ($1000) and Washington lobbyist Nicholas Cavarocechi. None of Cunningham’s biggest contributors, such as Titan Corporation PAC, which gave $10,000, and the Science Applications International Corporation Voluntary Political Action Committee, which kicked in $3000, received refunds. In October and December, Cunningham also paid out a total of $13,684 in “excess funds” to the National Republican Congressional Committee. During the last half of 2005, the embattled congressman took in total contributions of $245,435.

Only a few very loyal donors gave money to Cunningham’s campaign fund after the Union-Tribune broke the story on June 12 of his having sold his house in a sweetheart deal to defense contractor Mitchell Wade. They included Solana Beach’s Robert Liddington of the Burnham Institute, who gave $1000 on July 6; Carlsbad’s Gregory Lucler, chairman and CEO of Invi- nogen, $500 on July 6; and Carlsbad’s John Reed, also of the Burnham Institute, $1000 on July 9.

Air Vargas  The top special-interest group backing Democrat Juan Vargas’s congressional primary challenge against Bob Filner is the Air Vargas Action Committee, that each kicked in $5000. UnionBanCal and the Wells Fargo Employee PAC each wrote checks for $3000. In all, Vargas raised $579,727 last year; Filner, whose top donor group — labor unions — gave $65,250, took in a grand total of $1,027,354.

Individual backers of Vargas included airport authority chairman Joe Coner and financier John Chalker, whom many expect to lead the battle to move Lindbergh Field to Miramar over the objections of the Pentagon; Chalker’s partner Luis Maizel, airport authority PR consultant Marlee Ehrenfeld; Pete Wilson stalwart John Davids; city hall lobbyist and downtown library backer Jim Dawe; Mike Aguirre opponent Leslie Devaney; and San Diego mayoral staffer Kris Michell.

Law and disorder  When Jorge Hank Rhon, who has been linked by some U.S. law enforcement officials to Mexican drug gangs, was elected mayor of Tijuana in 2004, skeptics wondered what it meant for law and order in the sprawling border city. A week ago, 1500 protestors dressed in white said they had the answer: kidnappings and murders are up. After that bout of bad PR, Hank has come up with a new gambit: “Press Tour” next Wednesday to feature Tijuana’s “progress in improving public security, infrastructure, housing, tourism and commercial industry.”

According to an invitation, American reporters will be whisked to the border via free bus from the Santa Fe Depot. After a tour of a maquiladora plant, the journalists will be welcomed by the mayor to “the new Command Center of Tijuana’s Municipal Police” and be taken to Revolution Avenue to meet Rogelio Arredondo Guillen, “Sub-General Commander & Chief of the Tourist Section and International Border for the new bilingual police.”

There is a final event: “With the purpose of having an interchange of fresh ideas with local communication media, luncheon will be hosted by Mayor Jorge Hank, at ‘La Hacienda’ restaurant in the Grand Hotel Tijuana, with musical entertainment provided by the Municipal Police Band ‘Los Teneritos de Tijuana.”

Neal Obermeyer

Angélica Foundation, based in tony Rancho Santa Fe. But it’s Waring’s latest calling that has city hall buzzing. He’s Mayor Jerry Sanders’s director of land use and economic development, a powerful new post that has the potential to revolutionize, for better or worse, the city’s real estate, land use, and development policies.

It’s still too early to say what Waring, who took office late last month, is up to. He didn’t return repeated phone calls seeking comment, nor did Sanders’s staff or many who know Waring from his days as an attorney in the downtown law firm headed by Roy Mor-
Former San Diego city councilwoman Abbe Wolfshiemer Stutz, now a deputy city attorney who has been probing the city’s troubled Real Estate Assets Department, says she recently spoke with Waring by phone for two hours about the city’s most pressing needs.

“He wants to get organized,” she says, adding that the city has little time to waste in correcting its poor business practices. “The leases have been mismanaged,” she says. “There are so many different spreadsheets. One of them is almost six feet long.”

According to the Sanders news release, Waring went to college at the University of Southern California and to law school at the University of San Diego. Since 1982, the release says, he has been affiliated with Ross, Dixon and Bell.

The release says that since 1998 he has served on the board of the River Network, which works on clean water and sustainable development issues. Waring is also on the director’s cabinet of Scripps Institution of Oceanography and on the boards of trustees of the San Diego Museum of Natural History and Francis Parker School.

Waring is also on the director’s board of trustees of the San Diego Gaslamp Quarter’s Keating Building. The suit was later dropped.

Perhaps Waring’s most intriguing ties are those to Suzanne Dalitz Brown, who currently goes by the name of Suzanne Gollin. Her father was Morris B. (Moe) Dalitz, a bookkeeper and operator of illegal Midwest casinos in the 1920s, 1930s, and 1940s. Ultimately, he became the moneybags of legal casinos in Las Vegas, where he was considered the brains of the Outfit, the enforcer who kept the various mob families from waging turf wars.

Public records and newspaper clips show that Waring and Suzanne Gollin have been longtime business associates. Waring has been trustee for the M.B. Dalitz Trust; he’s been a partner with Gollin in real estate ventures; and he was an investor with her in Burnham’s First National Bank.

The exact terms and dates of Waring’s service for Gollin, why they parted company, and whether Waring knew and dealt with Moe Dalitz are not clear because Waring and Gollin refuse to speak with the Reader. (Ironically, one of the objectives of the Angelica Foundation is to promote “publicly responsive media.”)

Despite her father’s high profile, or perhaps because of it, Gollin has led a relatively low-profile life. One court filing says she was born in 1951; her voter registration indicates she was born in 1957. Her most prominent role has been as executive director of the Angelica Foundation, described on its website as “a small, California-based private family foundation that supports progressive activist organizations working for democratic change, environmental sustainability, and social justice.

“Since our inception in 1994, we have focused our efforts in the United States and do not obtain a lender’s title insurance and did not arrange title insurance as promised. “In performing his duties as an attorney, Waring failed to exercise the skill, diligence, and prudence which lawyers of ordinary skill and capacity commonly possess in that he did not obtain a lender’s title insurance policy for plaintiff and the suit said. Today, Galinson says, “It was not that Waring is a crook. You have to file a lawsuit to get things on the table. We settled and I got my money out of it. From everything I know, he is a nice, honorable guy.”

In 1983, investors in a franchise outfit called Tools-R-Us accused Waring of fraud, unfair business practices, and legal malpractice. Franchisees claimed that Waring and fellow defendants had failed to alert them to troubles with the firm before they signed their franchise deals.

In a third case, Waring and then-partner Jim Schneider, an early Gaslamp Quarter developer, were sued over failing to make payments on a loan on Gaslamp Quarter’s Keating Building. The suit was later dropped.

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In 1983, investors in a franchise outfit called Tools-R-Us
Sanders man
continued from page 7

(specifically California and New Mexico), Mexico, and Central America," according to the website. “The Angelica Foundation continues to support grassroots human rights groups in Mexico and aggressive environmental organizations in the U.S., as well as innovative attempts to shift the counterproductive war on drugs.”

Based on its “mission statement,” the foundation is no fan of the Bush administration’s war against illegal drugs. “Angelica continues its support for the Drug Policy Alliance, the Marijuana Policy Project, the Drug Policy Alliance, the Center for International Policy, and the Dalitz trust are willing to share their observations. One who will is Fletcher Pad- dison.” I lost money. Jim lost money. The law firm wrote off a lot of legal bills.”

Wrobol, who had been ousted before the demise, sued Waring, his family trusts, and other MeltroniX executives. The most serious charge was that within days of MeltroniX closing, Waring and the other executives took the assets, employees, managers, and customers and formed another company, named NxtGen Electronics, that was in the same business in the same office space.

The suit was settled out of court, and Wrobol’s lawyer, Michael B. Poynor, says he cannot discuss it. Wrobol is now chief financial officer of MeltroniX, according to its IRS filing. Aside from the MeltroniX disaster and tech stock losses, Angelica and Suzanne Gollin appear to have prospered in the years after her father’s death. Only a very few people knowledgeable about Waring and his relationship with Gollin and the Dalitz trust are willing to share their observations. One who will is Fletcher Pad- dison, Waring’s onetime associate.

“We don’t really care if the company was capitalized and caught up in the bubble. It couldn’t dig itself out. It was hopeless; you couldn’t raise capital in those days — not a nickel.”

As a requirement of taking his new city post, Waring filed a personal statement of economic interests. It indicates that he owns between $100,000 and $1 million in NxtGen stock. Czajkowski won’t discuss that, other than to say that Waring has never served on NxtGen’s board of directors.

The Angelica Foundation had only $30,200 invested in MeltroniX, according to its IRS filing. Aside from the MeltroniX disaster and tech stock losses, Angelica and Suzanne Gollin appear to have prospered in the years after her father’s death. Only a very few people knowledgeable about Waring and his relationship with Gollin and the Dalitz trust are willing to share their observations. One who will is Fletcher Pad- dison, Waring’s onetime associate.

Among Waring’s other associates was Michael B. Poynor, chief financial officer of MeltroniX. Waring had 2 million shares of MeltroniX stock — 4.2 percent of the total. As the company founderned in June 2000, Waring, through FIN Financial, loaned it $250,000 at 9 percent interest. In early 2001, he loaned another $75,000, at 10 percent interest. Other firms extended loans.

The company evinced signs of panic. In April 2001, it sued anonymous persons who had posted negative messages on an Internet chat site. This is usually a sign of desperation. Investors are entitled to post negative stock opinions on websites. Through 2001 and 2002, MeltroniX continued to sink. For the three months ended June 30, 2002, sales plummeted by 88.6 percent to $84,000. But the cost of achieving those mea-
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Who Needs Cupid?

(When you’ve got It’s Just Lunch.)

SINGLES SCENE

You’re single, attractive and successful, so why is it so hard to meet that special someone? Believe it or not, out of the 110 million singles currently in the U.S., this is the situation for many of America’s best and brightest — busy professionals.

Enter “It’s Just Lunch,” a unique dating solution that seems to have smoothed out many of the issues of the modern romance. The company was established in Chicago in 1992. After a broken engagement left founder Andrea McGinty suddenly single, she began the tedious search for a way to meet “normal,” well-educated professionals. Her friends set her up on blind dates, she tried personal ads and even thought about a dating service, but wasn’t comfortable with any of the options.

THE PERSONAL TOUCH

The ideal first date, she decided, was a lunch date. A no-pressure, relaxed situation, where you could meet face-to-face in an environment where you could actually talk. The company’s premise is simple: a dating solution based on personalized screening. After a client calls for information, a one-hour meeting is set up to discuss the type of person they’d like to meet. Generally, within 48 hours, the company calls to tell the client all about their first date. It’s Just Lunch arranges for the couple to meet at a restaurant convenient to both of them—they even make the reservations. Then, clients check in with the company and give feedback on the date before the next one is chosen.

“It’s a complete blast,” McGinty says. “And I believe there’s absolutely somebody for everyone.”

It must be true. The San Diego-based company has grown over the past 14 years to be the largest dating service in the world, with over 85 offices world-wide. They are now expanding throughout Europe, Asia, and Australia, in addition to North America, in response to the growing demand for their services. And some of their franchises were once clients of It’s Just Lunch. Talk about believing in the process!

MAKING A CAREER OUT OF DATING

In 1997, Daniel Dolan made a big decision—and a big career switch. The Harvard Law School graduate left a partnership at the blue-chip international law firm of Winston and Strawn to become C.E.O. of (no, not a bank or investment firm, but) It’s Just Lunch, the international dating service for busy professionals. “It’s not the most conventional career shift,” he admits. The upscale service arranges lunch dates for well-educated professionals in a civilized and discreet manner. “When I first heard of the company, I thought, this makes logical sense,” Dolan said. “Working at a law firm or investment bank and being totally focused on the partnership track, who has time to date? It makes sense to hire someone to do all the work.” Many It’s Just Lunch clients are lawyers or business people—busy, successful men and women who want to be in relationships, but don’t have time to meet people.

Mr. Dolan was looking to join a small, but established company with growth potential. He became convinced It’s Just Lunch was the opportunity he was looking for when he discovered many of his co-workers and clients had been using the service for years. Mr. Dolan looks like he is having more fun than if he were practicing
law. "Yes, my friends are all jealous," he laughs.

It's Just Lunch has been featured on various TV talk shows including Oprah, CNBC, and CNN, as well as articles in The Wall Street Journal, USA Today and others. People are calling it the new solution for the modern romance. The core premise of the company and the execution of its service has been brilliant. One would think that sooner or later a smart executive would turn their attention to the chronic problem of finding the right someone in the busy, modern world. And they have!

The company conducts surveys of all its clients to remain in touch with their needs as part of their post-date interviews. The surveys have yielded some surprising statistics about what men and women are looking for in a date or relationship.

UJL clients tend to be the new breed from the fast track. Certainly not incapable of finding a date. Quite the contrary. They tend to be smart, educated, attractive success stories. But their lifestyle is the fast-paced world of business today. Airports, meetings, business travel—everything it takes to be successful.

So, if you find yourself in a similar situation, or know of someone who is, call It's Just Lunch and start outsourcing the difficult parts of dating.

---

**It’s Just Lunch**

**San Diego - Downtown**

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San Diego - N. County

760-268-0004
Sanders man
continued from page 8

ciate at Ross, Dixon and Bell.
"Moe died in 1989," says
Paddison, who says he never
knew the gangster personally. Initially the
trust was handled "by former
professionals who had worked for Mr. Dalitz" in Las
Vegas and Los Angeles. "The trust
assets had been mismanaged.
She had been struggling before
Warren's] intestation. Mr. Waring and our firm did our best,
straightened out a large amount
of the problem. Jim made good investments for
Suzanne."
Paddison says he doesn't
know who was involved with relation-
ship with Waring and his law
firm ended or why: "Things
change over time," he says. "Jim
was helping Suzanne, helping
her reestablish the worth of this
[jest]. I believe Suzanne's [current] husband is a very
financially astute guy." An
administrator of the Angelica
Foundation confirms that War-
ing is no longer providing ser-
ices to the foundation but
won't say more.
Wealth was divided for Dalitz's
daughter, records show that
Waring, she, and others invested
in various ventures. In the early
1990s, a group of speculators
plunked money into some-
thing called UCLD Investors.
The owners were Suzanne
Dalitz Brown (now Gollin),
two of her children, James War-
ing, and several members of
the Ross, Dixon and Bell law
firm, including Paddison, Roy
Morrow Bell, and Van A. Teng-
borg, who is no longer with
the firm. Bell and Tengberg
did not return calls seeking
document. Paddison says he
can't remember the nature of the
UCLD investment.
Another Waring/Brown
investment of the early 1990s
was EMC Partners, owned pri-
marily by the Suzanne Dalitz
Brown trust and the Waring
family trust. It is a shopping
center in Escondido, according to
Reza Paydar, who is the project's
managing partner.
In late 1993, Waring and Brown
invested in First National
Bank, which had been founded
by Malin Burnham. It is dif-
cult to find whether they made
money on this investment. The
bank went through several
recapitalizations and in 1996
was purchased by a group
headed by a Mexico City banker.
In 2002, Rancho Santa Fe's
First Community Bancorp
purchased First National.
Matthew Wagner, president of
First Community, says he does
not know whether 1993
investors came out whole.
Another deal involving War-
ing and Brown harkened back
to the days of Brown's father, Moe Dalitz.
According to a deed dated
July 14, 1994, a group of
investors, including Waring,
Brown, Toni Lena Clark, and
others, acquired interest in real
estate on Wildhorse Boulevard
in Los Angeles.
Who is Moe Dalitz? These
days, devotees of the history of the
Mob and Las Vegas are as
likely to remember his front
man, the late Wilbur Clark,
whose widow's name is Toni.
In the 1940s, Clark was a small-
time saloon and card-room
operator in San Diego. He
decided to strike it rich in Vegas.
For most of its existence, Vegas
had been a festering collection
of saloons and whoorhouses
and little else. Nevada legal-
ized gambling in 1931, but
most casinos were grime joints.
Then in 1946, Bugie Siegel
of New York's Bugs and Meyer
Mob built the pool Flamingo,
replete with golf course, gym-
shops, and shooting range.
Alas, Bugie got fatally shot —
although not on his range (and
not from the front).
Enter Wilbur Clark with
grand ideas about building the
Desert Inn. But he got into
financial trouble. To the mon-
etary rescue came Dalitz and
other members of the notori-
ous Mayfield Road Mob in
Cleveland. In the early 1950s,
Cleveland’s safety director
test-
ified about Dalitz before the
U.S. Senate’s Kefauver Com-
mittee, which was investigat-
ing organized crime. He said
that Dalitz was one of those
on top of the bootlegging op-
eration: “Ruthless beatings,
unsolved murders and shake-
downs, threats and bribery
came to this community as a
result of gangsters’ rise to power,”
said the safety director.
In Ohio, Dalitz had legiti-
mate businesses, such as laun-
dries, and invested in railroads
and steel companies in addi-
tion to his bootlegging and
illegal gambling enterprises.
When Prohibition ended in
1933, Dalitz opened illegal casi-
ños in Ohio and Kentucky.
(Dalitz knew the Teamsters’
Jimmy Hoffa from the laundry
days. According to Neff, Dalitz
had hired thugs to keep his
laundry employees from un-ion-
granting the North County Superior Court on May 5, 2005, she changed her legal name from Suzanne Dalitz Brown to Suzanne D. Gollin. According to her website, James D. Gollin is grants advisor and director of Angelica. Other biographies on the Web say he is chairman of the populist Rainbow Action Network and a naturalist author who is called “one of the most prominent green Buddhists in America” by the Buddhist Review. He won a case for Morgan Stanley International on Wall Street. Angelica, from which Suzanne Gollin draws a $150,000 annual salary, according to disclosure reports, shells out money liberally to “organizations that defend the environment and its resources from the destructive practices of powerful corporate and multinational interests,” according to its website. The group promotes “more effective, humane, and economically sensible social policies.”

That seems to track with Jim Waring’s own interests, but it will no doubt fuel plenty of heated gossip among San Diego’s mainly Republican downtown establishment, which is the backbone of Mayor Jerry Sanders’s support.

In the late 1960s, Dalitz and three other developers began creating Carlsbad’s La Costa resort with loans from San Diego’s U.S. National Bank and the Teamsters. In 1975, Penthouse magazine printed a story saying the place was filled with mobsters. La Costa, Dalitz, et al., sued for libel. Mike Aguirre, now San Diego’s city attorney, was in charge of the case. The jury found for the defendants. The case was settled confidentially in 1979, according to the Los Angeles Times.

A former McCarthy-era attorney, was in charge of the case. Mike Aguirre, now San Diego’s city attorney, was in charge of the truth defense. “I assembled the best group of organized-crime investigators that was possible,” he said. “We took every single sentence of that article” and proved that each was true. “The jury found for us,” but the judge threw out the verdict, and the case was finally settled with each side issuing bland statements. The magazine said that it didn’t mean to say that two of Dalitz’s codevelopers were associated with organized crime. Dalitz? He had been active in philanthropic activities, the magazine said.

Indeed, Dalitz, particularly in his later years, had tried to establish himself as a philanthropist. In 1957, he and his casino cronies had built a for-profit hospital in Vegas. Teamsters money went into that project too. One partner was Roy Cohn, the former McCarthy-era attorney.

Dalitz made much of his generosity. He even went during an interview with Ovid Demaris and Ed Reid, authors of Great Feat Jungle. They called Dalitz “a sanctimonious little mobster from Cleveland…. He is still a hoodoo in conscience and mind, but his heart has weakened.”

When he died, Dalitz left $1.3 million to 14 charities. Maybe Suzanne Gollin inherited the charitable side of Moe Dalitz. According to a petition

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San Diego Reader January 9, 2006 13
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**Credit Freeze**
For those concerned about identity theft (“Social Security Numbers Up for Grabs,” “City Lights,” February 2), there’s an easy answer: California is one of a few states allowing consumers to “freeze” their credit files with all three agencies. Once done, no one who may have stolen any amount of information about you may open a credit account in your name. Go to Google and enter: credit freeze California.

Jon Harris
Poway via e-mail

**Zese Are Not French**
As much as I enjoyed the article by adorably named Geoff Bouvier (“Pardon the French,” January 26), I have to point out a few inconsistencies he must have missed in his research. First, despite all the Bushite swag, what we call French fries the French would not take credit for. Frites, or pommes frites, came from Belgians, like flavored beer. Likewise, what we call French puddles are actually German duck-hunting dogs, shaved in that cute way to protect their joints from the cold. You will not find anything remotely resembling French dressing anywhere in the country. The French prefer vinaigrette, handmade, French curls!! French maids!! American imagination. Even french braids in France are called nattes Africans, or African braids (makes sense, huh?). On the subject of french ticklers, whatever, okay, maybe they do own a patent on those.

However, manicures, twists, and the ubiquitous American breakfast staple, French toast, one will not find anywhere in Francolandia. Vive la mis-information! It’s made this country what it is! And apparently others as well.

Kari Nansen
via e-mail

**Why Not Motown?**
In your January 26 column “Sporting Box,” Mr. Daugherty appears to have a good time questioning why Super Bowl XL will be held in Detroit. While he fairly questions “why not” for several other primarily cold, Northern cities, that answer is obvious for most on his list. I believe only Indianapolis and St. Louis have domed stadiums to provide a controlled climate for the game. Seattle demolished theirs, and Dallas has an opening in their dome to allow snow or rain. All others on his list are “open sky.”

And what was the point in comparing San Diego crime data to Detroit’s? How did this relate to any other listed city not being chosen for SB XL? A similar point could be made on his quoting GM’s announcement of eliminating 30,000 jobs. This is a problem for America, so how does it relate to Detroit being the site for a football game this year? That Detroit is a city with a large number of problems is hardly a secret. But if they can provide an acceptable facility to host, and then benefit from a little economic boost, good for them, say I.

Tim Price
La Jolla

**CORRECTION**
Last week’s “Best Buys” column ommitted the phone number for Paul Bloomquist Stained Glass. The number is 858-735-1359.

**Stones Were Bigger Bang**
BILLBOARD reports that the Rolling Stones concert at Petco Park on November 11 had $5,956,083 in gross sales, making it by far the biggest-grossing concert of the year in San Diego, more than twice as big as the U2 show. You guys should have figured this out just by knowing that the U2 show was only at the Sports Arena (“Blurt,” January 19).

Herschel Stern
via e-mail

**Hometown Butchery**
In regards to Josh’s “Crasher” and Ollie’s “Hometown CDs” review (January 19). Writing and living in the

continued on page 84
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*Straight from the Hip

By Matthew Alice

Matt:

Is there a difference in the chemical composition of sweat produced by nervousness and dread and that of sweat produced by good, honest exercise? My friend says he can smell the difference. I think he’s crazy. Please advise.

— Ray O., North Park

What we won’t do for you Alicelanders. Checking out the elves’ pits is about my limit. Anyway, we had half of them run up and down the street for an hour or so. The other half we jammed into the kitchen and had Grandma put the fear of God into them. Had something to do with nothing but okra for dinner for a week and definitely no pie. In the end, the jogger elves took off for the movies before we could get a good reading on the sniff-o-meter. As for the kitchen elves, before we could stop her, Grandma decided it got smelling so bad she had them scrubbing the place down with toothbrushes and lysol. So about all we got was the smell of a bathroom in an old gas station. That left us with nothing to do but check with the science guys — always our last choice.

And I’m afraid we have bad news for you, Ray. Not as bad as a week of okra and no pie, but close. The science guys say we actually have two kinds of sweat glands and they squeeze out different stuff. All over our bodies we have eccrine-type sweat glands. These are the ones that put out good old honest work sweat or body-temp control sweat, mostly water and various salts such as sodium and potassium. Sweatin’ to the oldies stimulates the apocrine glands. Low ranking on the smell gauge, unless you delay showerin’ to the oldies.

On the other hand, if things had gone our way, we’d have had a kitchen full of sweaters under the influence of adrenaline, which stimulates the apocrine glands, a whole different kettle of rotting fish. Our apocrine are clustered in hairy places — head, pits, crotch. Most any kind of emotional stress kicks the apocrine into action. And they put out sweat with a fatty component and some other organic compounds that are broken down by skin bacteria and begin to really stink the place up. Someone who is as smell sensitive as your friend (or as obsessed, maybe) could tell the difference between eccrine and apocrine sweat. Our apocrine glands are actually busy bees. In modified form they are also responsible for ear wax and breast milk.

Having figured all that out, the science guys are now teaming up with the spook guys to develop devices capable of calculating a person’s smellprint. They’re figuring that each of us has a distinct body odor that can be analyzed to identify us individually. With a database of smell profiles of bad guys, we’ll be even safer than we already are. And you can expect a sniff test to be added to all the other indignities of commercial travel.

Dear Matt:

How high up over a country is international air space considered to begin? Sea-bound countries claim a certain distance from their shores as their property. Many countries also consider the air over their land to be their own, justifying military action should another country’s aircraft fly over it. Yet satellites are not shot down. At what point does a country’s “sovereignty” of the atmosphere end?

— John, North County

It’s vague, John. All pretty vague. Can’t pull any official treaties or international agreements out of the file to answer this one. Before 1957 most countries that cared about such things claimed the air space directly above them, all the way to the edge of the universe. But the Russians changed the game when they orbited Sputnik. In the past 50 years, many countries have chucked hardware into the galactic free-for-all, with only the sketchiest of territorial guidelines, to wit: “The upper limit of air space subject to national jurisdiction has not been authoritatively defined. International practice has established that [national] air space terminates at some point below the point at which artificial satellites can be placed in orbit without free-falling to earth.” That’s the official albeit fuzzy word from the state department. So, how high is up? Probably 75 or 80 miles. Below that a satellite would be subject to too much drag from the atmosphere to maintain an orbit.

Matt:

I can understand why we have two eyes (judge distance) and two ears (locate sound), but why two nostrils?

— J.K., Cardiff

Stereolaction doesn’t make much sense, unless it has something to do with locating dinner. So let’s look elsewhere. Your nose’s most important job is to protect your lungs by warming, cleaning, and moistening inhaled air. For this, the air has to come in contact with the mucus lining and the millions of tiny hairs in our nostrils. The central membrane dividing what would otherwise be one big nose hole adds extra surface to condition our breath, not to mention keeping us from inhaling large bugs and small birds.

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San Diego Reader February 9, 2006 17
Tour de California

Rodondo Beach sits on the outer rim of convenient. Drive 121 miles, 100 minutes up the I-5/I-405, turn left at Carson, and carry on to the Pacific Ocean. For the geographically impaired, Rodondo Beach is a little north of Long Beach and south of LAX. Said recreational hot spot will be the finish of this year’s first Tour of California.

For those who followed last summer’s Tour de France and fell in love with the sport, this race is an unexpected and considerable gift. The inaugural Tour of California will be the largest professional cycling race in the United States.

It’s a real race: February 19th to 26th, eight days of racing, a prologue in San Francisco followed by seven stages. The race begins in Sausalito, travels up to Santa Rosa, back down to Martinez, on to San Jose, Monterey, San Luis Obispo, Santa Barbara, Thousand Oaks, and finishes with a circuit race (10 laps), in Redondo Beach.

Sponsors say, “...the field of 128 athletes will be among the most internationally diverse and accomplished group of cyclists ever assembled for a professional stage race on American soil.” The best professional teams in the world are entered. Eight division I teams from Europe are here, including the number-one ranked team in the world, Team CSC (Denmark); number-two ranked team in the world, Phonak (Switzerland); number 4, Davitamon-Lotto (Belgium); number 5, Gerolsteiner (Germany); plus Discovery Channel (USA), T-Mobile (Germany), and others.

I should add that although the world’s best teams are here, not all of the best riders are. Lance Armstrong, seven-time Tour de France winner, has moved from rider to Discovery Channel team mouthpiece. Second place 2005 Tour de France finisher Ivan Basso (Team CSC) will not be here, nor will third-place finisher Jan Ullrich (T-Mobile). That leaves 125 of the world’s best riders. I’m exaggerating, but not by that much. The field is flush with Tour winners, national champions, and Olympic medalists. The UCI (Union Cycliste Internationale) is the international regulating body of cycling. The UCI ProTour includes three Grand Tours: Tour de France, Tour of Italy, and Tour of Spain. Grand Tours last for weeks, have daily stages, long climbs, descents, sprints, team and individual time trials, and so forth. It’s always been a European game.

There is no reason why the Tour of California can’t join the gang of three. We have everything we need. France has a land area of 212,934 square miles. California has 163,707

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There is no reason why the Tour of California can’t join the gang of three. We have everything we need. France has a land area of 212,934 square miles. California has 163,707

square miles. Close enough. Both territories have a full range of climates, from alpine to seashore. France has the fifth-largest economy in the world. If California were an independent nation she would have the fifth largest economy in the world. The 2005 Tour de France lasted three weeks and was 2241 miles in length vs. eight days and 790 miles for the Tour of California. No problem there; California organizers can pump up the mileage and throw in mountain climbs.

World Class anything is worth watching. The gap between amateur boxing/baseball/basketball/anything else and Best in the World in those activities is so large as to make it appear as if two related but different sports are being played. I interviewed Bill Walsh once and asked what he thought the most important difference between college and professional football was. Walsh said, “Speed.” On the field, the pro game is a blur to college football players. Watch Bobby Julich fly past you at 50 mph, wearing skin-tight shorts and a short-sleeved jersey, nothing between bare skin and pavement but a 15-pound bike, and you’ll see what I mean.

Professional cycling is human activity, and once you get familiar with it you’ll find the same range of psychopaths, liars, and frauds there as anywhere else humans congregate, plus rampant doping. Happily, most of us are not that familiar with professional cycling, so, for the moment, we are in the best of times — enthusiastic ignorance. Or, to put it more elegantly, in the words of Senior Dhama Teacher Zinzenk Biiance Hartman, “Beginner’s mind...is the mind that is innocent of preconceptions and expectations, judgments and prejudices.”

We can just dig it.

The race will conclude in Redondo Beach on Sunday, February 26th. Football season is over, you could be there by brunch. Or, you could leave Friday afternoon, catch the peloton Saturday morning on its way out of Santa Barbara. There are 16 teams and 250 cyclists. There are 450 bike mechanics, physical therapists, gophers, paper shufflers, bus drivers, officials of every sort, sponsors, cooks, and more. Four hundred media are expected. Then, add everybody’s friends and relatives. Now, we have a Shermaquesque bicycle army winding its way down the great state of California. A million spectators are expected to observe.

ESPN2 will broadcast an hour’s worth of the race every night during its course. Hose then to www.amgentourofcalifornia.com for maps and particulars.
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SHEEP AND GOATS

PLACES OF WORSHIP REVIEWED

Denomination: Baptist (General Conference)
Address: 4747 College Avenue, College Area, 619-582-7222
Founded locally: 1989
Senior pastor: Carlton Harris
Congregation size: 1300-1500
Staff: 45 full-time and 30-35 part time
Sunday school enrollment: 300
Annual budget: not given
Weekly giving: not given
Singles program: college and beyond-college programs, though not specifically geared toward singles
Dress: semiformal (at Cornerstone service)
Diversity: mostly Caucasian
Sunday worship: Celebration service, 9 a.m., 10:15 a.m.; Cornerstone service, 10:30 a.m., La Promesa Ministerio Hispano, 10 a.m., call for times on Vietnamese and Japanese services.
Length of reviewed service: 1 hour 30 minutes
Website: www.cabc.org

“We bring the great king our worship this morning,” said Pastor Rob Gowing from the lectern, “and we must remember this day that it’s because of the cross that He is our king... He conquered death, conquered sin for us... We gather around this table to remember Him, to remember what He has done for us.

“The table” stood below the stage, covered in a white lace tablecloth that depicted the Last Supper and bearing an engraved silver plate and chalice. The stage, meanwhile, was reserved for preaching and music-making. A grand piano held the center behind the lectern, surrounded by seats for a full orchestra, as well as the organ, its pipes both lining the back wall and jutting from it in a sweeping metal fin. Behind the orchestra were row upon row of seats for the choir.

Pastor Gowing made remembrance and the preparation of hearts his themes during the opening of the Cornerstone service. To aid in remembrance, everyone read from Isaiah: “He was wounded for our transgressions... and by His stripes we are healed.” And from Revelations: “Worthy is the Lamb who was slain to receive glory and blessing.”

To prepare hearts, he prayed that people would praise God “from hearts that have been washed pure and white and clean by the blood of Your Son.”

The choir backed him up, first reminding us that “the love of God is greater far than the tongue or pen can ever tell; it goes beyond the highest star and reaches to the lowest hell,” and then pleading, “If I should ever doubt your love, my only prayer would be that you would keep the rugged cross etched upon my memory.”

The organ, orchestra, choir, and congregation combined to drench the great space with booming swells of sound.

Darrel Johnson took up the themes in the Communion Meditation; he stood at the Communion table and asked people to examine themselves. “If repentance is needed, repent; if correction is needed, ask Him.” Then he read from Paul where Christ at the Last Supper said, “Do this in remembrance of me.” In other words, remember back to the death, burial, and resurrection of Jesus, what He’s done for us.... Communion reminds us of the basics.”

Ushers came forward and passed silver trays carrying pieces of dry bread, similar to oak crackers; after the bread was distributed, all partook in union.

Johnson took the cup as ushers passed deep silver trays filled with tiny plastic cups of grape juice. “Jesus did say, ‘Whenever you drink this in remembrance of me, you proclaim the Lord’s death until he comes.’ We’re saying to the world, ‘I’m one of His.’ Lord, we thank you for your shed blood... We remember and proclaim.” Again, all partook in union.

Sunday was Pastor Carlton Harris’s first as senior pastor at College Avenue Baptist, and a woman called him up to the stage and presented him with a gift basket “full of all kinds of our favorite San Diego places.” She spoke of the Board of Ministries’ “great anticipation of partnership in ministry with you.”

Then Harris — youngish and professional in his dark pink striped suit and swirling red tie — launched the first of a seven-part series on Christ’s words in Revelations to the seven churches of Asia Minor, starting with the Church at Ephesus:

“I know your deeds, your hard work, and your perseverance... that you have tested those who claim to be apostles but are not and have found them to be false... Yet I hold this against you: you have forsaken your first love. Remember the height from which you have fallen, repent, and do the things you did at first.”

After giving his reason for the series (“I want to see a revival here”), Harris placed the church in historical context and then moved on to its relation to Jesus. “The church is composed of people who are under Jesus’ authority. Will we submit to God-ordained human authority, or rebel against it?”

Harris took the issue to those present.

“What happens to all of us over time? Our hearts freeze over... Christ would say to Ephesus, and He might say to us, ‘You can smell heresy here’), Harris placed the church in historical context and then moved on to its relation to Jesus. “The church is composed of people who are under Jesus’ authority. Will we submit to God-ordained human authority, or rebel against it?”

“What happens when we die?”

It depends on your relationship to Jesus.”

“Christ said to Harris, “If you believe that Christ gave His life to pay the price — to pay your debt for your sin — then you go to heaven. If you don’t, you go to hell.”

The Bible to say it clearly.”

— Matthew Lickona

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BestBuys

My love Patrick is receiving a nose hair trimmer for Valentine’s Day. Though I know he will appreciate the thought, I figured I better throw a little romance into his gift as well. He’s a lover of chocolates, the higher end the better, and I’m hoping he will share a few with his better half. A tip from a friend led me to Chuao Chocolatier, which has four store locations in San Diego. Chocolatier Michael Antonorsi founded the company three years ago in Encinitas. “I decided to pursue my passion,” he told me, “so I went to France and became a chef, then specialized in chocolate and pastry. I am from Venezuela and the best chocolate in the world comes from Venezuela. So we figured we will use the best techniques, with the best raw materials—Venezuelan chocolate. And where do we make it? Well, in the best place — San Diego.”

The secret to good chocolate, Antonorsi explained, is in the cacao plant it comes from. “There are different types or families of cacao,” he said, “From the south coast of the Amazon river is a cacao called Forastero. It is a type of cacao that is very robust, solid, but a little less refined in the flavor profile. It has a flat type of cacao flavor... The criollo blossoms in the north coast of South America, which is now Venezuela, and it is much more refined and delicate. Not even one percent of the cacao in the world is criollo. The criollo type is very delicate, complicated, low yields, but very, very fine. Since criollo is so delicate and sensitive, the type that has been industrially grown worldwide is the forastero type of cacao. Then there is a third version, which was sort of like a hybrid called the trinitario strand. About 10 percent of cacao in the world is some sort of trinitario blend. It’s more aromatic, fruity, but it is also a little more resistant than the criollo. So in Venezuela now there are many different crosstings and combinations. We have over 14 types of cacao in Venezuela. We make some really fine chocolate based on the Venezuelan cacao. In the past 20 to 40 years, every chocolatier in the world trying to be very refined would have some kind of a reference to Venezuelan cacao.”

Beyond the high-quality cacao, Antonorsi says, “What I think makes our chocolate special is our creative combinations of centers and the fact that it is freshly made. It is all natural — no preservatives and no artificial flavors — which for the chocolate industry in the United States is something new. Some chocolates you buy have been sitting on the distribution chain for two or three months. Artisan chocolatiers like us make small batches, handmade, with fresh fruit, real ingredients, no extracts or artificial compounds. And that by itself makes a big difference between my chocolate and other kinds. So if we do a passion fruit caramel, the ingredients are sugar, cream, butter, and passion fruit. We have been free to create some very interesting combinations, with spices; we have chocolate with goat cheese, chocolate with strawberry caramel and baldilicious.”

For this Valentine’s Day, Chuao Chocolates is offering a limited edition chocolate gift package called Eros ($39), after the god of love. “It’s a heart-shaped chocolate shell,” explained Antonorsi, “about a third of a pound, which is sealed and needs to be cracked open. And inside there are champagne truffles. The outside heart is painted in a shiny coppery glitter. The champagne truffles are made without champagne extracts or artificial champagne flavors. It’s made from 12 bottles of champagne that we reduce down to one bottle of champagne. We will be offering it only until Valentine’s Day.”

Another sweetheart present offered this year is called Mi Amor ($52), a pink and brown polka-dotted, heart-shaped box filled with 16 truffles: honey truffles, almond truffles, wild truffles, and Chuao’s signature champagne truffles. A box of nine bonbons or truffles costs $15 at Chuao. Sixteen chocolates, $25, and 50 go for $75. And what is the difference between a bonbon and a truffle? “My definition of a truffle,” Antonorsi said, “is a confection that has a free form or a rounded kind of a free form, and to which the outside layer is other than chocolate. While a bonbon is a confection that has a more defined form, can be molded or dipped, and the outside layer is chocolate.”

Chuo is also offering a chef wine selection box ($50), a 2003 Piemonte Moscato with a box of 25 wine pairing bonbons, packaged in a brown suitcase box.

I pressed Antonorsi to share his favorites. “My favorite ones normally have a little bit more than just the flavor. I like the Picante, which has a bit of cayenne pepper and pasilla chilis. It is very smoky, and it has a little heat on your throat.”

Another favorite, “the Candela, which is in the shape of a little flame and painted like a flame. It’s a macadamia nut praline with chili and salt. It’s a macadamia nut praline with chili and salt. It is almost like a snack. The Chévre is the top of the top. It is goat cheese buttercream with pear Williams, and it has crushed black pepper and chocolate. So you can imagine you get the acidity, the tartness of the goat cheese, and then the round sweetness of the pear, and if you happen to crush a little bit of crushed black pepper, you get a little spike of peppery aroma to it, and it is just awesome.”

The store will ship chocolates nationally, and Antonorsi recommends placing orders for store purchases. The UTC shop was hopping when I arrived there to buy some bonbons and truffles for tasting. The saleslady told me that their chocolate bars were a popular item as well ($5.95 each or $10 for three). “The spicy Maya dark chocolate bar is quite popular,” she pointed out, “as is the Earl Grey milk chocolate bar.”

The store also offers chocolate-making classes each month. Contact store for times and dates.

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1. Eros
2. Michael Antonorsi
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I'M WITH BEAST
by Josh Board

An invitation to a party at a Point Loma apartment instructed me to wear an obnoxious shirt, preferably one that would offend. I put on a T-shirt that had “I see dumb people” printed on it and headed out.

Teresa, who threw this party, had set up a canopy in front of her building as the forecast was for rain. (It never did.) As I stood under the canopy I saw several people run across the street to the liquor store. I said, “That liquor store has a great location. They must love when people around here party.” Someone overheard this and said, “Yeah, but this is one party that probably won’t run out of anything. I’ve seen three bottles of Jaeger.”

Every conversation I had started with me reading the other person’s T-shirt. One woman said, “Yeah, it really is a great excuse for guys to stare at our chests.” One woman wore a shirt that said, “My eyes are up here.” Teresa added, “Some guys use it as an excuse to touch you. They stretch the shirt out and say they are trying to read it.”

There were a few tame shirts, such as concert T-shirts and one that read, “Kiss me, I’m Irish.” A tall African-American wore a shirt with a phrase that didn’t make sense. I asked him about it. He said, “I row. And when you’re on a crew, you compete against other teams and win their shirts. So I have a lot of shirts with weird phrases on them.”

“I used to have superhuman powers, but my therapist took them away.”

When I later saw him talking to a pretty woman, I said, “Are you telling her about our days on the row team together?” He laughed and continued to share his stories: people throwing up while rowing, how your body weight is regulated, and one about a rich guy who left his beach house in Del Mar to the row crew at UCSD. (“I’ll bet they liked living there a lot more than in the dorms.”)

In the living room were two DJs, a disco ball, lights, and partiers dancing. DJ Pocket was the son of one of the birthday girls. This was his first gig. There was a table set up with ten different-colored Sharpies. I asked Teresa about that. She told me that if anyone came without a proper shirt, they’d make one for you.

When a girl showed up in a plain white T, a guy wrote “Open all night” on her shirt. She said, “Mom is going to kill me.” She turned out they were brother and sister. Another woman who showed up without a shirt had one made for her that read, “Nice rack.”

Someone walked by with a shirt that said, “I used to have superhuman powers, but my therapist took them away.” Another shirt read, “I put the sexy in dyslexia.”

I went outside to smoke a cigar and smelled some pot coming from around the side of the building. I talked with a female probation officer who wore a shirt that read, “I need a stiff one,” with a picture of a glass on it. She came with a guy who was a bartender, and another guy was trying to pick her up. He was a Raiders fan, and we gave him a hard time about that. He said, “Well, I can be a Chargers fan for a night, if that will help my chances.”

I asked her if she had any good stories from her job. “Yeah, lots.” She told me about an old man they picked up who was smoking crack. She said, “He was so nice and sweet until we put the cuffs on him, and then he started screaming obscenities.” She told me she’s reluctant to reveal her job at parties because then people act weird around her. She told me about a person who was stabbed over 270 times. I said, “Did they die?” She leaned forward and said, “Ah, let me think about that…. Yeah.” A few people laughed at my dumb question, and I replied, “Hey, you could get stabbed in the hand 270 times, and I’m sure you’d live.”
I talked with a guy who had a shirt that read, "PETA — People for Eating Tasty Animals." He pointed out someone else's shirt. I said, "Hey, that guy had a different shirt earlier." It turned out that several people at the party couldn't decide on what shirt to wear, so after an hour, they went to their cars and changed.

One couple had shirts that read, "665, the neighbor of the beast." The guy said, "Since we have two shirts, it should say, 'neighbors.'" I told him his shirt should've had an arrow pointing at his wife and "I'm with beast" printed on it. Someone overheard this and told us, "I was going to have a shirt made for this party that said, 'I'm the man from Nantucket.' The place couldn't make it in time, though."

For food, there was a table that had a few bags of chips and other snacks, and a guy named Scotty showed up with French bread and dip. Everyone devoured it. I asked what he put in his dip. "It has basil, pine nuts, cream cheese, garlic, Roma tomatoes, and two kinds of cheeses." One was goat cheese, but I forget the other. I asked if he was a good cook, and he said, "Look at my girlfriend's belly. Go ahead, honey, lift your shirt." She punched him in the arm.

One couple was walking into the bedroom, and a person nearby said, "Go take pictures of that. If it runs in the Reader, you can blur out the naughty parts, or put black bars over their faces."

One woman was showing her new shoes, and I said, "Only a woman would buy new shoes for a T-shirt party." She explained how they matched her shirt and then mentioned stepping on a guy’s toes — he was wearing flip-flops.

As I was leaving, a bartender I had talked with about the Pittsburgh Steeler was trying to get me to do a shot of something. I declined, and another guy grabbed my arm and pointed out a shirt. It read, "The more men I meet, the more I like dogs.

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

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Gold Diggers

by Barbarella

It saddens me to overhear women at the coffee shop comparing and contrasting their husbands’ financial merits and shortfalls over a latte.

If you could have any kind of car you wanted, bought and paid for, what would it be?”

“That’s easy — Corolla,” I said.

“Come on, think about it. Money’s not an issue. Any car in the world.” David leaned toward me, expectation written on his face.

“Well, I’ve eyeballed the Passats, but I would have to test drive one first. But the Corolla is a sure bet — she’s practical, reliable, and comfortable.”

“I told you, practicality doesn’t factor into the equation.” David’s doubt in my veracity was evident in his tone. But his smile revealed his admiration for my reasoning.

“I stand by my answer. What about you?”


“David’s atypical priorities were among the many things that attracted me to him before we first met. In his online ad, he had written, ‘I drive a 1985 Saab with over 200,000 miles on it. But I would rather buy a piece of original art than a new car.’ David was the first person I ever met who truly did not get a shit what other people thought — an attitude I considered impossible but that, if achieved, could be more liberating than a bonfire of bras.

I once overheard a middle-aged attorney joke about his new hot rod: ‘I like my cars like I like my women — new and fast.”

What a cliché, I thought — a man with diminishing testosterone levels purchasing virility in the form of rubber and steel and hoping the honeys won’t notice the difference. A man like David who did not rely on status symbols was a rare thing, and I wanted one.

Such an atypical man naturally sought a like-minded woman — one who was not impressed with the flashy mating dance of the yuppie, who responded more to eloquently spoken words than to a glimpse of a well-endowed money clip. I made it clear during my first few interactions with David that I was my own person, that the last thing I needed in life to make me whole was a man. My determination to maintain financial and emotional independence was a potent pheromone for this advanced male I now call Lover.

The foundation for my values had been set years before, instilled by my father, whose greatest fear was to see any one of his daughters become dependent on somebody else, thus limiting our choices in life. “Never get stuck,” Dad used to say. “Don’t ever rely on anyone to take care of you.” Through my father’s eyes, a man was judged by his work ethic alone — he who flipped burgers day after day received more admiration than a CEO who was “in between jobs.”

Hard work and independence were the only ways for a person to gain Dad’s respect. As a result, not one of his daughters is comfortable with the idea of a free ride.

The lessons of my youth were cemented while living in Los Angeles. It was in America’s shallowest city that I learned what kind of woman I never wanted to become — the gold digger. Vanessa was the first real gold digger I encountered. As the receptionist in our small office, her income was modest. And yet, each day, she would strut from the front door to her desk in a boldly colored ensemble branded with the logos of Versace or Louis Vuitton, and peel away as the clock struck 5:00 in her shiny red sports car.

Vanessa spoke openly of her two boyfriends — one she fucked and her “sugar daddy,” or the one who paid her bills. “He’s nice,” she once said of the latter, “but he’s old and fat.” When I asked how she got him to pay her car and cell phone payments, and fund her wardrobe, she said, “I tell him I’m having trouble with my bills, and he asks me how much I need.” She never flustered at my questioning, which only astonished me further.

One Saturday evening down at my local haunt, the Formosa Café, I overheard three women competing to see which of them could earn more free drinks. The same night, when a man sidled up to me at the bar and said, “So what’ll it be?” I politely refused his offer. I had no interest in either following through with the obligation to chat and/or go home with him, or the heart to give him the brush off after collecting my prize, which was clearly something these other girls excelled at.

David is the first man I have seriously dated whose income is greater than mine. Most
women (particularly the money-hungry, dependent kind) infer from this that
David’s financial status was a major draw for me. The opposite is true — the
inequality of our income is the only source of discomfort for me in our relationship.
I would rather pay his way (and have) for a romantic evening or weekend getaway than
have him pay mine.

Shortly after we began dating, I excitedly told a coworker that David and I
were flying to New York to visit a friend upon her return from a two-week getaway to Paris.

In expectation of being regaled with tales of kisses at the top of the Eiffel Tower
and strolls through the Louvre, I asked, “So how was the trip?”

Last fall, I met up with a friend on her return from a two-week getaway to Paris.

In expectation of being regaled with tales of kisses at the top of the Eiffel Tower
and strolls through the Louvre, I asked, “So how was the trip?”

With the smile of a giddy schoolgirl who was just given a pony, she said, “It was like
all of my dreams had come true — he paid for everything, and he bought me a $600
purse from a shop along the Champs Elysées.”

Perhaps it’s unfeminine of me, but I’d rather receive a new experience or a tender
moment of intimacy from my man than all of the expensive jewels in the world. I pity
those women who think the measure of a man’s love is through how much money he
spends on them. It saddens me to overhear women at the coffee shop comparing and
contrasting their husbands’ financial merits and shortcomings over a latte.

I used to think that single girls in coffee shops were the collective fabrication
of writers, moviemakers, and TV producers. But perhaps it’s there. If there’s anything I
accept responsibility for, it’s being a money-hungry, dependent woman. Money-hungry,
dependent women (particularly the Italian and Spanish ones I know) infer from this that
these women simply had not yet learned the truth of what matters, that living a superfi-
cial existence, in which one prostitutes one’s looks, company, or services for money,
can only last so long.

From a more jaded stance, I now assume these women are sad, miserable
people, lacking the drive to develop any redeeming qualities.

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The singer, however, looked as though he was having a great time. A minute into his performance, he politely stepped aside to allow a waddling old white man with a beer belly the size of twins into the unisex bathroom behind the “stage.” There were no more than 20 people in the small bar, but it was enough to make the place look crowded.

I had thought it would be funny to drag my posse to a place named after an amused fish for one of its many karaoke nights. Little did I know that this random idea to entertain myself while annoying my friends would lead me straight to the underbelly of a thriving San Diego subculture. The Tickled Trout in

He couldn’t have been more than five feet tall. I guessed him to be around 50, taking into account that Asian men often look much younger than they are. The music began, a flattened sound I imagined could only have been created by an orchestra playing from within an enormous tin box. He gripped the microphone with white knuckles and, when his cue came, he sang, “Are the reeves are budown! And the sky is guday! I went for a wok! On a winter’s day!”

After the first two lines, he fell out of sync with the words flashing by on the large TV screen above his head. His voice was loud in spurts, for a known word or part of the chorus, but mostly it was soft and quiet — mumbles through a foreign verse, a few disconcerting squeaky noises during the instrumental break. The karaoke jockey (KJ) was visibly agitated, his arms flapping in frustration as he tried to lead the confused crooner back to the right lyrics, the right pitch, the right tune, and, at one point, even the right song.

The singer, however, looked as though he was having a great time. A minute into his performance, he politely stepped aside to allow a waddling old white man with a beer belly the size of twins into the unisex bathroom behind the “stage.” There were no more than 20 people in the small bar, but it was enough to make the place look crowded.

Everyone Can Be
Mission Valley became my doorway to this underworld’s inhabitants — the Karaokians.

During a break between singers, I stared at one of three television screens on which the KJ was playing a scene from Fast Times at Ridgemont High.

“Have you seen a small CD case?” I looked to my left to find a woman who resembled my high school PTA president — middle-aged, short and stocky, tight brown curls framing her bulldog face.

“No, sorry. Nothing was on this table when we sat here,” I said politely. Then I turned back to the screen.

“It was right here,” she said, pointing emphatically at the empty spot next to my Guinness.

“Listen,” I said calmly, now giving her my full attention. “When I arrived at this table, there was nothing on it but a napkin. I hope you find your CDs, I really do. But they aren’t here, and no one here would take them. Okay?”

She didn’t believe me. This became obvious when she began circling our table, looking underneath it suspiciously, then back up, as though she might catch one of us passing off the stolen goods. Finally, she turned back to her table, where she proceeded to accuse each of her three companions until one of them produced her case from the spot where she had hidden it before she went to the restroom. In the CD case were her cherished homemade karaoke discs.

Empty Orchestra
Karaoke, defined as “a music entertainment system that provides prerecorded accompaniment to popular songs that a performer sings live by following the words on a video screen,” was introduced in Japan in the late 1970s. “Karaoke” directly translates as “empty orchestra,” or more loosely, “without a band.” No one can be sure exactly where this phenomenon began, but a popular story places the beginning in a snack bar in Kobe City.

According to this widely believed tale, a guitarist was suddenly unable to perform at the bar; in an attempt to keep his patrons entertained, the proprietor prepared tapes of the music from prior performances and invited volunteer vocalists to sing along.

There is one man, however, who is credited with inventing the first karaoke system (8-track accompaniment tapes and custom-built 8-track player) — Daisuke Inoue. Though we can thank (or curse) this drummer from Kobe for kicking off the karaoke craze, his failure to patent his invention has kept him from reaping the rewards. He first leased out his karaoke machines in Kobe in 1971, but Inoue did not actually try his own invention until 1999, while celebrating his 59th birthday.

In 2004, when he was 64 years old, Inoue received the Ig Nobel Peace Prize for “providing an entirely new way for people to learn to tolerate each other.” As a token for the humorous award, which is a pun on the word “ignoble,” Inoue was gifted with a medallion made of tinfoil. If he had filed his patent in 1971, he’d be a billionaire.

Soon after Inoue’s invention, manufacturing companies picked up on the idea and began churning out...
Better systems. Ten years later, with the help of laser disc technology, lyric sheets were thrown away and words were displayed on TV screens. After that, it wasn’t long before someone added graphics to accompany instrumental breaks (those cheesy beach scenes and photos of lovers walking hand in hand).

Today, wannabe singers (like the bulldog I encountered at the Tickled Trout) can make their own CDs that they can cue up in modern karaoke systems found in bars around the world.

Before embarking on my karaoke quest, my experience with what I thought was a silly pastime was limited to three hazy memories. The first time I tried karaoke I was 21. It was 1998 and my date, a tall karaoke I was 21. It was The first time I tried to three hazy memories. what I thought was a my experience with on my karaoke quest, world.

In bars around the karaoke systems found their own CDs that they can make up in modern laser disc technology, Tickled Trout) can make I encountered at the singers (like the bulldog hand).

Lovers walking hand in scenes and photos of instrumental breaks graphics to accompany before someone added away and words were displayed on TV screens. lyric sheets were thrown laser disc technology, later, with the help of Conveniently, two of my friends were weekend Vegas showgirls and part-time dancers at the gentlemen’s club in Beverly Hills. To deflect some of the attention (I wanted the spotlight, but I feared its intense heat on me alone), I asked my girls to dance behind me as I sang Natalie Imbruglia’s “Torn.” I’m not sure what they did behind me, but it worked. Of all the singers that evening, I received the most applause.

I should have stopped at two. I’m humiliated to report what happened the third time. A week-long training seminar brought me and other new employees from the southwest region of our company to Irvine. The bar was located across the parking lot from our hotel.

My first mistake was to drink four sweet, strong, fruity boat drinks. With not one inhibition left to my name, I thought it would be a great idea to sing some Tori Amos tunes. The KJ plugged in my request, and in two seconds I had gained the attention of the entire bar with my off-key screeching and tone-deaf impersonation of my idol. When the song was over, I insisted on singing another. At the time, I didn’t know that I was breaking one of the karaoke commandments — thou shalt not sing two songs in a row.

But I didn’t stop there. When the next person in line — a coworker from another office whom I had met only that morning — tried to take his place onstage, I hit him in the head with the microphone. Repeatedly. Despite my abuse, or perhaps because of it, he followed me back to my hotel room that night.

At our meeting the following morning I couldn’t decide what was most embarrassing — my frequent vomit visits to the bathroom, my question-able singing ability, or the fact that everyone knew exactly why I was avoiding eye contact with what’s-his-name.

The Charcoal House “Come on,” I whined. “We don’t have to stay all night. I just want to see what it’s like.” With each word, my partner David received a poke in the
arm. Finally, he looked me in the eye.

“Fine.” Though the word came out as blunt and forceful as a hammer to the head, it was good enough for me. As much as I wanted to check out the karaoke contest that evening, I couldn’t get up the nerve to go alone.

I had heard about the contest being held at the Charcoal House Restaurant in La Mesa from Linda, who would be competing. The seven-week contest, sponsored by the restaurant and a local radio station, would bestow upon the winner a professionally produced CD and the chance to sing “The Star-Spangled Banner” at a Padre game at Petco Park.

“I always practice my songs before I go out,” says Linda, who has not one but two karaoke machines in her home. “I try to actually memorize the words so I don’t have to look at the screen. I try to be a performer and be interesting. I look at the audience, but I usually never lock on to their eyes, because I realize sometimes that can bother a person — they can feel challenged — so I look in their direction, ten o’clock, two o’clock, but I rarely lock in on them unless I know the person really well.”

I met Linda through my piano teacher, Frank. Every time I’ve seen Linda she was wearing something flashy — a red scarf, matching cheetah-print leggings and top, a white pant suit with a brightly colored floral-patterned jacket. On her toes she might be five foot two, but you wouldn’t know it to talk to her. Linda’s presence is ten feet tall.

Karaoke is Linda’s passion. She told me how, last year, she wowed judges with her version of Tina Turner’s “Proud Mary.”

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“Proud Mary.” “I sort of became Tina with a Linda twist to it. I had a wig on, a short dress, and did some of the Tina-like moves. But I really love to moonwalk, so I threw in a moonwalk all the way across the stage, and the audience went nuts.” Linda won that contest, the “Best of the Best” at the Viejas Casino. The Tina Turner ‘do is one of 15 wacky wigs in Linda’s 400-square-foot costume closet.

The Charcoal House was already packed when David and I arrived almost an hour before the contest was scheduled to begin. The large barroom was located to the left of the entrance. I chose a booth in the restaurant directly to the right, which granted me a clear view of the stage across the way. Reminiscent of my high school choir performances, the red curtain behind the stage was adorned with giant stars and treble clefs cut from a yellow fabric and covered in glitter.

A woman named Leslie was letting contestants warm up. While David and I picked our way through overcooked chicken and soggy veggies, the bar, populated mostly by white people in their 40s, was alive with the sound of “music.” Soft rock seemed to be the popular choice, and I was surprised at how many songs I knew by heart.

I was excited to see the name “Dido” appear on one of the screens, but my feeling was soon one of torment as the woman onstage proceeded to destroy everything I loved about the song. She mesmerized me, though, because I could tell by her stance and facial expressions that she believed she was nailing it — standing there screeching, this woman thought she was Dido. This was my first glimpse of the impressive Karaokian ego, which I had yet to experience in its maniacal, delusional entirety.

David and I paid our dinner bill and took our place in the standing-room-only bar, where we ran into Linda. She had already warmed up with a country song I didn’t recognize (I don’t think there are any I would). Linda had been animated during her warm-up. She left the stage, and the audience in its maniacal, delusional entirety.

Dido was first performed by Luther Vandross. The singer’s appearance was jarring in this environment; he wore an oversized jersey, and his dark hair was plaited in tight cornrows. I couldn’t guess his ethnicity, maybe an Asian and African-American mix. When he finished his song, he put his hands to his face as if in prayer and thanked the cheering crowd. Tony T. was his name, and he is well known by Karaokians throughout the county.

Neither Linda nor Tony T. placed in the contest that evening. That prize went to another young man with an excellent voice who sang the top-20 hit “I’ll Be” by the Goo Goo Dolls. “I’m going to come back every week until I win,” Linda said.
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San Diego Reader, February 9, 2006 33
"This is political bull-
shit," said Tony T.

The following week, Tony took first place for
the evening after singing
a popular Bon Jovi song.
Unfortunately, no one
would win the seven-
week contest. After a few
weeks, it was inexplica-
ably canceled.

Earlier in the
evening, one man caught
my eye when he sang
during the warm-ups,
and then again later
when he chose not to
compete. He was tall
with shaggy blond hair
and looked like a retired
surfer, but when he sang,
he was a dead ringer for
Frank Sinatra. When I
asked him why he didn't
compete, he said, "I've
never entered a contest.
The people that enter
never entered a contest.
The people that enter
compete, he said, "I've
asked him why he didn't
compete. He was tall
during the warm-ups,
had a passion for
music or performance?"
This was Mike, a
rare breed of Karaoonian,
one of the few who think
karaoke is supposed to
be fun and that people
who take their karaoke
hobby too seriously are
missing the point. If the
Dalai Lama were to be
reincarnated as a
fortysomething surfer
dude with a passion for
karaoke, he would come
back as Mike. I wanted
to know what this point
was that so many others
were missing, so I met
up with Mike at his
weekly KJ gig — a vol-
unteer position at a
retirement community.

The Orchard
"At this point, I don't
consider anyone there
elderly," says Mike of the
700 senior residents at
the Orchard in Point
Loma. He first showed
up four years ago to vol-
utneer as part of an
assignment for a class at
Mesa College. When the
assignment was over,
Mike continued his free
Friday-afternoon gigs.
"Those people make me
feel good. In a bar, I turn
off the music at the end
of the night and
everyone's drunk,
obody notices; the
jukebox is turned on and
I'm gone. But these peo-
ple really appreciate it. I
mean, these people are
my friends."

This venue is open
to the public. "The more
the better," urges Mike.
"The people that live
here get to see new peo-
ple come in and sing —
it's entertainment for
them — and the people
who come in from out-
side places get to see a
new place." Not to men-
tion that at the Orchard,
unlike at a bar, the audi-
ence is seated, quiet, and
attentive. I greeted Mike
as he arrived in the park-
ing lot. Before he made it
to where I was standing,
two older men, reminis-
cent of Statler and Wal-
dorf (the old guys in the
balcony on The Muppet
Show), called out from
behind his truck, "Open
the damn door!"

Mike obeyed, and as
soon as he unlocked the
back of his truck, the
two old men rushed his
equipment into the
building like expert
stagehands. "If we can
get this set up now, we
might be able to get in
one more song!" one of
them shouted.

At the tender age of
28, I was the youngest
person in the room. The
excitement was palpable,
or maybe the weight and
buzz I felt was some sort
of chemical reaction to
the density of perfume
and paint patches.
"Welcome back,
Annie!" Mike said. "Hey,
Richard, how’s your wife?”

“Not good, Mike. Her hip is broken. I want to sing first because I need to take her to her doctor’s appointment.”

Richard was one of the men who had been waiting in the parking lot for Mike to arrive.

Then it hit me: Mike was not simply these people’s friend — he was family. He knew every name, alluded to stories and experiences shared. Like a son returning home from abroad, he was the cause of the excitement.

Richard took his place before the giant television, in front of expectant, smiling, and attentive friends and neighbors, and sang “Blue Bayou.” At one point in the song, he did a little dance, turning and shaking his octogenarian booty at the audience, inciting cheers from the group behind me who had proclaimed themselves hecklers.

Ninety percent of the songs performed were written before 1950. Half of them were love songs. Old people singing about love is apparently one of my emotional triggers. Staring at a wrinkled, life-worn face, I found myself wondering, Who were you with when you first heard this song? How much heartache have you suffered in your many years on this earth? What joys do you remember when you mouth these words?

When Ray got on his knees to ad-lib during “Rock-a-Bye Baby,” making the room erupt with laughter, I wondered if he had been the class clown 60 years before. They danced, they laughed, they crooned with the raspy voices of those whose vocal cords have long surpassed their warranty. They were having more fun than I’d had at any nightclub.

I laughed through most of the songs, as was the obvious intention of those who were singing them. Then Mike called the name “John,” and an old man shuffled his way to the microphone. His calm presence quieted the room, and we waited in silence while Mike cued up his song. John focused his gaze somewhere far away — another time, another place — and he began to sing “The Rose,” ever so slowly, his pace bringing new meaning to these lyrics I knew by heart. After he whispered the last two words, “the rose,” he smiled sadly, nodded, and returned to his seat.

Hosting Karaoke

Aside from his Friday-afternoon appearances at the Orchard, Mike doesn’t KJ anymore. In 1989, at the El Torito in Mission Valley, Mike experienced karaoke for the first time. “I had never seen it before in practice. Having always been a singer and musician, it was easy to embrace it.” In 1989, karaoke was still on laser discs. “I wanted to get into the technology of it. At the time, I was way into computers.”

“Karaoke has
become like pool and darts and cocktails — a lot of bars have it,” Mike says. “Working in bars just doesn’t pay.” Currently, Mike’s main source of income is from DJ-ing weddings and corporate functions (www.garage-records.com). “Used to be standard, five years ago, a good host with a good selection could make about $150 a night for four or five hours. Now it’s down to about 100 bucks.”

Mike attributes this decrease to the ubiquity of karaoke machines. “In the last five years, karaoke went from just being in bars to being in homes. A lot of people that like to sing and want to be part-time karaoke hosts have daytime jobs, and they’ll go in and say, ‘I’ll run karaoke for you. I’ve got 50 discs, and I’ll do it for 50 bucks because I just love to sing!’ So what you’re getting is a semiprofessional host, because the bar owners want to pay minimal amounts of money.” Mike’s karaoke collection boasts over 28,000 songs, efficiently organized on his computer.

As a host, Mike lived and breathed among Karaokeians. “Karaoke is supposed to be entertaining,” he says. “People go to enjoy the good singers or to laugh at the bad singers. If you have too much bad karaoke, though, people singing off-key, then your show starts to suck.”

Mike has ways to help the poor, unfortunate, and tone-deaf. “There’s not much you can do if they’re really dying. At times I’ve ‘accidentally’ shut off the song and blamed it on me, like, ‘Oh, sorry! Computer malfunction!’ People are scared to go out and do it. They have their own insecurities about how good they’re going to do. I can say, ‘Hey, come on, take it easy.’”

But hosts like Mike don’t sympathize much with the pompous breed of Karaokeians. “The people that go up there but maybe don’t have quite the level of skills they think they have, the people who are trying to do a good job and might have been scared.”

In my opinion, these people take themselves way too seriously,” says Mike. He says many Karaokeians have the Tony T. syndrome. “He just believes that he is the freakin’ shit, and he sits there basking in the glory from all the women out there who just heap praise on him. That guy, he’s on the extreme end.”

Mike laughs as he remembers one instance in which a singer walked up to the microphone and said, “Dude, give me some more reverb, man, put some bottom end on there.” But, according to Mike, once the guy began to sing, “the first notes out of his mouth were wrong.”

Most Karaokeians follow ten unspoken rules that are best summed up in Mitsui and Hosokawa’s Karaoke Around the World: (1) Do not sing while you are drunk, (2) Do not sing too loudly, (3) Do not abuse the echo effect, (4) Do not monopolize the microphone, (5) Do not sing songs written for the opposite sex unless you want to surprise the audience, (6) Do not sing songs composed by
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very gifted writers (because they are usually too difficult for lay persons), (7) Do not be too narcissistic (the most commonly broken rule), (8) Do not sing two songs in succession, (9) Do not sing the same song that someone else has sung, and (10) Applaud after others have finished singing.

After Tony T. cited numbers 7, 8, and 9 as rules that no good karaoke singer should break, he shared with me the following story: "This guy was trying to get a job as a Neil Diamond impersonator, and he brought a camera-man with him because he was taping his performance. I guess they greased the palm of the karaoke host so he could sing, like, two or three songs back-to-back at the beginning of the show. He looked like an older version of Neil Diamond, had the sequined blazer, the helmet hair going on, and the rings and stuff. He was one of the few people I ever showed up at karaoke. I had to show him up."

Tony went on to explain how one should sing a Neil Diamond song. "The thing about singing Neil Diamond is, Neil Diamond has a very high, velvety-type voice, but the gruff and the depth just wasn't there."

Tony greased the palm of the karaoke host, which meant he slipped him around $5. According to Mike, no good host should have let Tony do what he did next, which was to sing two of the same songs the impersonator had just finished performing. "I got up and I showed Dude how you sing Neil Diamond," said Tony. "I think he felt bad — he looked like somebody done shot his dog."

Tony is not modest when speaking of his singing talent. "My voice kind of does whatever I lend it to. I can pull off George Strait pretty all right in karaoke. I've heard people tell me I sing better than Jon Bon Jovi. Some people say I sing better than George and Garth [Brooks]. I mean, they've got multi-platinum records all over their walls and I don't have anything, but I mean."

At this point, Tony began to sing some Barry White, which turned the heads of all the coffee sippers in the Kensington Starbuck. "There are people [who] sing karaoke, and they are people that say, 'Oh, it's just karaoke, it's just for fun.' But when you work hard at something, when you really work hard at something, I mean, that's where the delineation between the two-fisted drinker and the real singer comes into play."

Tony sings karaoke in public six nights a week. Tony, like Linda and every other serious Karaokean, does not drink alcohol when he's singing. "Alcohol can irritate the cords in your throat. Real singers don't drink lemon water."

"How far are you gonna go being serious about karaoke?" wonders Mike. "You can't become rich being a karaoke singer. American Idol is about as far as you can take it. Kelly Clarkson was a karaoke singer. So why do Karaokeans become so obsessed? I think they just like the spotlight," says Mike. "They can't go walk into a bar that has a band and say, 'Can I come up and play with you?' because it's a different animal. With karaoke, everyone has a chance. They also probably have a good deal of ego to themselves: they feel that everyone wants to be seeing them and that they're doing people a favor by singing for them. "Guys like [Tony T.] are nothing but entertainment for the host," continues Mike. 'He'll be working the room and getting his adulation, but he's playing at, like, Joe's Grease Pit, with eight people there. He's strutting the room and making mistakes, singing the wrong notes, and Tony, T., he's been working, like, eight years now to do this. I mean, six years ago, when I was [hosting] full-time, every night he'd show up at whatever bar I was at; he'd bust in expecting me to throw him right into the rotation because he's a 'big star.' "According
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songs moving on the screen and could barely make out someone mumbling along with a flat tune, but no one was standing on the “stage.” Searching for the source of the disembodied voice, I followed the microphone cord along the floor to where it disappeared behind a veil of blond hair. The girl singing, if murmuring can be considered singing, sat with her back to the room. I wondered why, if she was as shy as she seemed, she would want to sing in the first place. Well, I thought, if you’re going to break out of your shell, this is a good place to do it. Sitting off to the side with people going about their drinking and socializing as if you don’t exist is the next step up from singing in the shower.

There were no Karaoikans at Champs. Scanning the room, I could not find one person who had brought his or her own discs. When Chelsea performed her next song, “Me and Bobby McGee” by Janis Joplin, people paid attention. Outgoing and full of attitude, she was a natural performer, and she drew in the otherwise oblivious audience. She was the best karaoke singer I’d seen thus far.

One of my favorite things about karaoke is how it indirectly forces us to pay attention to song lyrics — something about seeing the words as I listen to someone sing them lends depth and meaning to what was previously just a catchy tune.

A twentysomething guy with short, bleached-blonde hair took off his jacket to reveal chiseled biceps. His rock-hard abs and a large tattoo across his chest that read “Clairemont” were visible beneath the thin white cotton of his wife-beater. His black shorts were riding low, and his white socks were pulled up over his hips.

Gripping the mike tightly in his fist, the young thug tried, unsuccessfully, to keep up with words he obviously didn’t know. Then the chorus came, and in the classic rapper stance — one fist pumping high in the air and the other cupping the mike — he shouted the words: “So hold me when I’m here, love me when I’m wrong, hold me when I’m scared, and love me when I’m gone. Everything I am, and everything in me, wants to be the one you wanted me to be. I’ll never let you down, even if I could, give up everything, if only for your good!”

Suddenly I had the urge to hug him. He’s not a thug at all, I thought. He’s just a vulnerable kid singing the same old love song to a different tune. After he bumbled his way through another unknown verse and belted out the chorus a few more times, the song was over and the vulnerable thug said, “Yeah, I suck,” into the microphone and returned to the bar where his friend, who could have been his twin brother, was nursing a Heineken.

Mike had a beer in his hand and a smile on his face. This place was more like the Orchard than I’d thought — everyone here seemed to be having fun, and more importantly, no one was taking himself too seriously.

Karaoke Korean Style

I wanted to have fun too, but I lacked the confidence that drugs, liquor, and exotic dancers had given me in the past. I looked through songbooks everywhere I went, but I could not get up the nerve to throw my name into the rotation. Mike has a recording studio at his house. One day I went there with Linda, who was trying to persuade me to perform with her.

At Mike’s studio, I learned that I am incapable of singing Queen or George Michael — my voice kept cracking on the high notes. But then I stumbled onto a song in one of Mike’s old books that I knew very well — “I Don’t Know How to Love Him,” a ballad from the musical Jesus Christ Superstar. I’ve never seen the show live, but I grew up listening to the soundtrack.

Mike cued it up. Linda grabbed the second microphone to sing along. But I knew the song much better than she. I knew it the way one knows the contours of a lover’s body. Every intake of breath, every syllable stressed, every vocal sigh — it’s impossible to know how many times I stood in the middle of my room with this song playing on my
stereo, drawing all of the energy in my body up through my vocal cords until it filled the air around me. I’m not saying I was good. I’m once I was able to forget Mike and Linda, I lost myself in the familiar old tune.

“Hey, that was great!” said Mike. “See, you just needed to warm up a little.” I felt less nervous, more relaxed, as though I could bring myself to have fun with my friends without that fear of feeling stupid. I searched for a venue to which I could drag some of my peeps. The Lamplighter didn’t make the cut. I used to go there a lot, but I was looking for good old-fashioned fun, and screeching drunk girls being hit on by dopy drunk boys just wasn’t the scene. I heard that Scolari’s Office was hosting its version of karaoke on Wednesdays, but I wanted a relaxing atmosphere rather than one filled with angst-ridden punks and hipsters.

Wasn’t there any place we could go without having to encounter strange faces in the audience? My friend Grace, a Korean-American, saved the day when she suggested we try one of the Korean karaoke joints on Convoy Street, where we could get a “private room.” A quick Google search led me to Ariirang DJ Karaoke, and I booked a room for eight for the following weekend.

Saturday night we gathered on the strip mall sidewalk in front of Ariirang. After checking in with the manager, we were escorted through a dingy bar/restaurant whose decor would make Roberto’s look like a four-star establishment. At the back of the building we were shown to our room. Only, it wasn’t a room, it was a storage closet. Literally. In two corners, cases of beer were stacked to the ceiling. In a third corner was the television and karaoke equipment, complete with a colorful, electric disco light display, and near the fourth corner was the door. Eight of us wedged ourselves around the small square table. Bottles of plum wine were ordered and downed, along with sake and imported beer. I didn’t mind the fact that the plum wine tasted like Robitussin; the medicinal effect both warmed and comforted. The “VIP Room,” as our storage closet was referred to by restaurant employees, seemed to be the only one of its kind in the place. The front room was mostly empty, save for one interracial couple and a group of Korean men smoking cigarettes undisturbed while they watched music videos playing on a karaoke screen.

Enсlosed in our private nook (so small that even a real estate agent would be hard-pressed to call it “cozy”), we passed around the folder containing the list of songs available, but not one of us wanted to be the first to sing.

The only way to break the ice was to share the shame — Jennifer and I sang Madonna’s “Like a Prayer” together, inciting jeers from our companions. At first I was horrified; were we really that bad? Then I realized it was the incredible echo effect in the small room that was driving everyone but Jennifer and me insane.

We summoned an employee to show us how to adjust the elec-
We believe we can help.

**WELL-KNOWN PHARMACEUTICAL COMPANIES ARE CONDUCTING IMPORTANT RESEARCH STUDIES FOR A LIMITED NUMBER OF QUALIFIED PARTICIPANTS.**

**I sleep, I wake up, I sleep, I wake up...**

A new study of an investigational medication for insomnia may help put you to sleep.

- Restless sleep disturbs the normal rhythms of the body.
- When poor sleep becomes a regular problem it can affect your health.
- If you wake up tired or feel sleepy during the day, you are not sleeping well at night!

If you have chronic problems falling and/or staying asleep, you may qualify for a research study in our state-of-the-art sleep clinic and receive an investigational medication for poor sleep.

Every study conducted by California Clinical Trials is staffed by a team of skilled and experienced physicians and medical professionals trained to place your comfort and well-being first.

**Qualified participants:**
- Will receive up to $2850 for time and travel.
- Receive no-cost study-related medication and study-related medical care.
- No reports are made to employers, schools, or insurance companies.

**Depression**

Loss of interest or pleasure! Sadness or hopelessness! Sleep disturbance! Are you or someone you know over the age of 18 and suffering from Depression? If so, you may qualify to try an investigational medication being studied for Depression.

Every study conducted by California Clinical Trials is staffed by a team of skilled and experienced physicians and medical professionals trained to place your comfort and well-being first.

**If you participate, there is no cost to you...instead:**
- You will receive up to $700 for your participation.
- You receive no-cost study-related medication and medical care.
- No reports are made to employers, schools, or insurance companies.

**Anxiety doesn’t just stress your mind.**

**We know it can ...**

- Decrease your immune response
- Decrease your physical and mental functioning
- Increase fats in the bloodstream
- Be mistaken for medical conditions
- Interfere with sleep

If you are between the ages of 18 and 64, you may qualify to take part in a research study of an investigational medication for Generalized Anxiety Disorder.

Every study conducted by California Clinical Trials is staffed by a team of skilled and experienced physicians and medical professionals trained to place your comfort and well-being first.

**Qualified participants:**
- Will receive up to $450 for time and travel.
- Receive no-cost study-related medication and study-related medical care.
- No reports are made to employers, schools, or insurance companies.

**Schizophrenia**

**Outpatient Research Study**

**Is it hard to focus and get motivated?**

Many treatments for schizophrenia focus on the voices and fear, but what about how hard it is to do simple tasks? We are studying an investigational medication that focuses on the lack of motivation and energy associated with schizophrenia.

Are you currently taking Zyprexa, Risperdal, Seroquel, Abilify, or Geodon and still not functioning well? If so, you may qualify to try an investigational medication for the low-energy symptoms associated with schizophrenia.

Every study conducted by California Clinical Trials is staffed by a team of skilled and experienced physicians and medical professionals trained to place your comfort and well-being first.

**If you participate, there is no cost to you...instead:**
- You receive up to $1105 for your time and travel.
- You receive no-cost research study-related medication and medical care.
- No reports are made to employers, schools, or insurance companies.

**Creepy, Crawly, Nighttime Legs**

Is a creepy crawly feeling in your legs keeping you up at night? If so, you could be suffering from Restless Legs Syndrome (RLS). If you are 18 or older, and in general good health, you may qualify to try an investigational medication being studied for the possible treatment of RLS.

Every study conducted by California Clinical Trials is staffed by a team of skilled and experienced physicians and medical professionals trained to place your comfort and well-being first.

**If you participate, there is no cost to you...instead:**
- You may receive up to $350 for your participation.
- You receive no-cost research study-related medication and medical care.
- No reports are made to employers, schools or insurance companies.

**858-571-1188**

Toll-free 800-571-1188
www.cctstudy.com
TEMPTED

Non-drinker: Felicia Cheng, female, 17, Mt. Carmel High School
What are your reasons for not drinking? "When I first started high school, I made a conscious decision to refrain from drinking and doing drugs."

Do your friends drink? "My friends and I keep each other accountable, which means no drinking. We try to stay away from places where drugs or alcohol are present. However, sometimes situations arise unexpectedly and we have to make a decision. For example, the summer before my sophomore year, I was offered a drink by a senior. I quickly gave him a firm 'no' and simply explained that I wasn't the kind of girl who drinks."

Do you go to parties where people drink? "I do not attend parties or social places where people drink."

What are your thoughts about drinking? "Teens will often drink due to peer pressure or to feel better because of problems at home. I think that there are other ways to solve problems rather than drinking."

Did you ever learn about the effects of drinking in school? "My first experience of learning about the effects of drinking was in elementary school, when several police officers visited our campus and gave D.A.R.E. lessons."

Do you have family members who drink regularly? "Fortunately, I don’t have family members that drink regularly. My family believes that drinking isn’t necessary unless you're at a special occasion such as a wedding or dinner party."

Have you ever been tempted to drink? "I have not been tempted to drink and the one time I was asked to, I declined the offer."

Drinker: Emilyn Ace (pseudonym), female, 17, Mt. Carmel High School
Do your friends drink? "A few of my friends drink. Peer pressure is involved only sometimes. However, my friends respect each other’s decisions not to drink."

At what age did you start drinking and why? "I started drinking at 16. Drinks were set out on a table, and I guess my friends and I got curious."

Describe any incidents you have had while you were drunk. "I have never gotten drunk."

What kind of alcohol is your favorite and why? "I like the ones that are fruity. It's not about getting drunk."

Where do you usually drink? "I drink at friends' houses with people I trust."

How often do you drink? "I don’t drink often at all."

Do your parents know that you drink? "No, my parents do not know.

What's the most alcohol you've consumed in one night? "I probably consumed only a few shots. I don’t like the fact that I can easily lose control of myself. Even with close friends, it isn't always safe."

Do you have family members who drink regularly? "Yes. My uncles and my dad drink regularly. It's probably a social thing, but I think they overdo it."

Did you ever learn about the effects of drinking in school? "No, I did not. No drug alcohol study has affected me. The only way I learned things was to experience it. Textbooks are just words."

How do you get alcohol? "It's usually with friends that are older. I don’t ask them to buy the drinks. I just get invited."

Do you think there is social pressure that compels people to drink? "The people that get drunk and just cave in to peer pressure are not smart enough to make their own decisions. Peer pressure is one thing, but no one is shoving a drink down your throat. You have to do it yourself."

Non-drinker: Chris Araiza, male, 17, Scripps Ranch High School
What are your reasons for not drinking? "The first reason is that it is against my religion. The second reason is that it kills your body, has too many carbohydrates.... Other reasons are that I think it's just stupid and that I can have just as good of a time without drinking than getting drunk. Yes, this was my decision only, and I make it every day.... I get support from some and ridiculed by others."

Do your friends drink? "Some of my friends do drink, but I am never around them when they do. I've been offered a drink once or twice and turned it down by telling them it's against my religion and that I don't want it destroying my body."

Describe any encounters you've had with people who were drunk. "I haven't had any personal encounters with any drunken people, personally, but my dad dealt with one on the freeway after [the drunk driver] had hit a car and pulled over. She was really woozy and kept trying to pee to lower her blood-alcohol level, I'm guessing."

Do you go to parties where people drink? "I have been to only a few places where people drink, and I am always the designated driver."

Did you ever learn about the effects of drinking in school? "Yes, I did, but seeing as I had my mind made up before the matter was discussed, it had no effect on me."

Do you have family members who drink regularly? "My immediate family doesn't drink, but others in my family that are not in the Christian life do drink regularly."

Have you ever been tempted to drink? "Yes, I have. At my uncle’s wedding reception, I was given a can of beer. I was about to open it and give it a try, but then I decided not to."

— Vivian Pham, Mt. Carmel H.S.
There is hope...

Pacific Sleep Medicine offers hope, and help, for patients who suffer from a wide range of medical conditions through participation in clinical research studies. All participants receive compassionate care from our nationally-recognized physicians and a dedicated staff of experienced clinical researchers.

Do you have trouble falling and staying asleep?

Pacific Sleep Medicine is conducting a clinical research study of an investigational medication for the treatment of Insomnia.

You may be eligible if you:
- Are between 18 and 64 years of age
- Have had trouble falling and staying asleep for more than three months

Qualified participants receive all study-related care and study medication at no charge and could be compensated up to $1,775 for incidental costs and travel.

Do You Have Sleep Apnea?

You may qualify for a clinical research study of an investigational medication for the treatment of Obstructive Sleep Apnea.

Eligible candidates receive study-related care, diagnostic evaluations, and all investigational medication at no cost.

Qualified participants could receive up to $800 for time and travel.

Creepy, crawly legs?

Do you have the urge to move your legs or feel unpleasant sensations in your legs at night?

We are looking for volunteers to participate in a clinical research study testing an investigational medication for Restless Legs Syndrome or "RLS."

Eligible participants must be 18-75 years of age and experience symptoms of RLS, or an irresistible urge to move the legs or uncomfortable sensations that worsen during periods of rest or inactivity.

All office visits, medical evaluations, and study medications related to this study will be provided at no cost.

Qualified participants could be compensated up to $650 for time and travel.

Carpal Tunnel Syndrome Pain?

If you have Carpal Tunnel Syndrome (CTS), you know that the pain can be frustrating—it can affect your ability to work and your quality of sleep.

Now, local doctors are conducting a medical research study to evaluate the pain-relieving capabilities of an investigational patch that’s placed directly on the wrists of CTS patients.

To pre-qualified for this study, you must:
- Be 18 years of age or older
- Have been diagnosed with Carpal Tunnel Syndrome in one or both wrists
- Have daily moderate to severe pain resulting from CTS.

Qualified study participants will receive a study-related medical evaluation and investigational study patch at no cost. Financial compensation for time and travel may be provided.

For more information on these and other clinical studies, call (toll-free):

877-927-5337

Pacific Sleep Medicine Services

Bridging the paths of medicine and science.™
Mexicali has changed a lot in recent years. No longer sleepy, it now has clubs, bars, and restaurants that feature live music with sophisticated lighting systems, wide-screen TVs, and satellite dishes. The last official census here claimed a mere 700,000 residents, but residents claim that a more precise figure is somewhere closer to a million. My search for a local garage band began when I called up an old drinking buddy named Juan Corella.

Juan is now a partner in a local advertising agency, and he explained, “Mexicali is now the Seattle of Mexico in terms of music and new bands. A lot of new bands are starting here such as Vil Sahara (Desert Home), La Carta de Tío Don Lagarto (Uncle Lagarto’s Letter), and Nudos (Knots), to name just a few. The main difference between the nightlife down here and the nightlife up there is the square footage,” he said with a smirk as he tapped a half-smoked Marlboro into an already full ashtray.

I went out in search of a live band — a local group — that might want to talk about what they do to a nosy American who speaks Spanish with a funny accent. I found airy and spacious clubs like ¡No Que No! (whose name defies translation but is an expression used after completing a dare; translated loosely it means, “Thought you said I couldn’t!”). It had live music and plenty of elbow room, a refreshing change from the cramped sweatboxes in San Diego’s Gaslamp. Cover charge at ¡No Que No! is $5.00, and that includes two drinks. I chose Tecate beer. Your cover charge tickets are purchased through a small Judas window on the left corner of the building. And they offer valet parking. Inside, a barmaid who looks like Selena provides fast service and a sexy smile.

Unfortunately, there was no live band there that night, so I walked across Calle Benito Juárez to A La Jarra. A La Jarra features a unique beer promotion, its famous barra libre or free bar. You bring your own cup, mug, or stein, and they will fill it with beer for free between 8:00 and 11:00 p.m. There is also no cover charge after 11:00. This club is popular with young people and has a relaxed, unpretentious feel to it. The doorman at A La Jarra does not enforce a dress code, but you are frisked. It was at A La Jarra that I saw El Solsticio (Solstice), an appropriately named garage band making a go of it here in the Mexicali desert.

I talked to Alfonso Verdugo, 19, who plays a creamy-white Fender electric guitar. As we spoke, he pushed back his shoulder-length brown hair and pensively stroked his goatee. In front of A La Jarra, in the parking lot, Alfonso explained about Solsticio. “We have been together three years, and we started playing on June 21, during the beginning of the summer solstice. We started out playing American covers, like Guns N’ Roses and other bands that were popular at the time. Initially we sang in English, because we thought that’s what people here wanted. Later we found that there was support for us to sing in Spanish, so we began translating popular songs.

“We have only had this drummer [Herman Hernandes] for about four months. The last one we had to get rid of because he was spending too much time with his girlfriend and not enough time in rehearsal.” I pitched my next question over the sound of a blaring car horn, amid the exhaust fumes. I asked what their songs were about. He pushed back the rolled sleeves of his white loose-fitting shirt and said, “I try to convey with my music what I see and what I think is happening here and everywhere. Our songs are about real problems and social issues. We try to write about things that really happen to us so that others can better relate to us. If something good happens, then we will try to express what we see wrong, such as with a social issue like abortion or other things that have happened to us.”

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Herman Hernandes and Alfonso Verdugo

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“The song is called ‘Déjalo vivir’ (‘Let It Live’)
High cholesterol?

Radiant Research is seeking volunteers, age 18 to 75 with high cholesterol, for a clinical research study of an investigational medication. Qualified participants will receive all study-related care and study medication at no cost. Compensation of up to $300 is available for time and travel to those who qualify.

If you are uncertain of your cholesterol levels, we can test it for you. Call the number below to schedule a no-cost cholesterol screening today.

Call Mon-Fri for more information
1.800.949.8518
9665 Chesapeake Dr., Suite 200, San Diego, CA
www.radiantresearch.com

BIPOLAR DISORDER
DEPRESSION
SCHIZOPHRENIA

Researchers at Sharp Mesa Vista Hospital are currently enrolling subjects into inpatient and outpatient studies. Eligible participants will receive all study-related care at no cost, and will be reimbursed for time and travel.

For more information, please call the Clinical Research Center at (858) 694-8350.

Clinical Research Center
SHARP Mesa Vista Hospital

Do You Have Type 2 Diabetes?

Profil Institute for Clinical Research is looking for volunteers with type 2 diabetes to test an investigational medication that may help regenerate islet cells in the pancreas.

You may qualify if:
• You are age 30-60, inclusive
• You are treating your type 2 diabetes with metformin and/or Actos or Avandia
• You currently self-monitor your blood glucose levels at home

Benefits of participation include:
• Study-related medical care at no cost
• Compensation up to $1950 for time and travel (some overnight stays required)

For more information about this research study, call: 619-409-1244 or e-mail: studies@profil-research.com

855 3rd Avenue, Suite 4400
Chula Vista, CA 91911

We are located on a major bus line (929) and a shuttle is available from the H Street trolley center.
**Depressed? Bipolar?**

UCSD Department of Psychiatry is recruiting subjects who are at least 18 years of age for a sleep research study to see if sleep deprivation will help aid in the treatment of your depressed mood. You may qualify if you have (or think you might have) Bipolar Disorder, also known as Manic Depression, and you are currently suffering from depression.

You may be asked to spend 4 consecutive days/night in our sleep lab, one of which will include a total night of sleep deprivation. You must also be willing to take an FDA-approved mood stabilizer, such as Lithium, as well as an FDA-approved antidepressant. Financial compensation will be provided.

For more information please contact the study coordinator at 858-642-3590.

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**Are you one of the millions of people who won’t sleep tonight?**

**INSOMNIA** is a serious condition. People with insomnia often experience:

- Difficulty falling asleep
- Waking up frequently during the night and trouble returning to sleep
- Waking up too early in the morning
- Unrefreshing sleep

If you or someone you love is suffering from insomnia, and is between the ages of 18 and 64, you may be interested in learning about a research study of an investigational medication for insomnia.

Please contact:
Synergy Clinical Research at 1-888-619-7272 to see if you qualify. Ask for Cynthia.

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**DEPRESSED?**

**You are not alone...**

One in six people experience depression.

If you are experiencing:

- Depressed mood
- Hopelessness or sadness
- Problems sleeping
- Low energy or feeling slowed down
- Problems with your memory or ability to focus
- Feelings of paranoia or that people are giving you a hard time
- Hearing voices or sounds that aren’t real

Qualified participants will receive all study-related psychiatric evaluations, physical exams, lab work, and clinic visits at no cost. In addition, participants may receive compensation for time and travel expenses.

For more information, please call:
San Diego Neuropsychopharmacology (858) 566-8222

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**Enlarged Prostate?**

**Bathroom calls at all hours?**

- Urgent/frequent urination, especially during the night
- Interrupted stream/flow
- Feeling that you need to strain (or push) to urinate
- Feeling that your bladder does not completely empty

If you experience these symptoms, you may have an enlarged prostate, or BPH. Our physicians are conducting a research study of an investigational drug, silodosin, which is not approved by the FDA, compared to a placebo (no active drug) for BPH in men age 50 or older.

If you qualify, you will receive all study-related care and study drug at no cost.

To learn more, please call: UCSD Clinical Trials Center
(858) 566-8222 or toll-free: 888-827-3247

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& *Tus hechos son basura, a quien no puede ni siquiera defenderse. ‘Lo destruyó’ por que su madre lo destruyó. ‘Lo aplastaste, lo destroza- ste y te marchaste.’ ‘Todo fué fácil. Verás tan solo un reflejo del ser que antes vivía en ti.’ ‘Matando de la manera de tu vientre.*


& *‘You smashed it, destroyed it to me, he wrote it all down in a letter, and I took his letter and put it to music. “Let It Live”*
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**RESEARCH STUDIES**

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tems can be heard over the cicadas and the occasional barking of a dog. While I spoke with Alfonso, I was struck by his confidence and lack of self-importance. He mentioned that they “just finished recording some demo tapes and are eager for a recording contract.” Plans for the future include trying to work out a deal to play at Mex Fest at Cal State-Northridge in December, but so far nothing has been finalized or signed. He said it was “cool,” that Americans were taking an interest in what is happening musically across the border. He was soon greeted by an entourage of friends going into A La Jarra and left the interview after shaking my hand again and saying goodbye.

During the summer, the sun beats down on Mexico with a vengeance. I awoke Sunday morning, and it was 85 degrees before 9:00 in the morning. Watching the heat rise off the black asphalt and distort the air from inside my air-conditioned car, I wondered, while waiting to cross the border, how the kids selling chewing gum between the rows of cars could stand the heat.

The Chiclets kids with smudged cheeks played hide-and-go-seek around the dusty cars waiting to cross the border in the impossible heat. They smiled and laughed, ducking around idling traffic as the cars slowly crept forward. It was finally my turn at the inspection point. I was waved through by a tired-looking guard. In my rear-view mirror I saw the Chiclets kids, and I thought of Alfonso’s song and considered all the possible meanings of “every child a wanted child.”

— Victor Esquer

**Are you sad due to Bipolar Disorder?**

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We are seeking volunteers for a clinical research study of an approved medicine under investigation for the treatment of depression due to bipolar disorder.

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Affiliated Research Institute is conducting a research study on patients with mild to moderate plaque psoriasis.

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**Do you or someone you know have Atopic Dermatitis (Eczema) or Psoriasis?**

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The UCSD Dermatology Clinical Trials Division is conducting a research study on patients with psoriasis or atopic dermatitis.

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Dr. Robert Henry and his associates at the VA Medical Center in San Diego are currently seeking Veteran and Non-Veteran participants for a Research Study on Type 2 Diabetes. If you have been diagnosed within the past 3 months ago with Type 2 Diabetes, you may be eligible to participate in this study.

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See our website: www.ari-inc.com
At Zito’s Bakery on Bleecker Street, a Greenwich Village institution, there are two framed photographs on the wall behind the counter. One is a picture of the Pope. The other is a picture of Frank Sinatra smiling broadly, holding a loaf of Zito’s bread.

Directly after every baseball game at Yankee Stadium, the public-address system plays Sinatra’s hit recording of “New York, New York.” When the Yankees defeated the Atlanta Braves in the sixth and final game of the 1996 World Series, capping an improbable comeback from a two-games-to-none deficit, it seemed as if everyone in the stadium were singing along, swelling the final chorus: “And if I can make it there, I can make it anywhere. / It’s up to you. / New York, New York.” The aging Sinatra — he was in his sixties when he recorded “New York, New York,” the last of his blockbuster hits — does amazing things with the initial “And” in the lines just quoted, twisting and turning the word love affair with the greatest of all popular American singers.

The incident reminded me of the often-told anecdote about another Yankee Stadium hero, Joe DiMaggio, when he was married to Marilyn Monroe in the early 1950s. She had just gone to Korea to entertain the US troops stationed there. Afterwards she rejoined DiMaggio in Tokyo. “Joe,” she said, “you never heard such cheering.” “Yes, I have,” Joe replied.

A few men, and fewer non-athletes, know what it feels like to bring sixty thousand cheering men to their feet. Sinatra had that power. It was (and still is) his voice that thousands of men hear coming out of their mouths in the shower. His is the voice of cities. “New York, New York” at Yankee home games (and in the closing credits of Spike Lee’s Summer of Sam), “My Kind of Town” at Chicago’s United Center, where the Bulls of Michael Jordan held court, and which Sinatra officially opened with one of his last live concerts. And “Chicago [That Toddlin’ Town]” in the Chicago Cubs’ venerable Wrigley Field. In each case it is not precisely the song itself but the Sinatra version of the song that has established itself as our public voice, the surrogate voice of the man in the street, the fan, the voice of heroes, but also losers, mutts, and sobbing drunks.

Of a great many songs is this true. Thus we have records like Keely Sings Sinatra (2001), featuring Keely Smith singing “My Way” and “It Was a Very Good Year,” or Tony Bennett’s Perfect Frank, which includes “One for My Baby” and “Angel Eyes.” A favorite CD of mine, Blue Note Plays Sinatra (1995), consists of jazz treatments of Sinatra songs. There’s Art Blakey and the Jazz Messengers with “Come Rain or Come Shine,” Freddie Hubbard with “All or Nothing at All,” Dexter Gordon with “Guess I’ll Hang My Tears Out to Dry,” Cannonball Adderley with “Dancing in the Dark,” Sonny Rollins with “I’ve Got You Under My Skin,” the Three Sounds with “Witchcraft” and “It Was a Very Good Year,” Jacky Terrasson with “I Love Paris,” Miles Davis with “It Never Entered My Mind,” Ike Quebec with “Nancy (With the Laughing Face),” Bennie Green with “This Love of Mine,” and Joe Lovano with “Angel Eyes.” In what sense are these Sinatra songs? Except for “This Love of Mine,” for which he wrote the lyrics, Sinatra wrote none of them, but he sang them so well that they are forever associated with him. Seldom can a performing (or interpretive) artist lay claim to such an almost authorial relationship to material someone else has composed.

When Sinatra was a skinny, bow-tie wearing, twenty-three-old unknown who had lucked into a gig with Harry James’s band, a reporter asked the bandleader about his new boy singer. “Not so loud,” James said (according to Kitty Kelley). “The kid’s name is Sinatra. He considers himself the greatest vocalist in the business. Get that! No one ever heard of him. He’s never had a hit record. He looks like a wet rag. But he says he is the greatest. If he hears you compliment him, he’ll demand a raise tonight.”

In the Hollywood version of Guys and Dolls (1955), Marlon Brando plays Sky Masterson and Sinatra plays Nathan Detroit. Conventional wisdom has it that both are miscast, because Masterson has to do more singing and Brando does not have the better singing voice. I happen to
Alzheimer’s Disease Research Volunteers Needed

JODY COREY-BLOOM, MD, PHD and researchers at the University of California, San Diego, Shiley-Marcos Alzheimer’s Disease Research Center, are participating in an international clinical research project with ONO Pharma to evaluate the safety and effectiveness of this investigational drug compared to placebo in the treatment of individuals with mild to moderate Alzheimer’s disease.

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Karen Wetzel, MPAS, PA-C
858-622-5822 or kwetzel@ucsd.edu

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like Sinatra's performance as Nathan Detroit, who runs "the oldest established permanent floating crap game in New York." It’s a persona he would relish in the first of the Rat Pack movies, Ocean’s Eleven (1960), a comic caper in which Sinatra and company (Dean Martin, Sammy Davis, Jr., Peter Lawford, Joey Bishop, et al.) conspire to rob five Las Vegas casinos simultaneously. In Ocean’s Eleven, Angie Dickinson, playing Sinatra’s estranged wife, tells him that he “could never love a woman the way you love danger.” What he leads is “not a life, it’s a floating crap game.”

Sinatra, who wanted the role Brando got in Guys and Dolls, did go on to record Sky Masterson’s best song, “Luck Be a Lady,” triumphantly in 1965. But the linkage of Brando and Sinatra at the top of the ticket in Guys and Dolls marks a confluence too rich to go unremarked, because Sinatra is to singing what Brando is to acting: a method actor, who doesn’t just sing a song but lives it. He inhabits a song as Brando inhabits the roles of Stanley Kowalski, the rebellious biker in The Wild One, Terry Malloy in On the Waterfront, and Don Corleone.

Sinatra has, one could say, narrative ability. He turns a song into an intimate, seemingly autobiographical short story, usually a love story as told from the heights of romantic excitement (“I’ve Got the World on a String”) or the depths of romantic despair (“I’m a Fool to Want You”). At an academic conference devoted to Sinatra at Hofstra University in November 1998, the year of his death, the singer Julius LaRosa (who sang on Arthur Godfrey’s TV show in the 1950s) chose Sinatra’s version of “I Get a Kick Out of You” to illustrate the singer’s narrative approach. “He sang the song not as it is written, not as a band (or dance) song, but as a song with a story to tell,” LaRosa said. On another occasion, LaRosa remarked that Sinatra could “turn a thirty-two bar song into a three-act play.”

It happened fast. In 1939 Sinatra began the year singing at the Rustic Cabin in Englewood, New Jersey. In the years since maybe a million people claim to have heard him perform there. One person who did hear Sinatra sing at the Rustic Cabin was handsome Harry James of the mustache and trumpet, who signed the singer to a one-year contract at $75 a week. With the James band Sinatra sang “It’s Funny to Everyone But Me” in August, “All or Nothing at All” in September. The voice was creamy, smooth, with a vulnerable edge. Sinatra, Pete Hamill writes, “created a new model for American masculinity, and this was apparent from the start. So was the singer’s countervailing confidence, even defiance. James (whose signature song was “You Made Me Love You”) wanted his new boy singer to change his name to “Frankie Satin.” Fuck that. His mother would kill him. He was Frank Sinatra, and he would stay that way. Years later, when the subject of the proposed name change came up, Sinatra cracked, “If I’d done that, I’d be working cruise ships today.”

“When Frank joined the band,” James remarked, “he was always thinking of the lyrics. The melody was secondary. If it was a delicate or pretty word, he would try to phrase it with a prettier, softer type of voice… He could sing the wrong melody, and it would still be pretty.”

By the end of 1939 Tommy Dorsey, “the sentimental gentleman of swing,” had heard Sinatra on the radio and hired him away from James for his own vastly more successful band. He raised Sinatra’s salary to $125 a week. Sinatra would replace Jack Leonard, a fine crooner (“Marie,” “In the Still of the Night”), who had left the Dorsey band to strike out on his own, and had flopped. Sinatra had just turned 24.

* * *

Sinatra hated leaving the James band. The last night was in Buffalo in January 1940, and Sinatra never forgot it. “The bus pulled out with the rest of
the guys after midnight. I’d said goodbye to them all, and it was snowing. I remember there was nobody around, and I stood alone with my suitcase in the snow and watched the taillights of the bus disappear. Then the tears started, and I tried to run after the bus.”

*   *   *

At a party, I was having a conversation with a friend about our favorite Sinatra songs. I chose “I’ve Got You Under My Skin” (1956), and he countered with a different Cole Porter tune, “At Long Last Love” (1957), although he said he was tempted by “I Get a Kick Out of You” (1953), because of Sinatra’s marvelous riff on the final “you,” or “Night and Day” (1957), which has another of those amazing Sinatra moments, when he stretches the word “through” in the phrase “and this torment won’t be through / until you let me spend my life making love to you.”

What do all four of these songs have in common? All were composed by Cole Porter, whose urbanity and wit made him perhaps the ideal composer for Sinatra, with the Richard Rodgers of Rodgers & Hart a close second, followed by George Gershwin, Duke Ellington, Harold Arlen, Jerome Kern, and Irving Berlin, possibly in that order. Sinatra is the exemplary interpreter of the great American songbook because he can shade his emotions: his joy is edged with irony and also sometimes with rue, melancholy and something more, a heartbreak bred in the bones. Perhaps even more important, all four songs were arranged by a former trombonist with the Dorsey band, a genius named Nelson Riddle. Working with Riddle was one of the best things ever to happen in Sinatra’s career. Riddle helped define the Sinatra sound during the eight years he sang on the Capitol label, the period of his best work (1953-1961). If you’re a newcomer to Sinatra, I recommend beginning with The Capitol Years, a three-CD anthology set, and then going on to these indispensable individual albums, all of them with Riddle arrangements:

Songs for Swingin’ Lovers!, In the Wee Small Hours, A Swingin’ Affair, Swing Easy, Nice ‘n’ Easy, Only the Lonely, Close to You.

Will Friedwald: “It remained for Riddle to develop both the ballad side and the swinging side of Sinatra (or, rather, to extend the legacies of Axel Stordahl and George Siravo and, before him, Sy Oliver). And the Sinatra-Riddle sound has since become what we think of when we think of Sinatra; the pre-Riddle period can be reduced to a prelude, the post-Riddle era to an afterthought.”

During the Capitol period, Sinatra’s voice is no longer quite as impressive or as naturally pleasing as when he was known as “the Voice.” It has lost range; he now has to strain for high notes. It has been roughened by experience and by all the cigarettes he has smoked. (“The cigarettes you light, one after another, / Won’t help you forget her, / or the way that you love her”: “Learnin’ the Blues.”) The voice has grown deeper, fuller, older. All the boyishness that showed in the songs he
recorded with the Harry James and Tommy Dorsey bands is long gone. The paradox is that Sinatra in the 1950s hasn’t as great a voice and yet is a greater singer. The difference lies in Sinatra’s mastery of fast tempos in such Riddle-arranged masterpieces as Songs for Swingin’ Lovers! (1956) and A Swingin’ Affair (1957). But the superiority of the ’50s Sinatra extends to ballads also, because he now has seemed to perfect the uncanny ability to make a song come to life — to turn it into a chapter of his autobiography, as when, accompanied by a lone piano, he lights a cigarette and sings “One for My Baby (and One More for the Road),” and sings “One for My Baby and T ommy Dorsey bands is hardly singular pinnacles. We and as a team. Still, they are of both men, individually and the zeniths of the careers be safely described as the high Arrangement, while thrilling ode to sensual syn-copation, while In the Wee Small Hours and Close to You, prequels to Only the Lonely, are in many ways no less dis-turbing juxtapositions of romance and anguish.” (Will Friedwald, Sinatra! The Song Is You)

** * * *

When Sinatra was Dorsey’s boy singer he approached the editor of Metronome and lobbied to be put on the cover. “There’s only Crosby and me, and he won’t be around for-ever,” Sinatra said. ** * * * After Sinatra died I overheard somebody say scornfully that he was overrated: “Without his voice he would have been nothing.” There must be a rhetorical term for such a statement. ** * * * Sinatra’s voice went through range changes. His sound changed. He went from the violin with Axel [Stordhal, Sinatra’s primary arranger in the 1940s], the pure violin sound, to the sound underneath, the viola, with Nelson [Riddle]” (Sammy Cahn). “The voice itself would evolve over the years from a violin to a viola to a cello, with a rich middle register and dark bot-tom tones” (Pete Hamill).

Early on, Sinatra’s baritone borders on the tenor. He sings with ease though never quite as effortlessly as Crosby.

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“Only the Lonely” nihilism of (1954). This is a song Sinatra had frequently sung in the 1940s, each time experimenting a little more with the phrasing and with how he exits from the song. Here he sings the final stanza with such exuberance as to undo the actual sense of the words — it’s what is meant by “kidding the lyrics.” Where the line as written would require him to sing, “can’t you see / I’m no good without you,” he sings “can’t you see / I’m just a mess without you.” The emphatic “mess” sounds more like a triumphant declaration of independence than like a suitor’s plea. The lyrics say one thing, the deliv-ery says another, and the style makes it cohere. That’s one way swing works.

** * * *

“The rapture of Songs for Swingin’ Lovers! And the nihilism of Only the Lonely, apart from being Riddle’s two favorites of the 21 albums he arranged with Sinatra, can be safely described as the high points of the collaboration and the zeniths of the careers of both men, individually and as a team. Still, they are hardly singular pinnacles. We could point to A Swingin’ Affair, Swingin’ Lovers’s sequel, as perhaps an even more thrilling ode to sensual syn-copation, while In the Wee Small Hours and Close to You, prequels to Only the Lonely, are in many ways no less dis-turbing juxtapositions of romance and anguish.” (Will Friedwald, Sinatra! The Song Is You)

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** Melt Away Ugly Fat From Your Stomach, Hips and Thighs! **

“Only the Lonely” nihilism of (1954). This is a song Sinatra had frequently sung in the 1940s, each time experimenting a little more with the phrasing and with how he exits from the song. Here he sings the final stanza with such exuberance as to undo the actual sense of the words — it’s what is meant by “kidding the lyrics.” Where the line as written would require him to sing, “can’t you see / I’m no good without you,” he sings “can’t you see / I’m just a mess without you.” The emphatic “mess” sounds more like a triumphant declaration of independence than like a suitor’s plea. The lyrics say one thing, the deliv-ery says another, and the style makes it cohere. That’s one way swing works.

** * * *

“The rapture of Songs for Swingin’ Lovers! And the nihilism of Only the Lonely, apart from being Riddle’s two favorites of the 21 albums he arranged with Sinatra, can be safely described as the high points of the collaboration and the zeniths of the careers of both men, individually and as a team. Still, they are hardly singular pinnacles. We could point to A Swingin’ Affair, Swingin’ Lovers’s sequel, as perhaps an even more thrilling ode to sensual syn-copation, while In the Wee Small Hours and Close to You, prequels to Only the Lonely, are in many ways no less dis-turbing juxtapositions of romance and anguish.” (Will Friedwald, Sinatra! The Song Is You)
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He sings with unusual tenderness and the ability to express longing and aspiration and heartbreak. He also articulates the lyric with absolute clarity. He has amazing range: his deep rich baritone can reach sublime heights and can sustain the note, thrillingly, as at the end of Jerome Kern’s great love song, “All the Things You Are” (1944). Already in his first recordings you get a sense of his narrative ability, his way of turning a lyric into a short story. He sounds heartbroken when singing a sad song and exultic when singing a love song. Songs like “Falling in Love with Love” (Rodgers and Hart) and “Stormy Weather” (Harold Arlen) and “Where Is My Bess” (Gershwin) and “Fools Rush In” (lyrics by Johnny Mercer) turn into dramatic events, stories that unfold in a performance that combines marvelous singing and a natural gift for (method) acting.

Crosby and Sinatra harmonized wonderfully: Crosby tended to sing the low, Sinatra alone and unadorned completes the quartet: “What good would it do?” When you hear him sing this line you will understand right away why the first of his nicknames was “the Voice.” Later, in the Rat Pack days of the 1960s, he became the “Chairman of the Board,” the guy who had his own record company, Reprise, and could make anything — well, just about anything — happen. When he came back from retirement in the 1970s he refashioned himself as “Old Blue Eyes.” But in the 1940s he was the Voice, who could ascend to the summit of high notes and stay there, as at the end of “Ol’ Man River” (1945). Jerome Kern, who wrote the music for “Ol’ Man River,” said, “My idea with that song was to have a rabbitly little fellow do it — somebody who made you believe he was tired of livin’ and scared of dyin’. That’s how you do it, Frankie.” Sinatra expressed regret without self-pity, pain with no loss of masculinity. As Crosby sang in a comic 1944 duet with Sinatra, “How can that voice come out of nowhere?” Sinatra was the first boy singer to prompt mass teenage female hysteria. The breakout event took place three months after the singer had exited from the Dorsey orchestra. He wanted to make it on his own, not as part of someone else’s big band. In a life of gambles this was a spectacular one. On December 30, 1942, Benny Goodman and
his sextet were performing at the Paramount Theater in New York. Sinatra's solo performance was the last act. Goodman introduced him. The singer began, and the girls let out their shrieks. Goodman was startled. "What the fuck was that?" he exclaimed. That was the moment the Frank Sinatra "phenomenon" began.

With the Dorsey band, Sinatra and Connie Haines and the Pied Pipers sang "Oh! Look at Me Now" (1941), a great upbeat number that has a crucial role in the allegory of Sinatra’s career. It expresses the exhilaration of having arrived just as "All or Nothing at All" (1939) stated the uncompro

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Dorsey’s theme song was “I’m Getting Sentimental Over You.” But Dorsey was anything but sentimental in matters of money. When Sinatra went out on his own, Dorsey forced him to sign a punitive contract that would grant Dorsey a percentage of all the singer’s future royalties. Sinatra thought it worth the risk. Later he managed to slide out of the contract altogether, though it cost him a considerable amount of money, and more. It resulted in a terminal falling out between bandleader and singer. “I hope you fall on your ass,” Dorsey told the singer. Dorsey wanted Sinatra to fail and Sinatra never fully forgave him, though he did turn up unannounced to toast the bandleader and sing at a memorable Dorsey tribute in New York in February 1955. (If you can find the CD you live to be a hundred and Sinatra’s favorite toast: “May you fall on your ass.”)

You hear me? I’m talking to you. “But Dorsey was any-” Michael says. “Luca Brazzi held a gun to his forehead and my father assured him that either his brains or his signature would be on this sheet of paper.” Because of The Godfather many people believe (erronously) that Sina- Fall on your ass, “Dorsey told trae introduced Harry James leader and singer. “I hope you Sinatra to fail and Sinatra never tertia thought it worth the risk. Later he managed to slide out of the contract altogether, though it cost him a considerable amount of money, and more. It resulted in a terminal falling out between bandleader and singer. “I hope you fall on your ass,” Dorsey told the singer. Dorsey wanted Sinatra to fail and Sinatra never fully forgave him, though he did turn up unannounced to toast the bandleader and sing at a memorable Dorsey tribute in New York in February 1955. (If you can find the CD you live to be a hundred and Sinatra’s favorite toast: “May you fall on your ass.”)

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San Diego Reader 1939 and a million when re-
copies when first released in 1954 and "All the Way"
(1959), which played in the background when the college
men of a previous generation did their best to bed their
girlfriends.

Sinatra sang the novelty
songs that Americans used to
love, such as "High Hopes,"
which (with changes in word-
ing) became John F. Kennedy's
campaign theme song in 1960.
As a 12-year-old boy caught
up for the first time in the ex-
citement of presidential pol-
itics, I well remember the new
guy, Humphrey Bogart, as the
campaign theme song in 1960.

Of how many songs is it true
that Sinatra's version is defin-
ite? Of "I've Got You Under
the "all" songs that Sinatra
sang the novelty
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campaign theme song in 1960.
pack," Sinatra explained. "It’s just a bunch of millionaires with common interests who get together to have a little fun."

* * *

"It was Sinatra who triangulated Hollywood, Washington, and the Mafia" (Wolcott). Rat Pack pal Lawford, the British-born actor who had married President Kennedy’s sister Pat, introduced Sinatra to then-Senator John F. Kennedy in the late 1950s. Like the singer, the Senator enjoyed partying in Las Vegas casinos, where there were "blow jobs on the house." Following one of his performances at the Sands, Sinatra introduced candidate John F. Kennedy to Judith Campbell. It happened during the period of the filming of Ocean’s Eleven, the quintessential Rat Pack movie. Sinatra arranged a room-service lunch for Kennedy and Campbell in his private suite, and thus began a two-year affair of the sort that tabloids call torrid. It continued after Kennedy occupied the White House and despite the president’s awareness that Campbell had become mobster Sam Giancana’s moll. All this we know from the FBI files, which Sinatra obtained in 1981 under the Freedom of Information Act and which were edited for book publication under the title The Sinatra Files by journalists Tom and Phil Koons in 2000.

* * *

Giancana and his associates thought they had a line into the White House. They expected that the Kennedy Administration would, in exchange for election-year favors, go easy on mob activities. They hadn’t reckoned on Robert F. Kennedy’s righteous moral indignation, which took the form of the attorney general’s holy crusade against organized crime. Besides hating the brothers Kennedy, Giancana was furious with Sinatra (whom he called "the canary") for failing to exercise his supposed influence with the young president. Federal wiretaps caught a conversation between Giancana and Johnny Formosa, a henchman. "Let’s hit Sinatra," Formosa said. "Or I could whack out a couple of those other guys, Lawford and that [Dean] Martin, and I could take the nigger [Sammy Davis, Jr.] and put his other eye out." It is said that Giancana decided against whacking the canary because he wanted to hear him sing ‘Chicago’ one more time.

* * *

It is difficult to write about Sinatra, not only because a million other guys have the same ambition and gallons of ink have already been spilled, but because he was more than a singer, and even an article focusing on his music would have to take his iconic status into account. What he stands for is complicated: a charmed life, maybe; stylishness; his ability to put over a song, to make it seem like an extension of his own personality and experience; the fascination of an intense and contradictory personality, the "18-karat manic-depressive," a wounded swinger who could consort with presidents and gangsters, but who also liked painting and took photographs at the continued on page 72
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first Ali-Frazier fight that were good enough for Life magazine to run. The trajectory of his career extended from Roosevelt to Reagan, from the Big Band era that he helped bring to an end by going solo successfully in 1942, to beyond the boozy Las Vegas casino scene of the go-go 1960s. He went nightclubbing with JFK, performed at the Nixon White House, took tea with Nancy Reagan when her husband was president. He had also participated in the common citizen's love of FDR. (In the version of the great Vernon Duke–Ira Gershwin standard “I Can’t Get Started” that he sings on the album No One Cares, where the speaker’s worldly success is contrasted with his failure to win the girl, Sinatra sings this marvelous couplet: “Each time I chanced to see Franklin D. / He always said ‘Hi, buddy’, to me.”)

Nancy Sinatra, with whom he sang the forgettable top-of-the-charts hit “Somethin’ Stupid” in the late 1960s, said that trying to define her father was like trying to analyze electricity. He had a flair for the dramatic and an instinct for stage center. Like a finger-snapping Lazarus in a tux, he took a punch, went down, and then got back on his feet and won the fight.

*   *   *

In the 1940s Sinatra had hit record after hit record. He liked the taste of Hollywood glamour and learned to dance well enough to serve as Gene Kelly’s junior partner in sailor-suit movies like On the Town and Anchors Aweigh. And then his career came crashing down. He was photographed with gangsters in Havana (February 1947). He punched out obnoxious Hearst columnist Lee Mortimer (April 1947) and did other things that earned him the enmity of the fourth estate. He conducted a very public love affair with Ava Gardner, then possibly the beautiful woman in the world.
most beautiful woman in Hollywood. She and he fought constantly; historically, female fans deserted him just as he had deserted his wife and children. He would lose his radio show, would jeopardize his recording contract with Columbia. In 1950 his voice failed him in public; he opened the mouth to sing and nothing came out. He was told that he suffered from “vocal cord strain” and that the only way to get better was not to sing.

* * *

For Ava Gardner, the love of his life, Frank was willing to risk everything. The affair wrecked his marriage, his health, and his reputation. There are photographs of Sinatra with Ava that make it seem they are having the time of their lives. They married in 1951, but it was no honeymoon. The couple’s bitter quarrels seem to have added to the sexual intensity of the relationship.

“We would be sitting in the living room and hear them upstairs in the bedroom quarreling and arguing. Ava would scream at Frank and he would slam the door and storm downstairs. Minutes later we’d smell a very sweet fragrance coming from the stairs. Ava had decided she wasn’t mad anymore, and so she sprayed the stairwell with her perfume. Frank would smell it and race back up to the bedroom. Then it would be hours before he’d come back down” (Betty Burns, wife of Sinatra’s manager at the time, quoted by Kitty Kelley).

Sinatra put all the misery of his relationship with Ava into “I’m a Fool to Want You” (March 27, 1951), a lonely masterpiece that came out of the nadir of his career.

A Sinatra exit line during one of his fights with Ava: “Swell. You just go off with your sister, and I’ll be in Palm Springs fucking Lana Turner.”

Ava on Frank: “Frank weighed only one hundred and twenty pounds, but one hundred and ten of them were pure cock.”

* * *

“Whether the lyrics were magi-cal or hackneyed, most songwriting teams obeyed the romantic conventions of the romantic conventions of the romantic conventions of the romantic conventions of the romantic conventions of the romantic conventions of the romantic conventions of the romantic conventions of the romantic conventions of the romantic conventions of the romantic conventions of the romantic conventions of the romantic conventions of the romantic conventions of the romantic conventions of the romantic conventions of the romantic conventions of the romantic conventions of the romantic conventions of the romantic conventions of the romantic conventions of the romantic conventions of the romantic conventions of the 

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time: the door closes before things really get sticky. In Frank's versions, the music expresses the unspoken details.

"Even when recording the finest compositions, the singer makes minute but crucial decisions that place his mark on the song. Take Rodgers & Hart's "Dancing on the Ceiling." I imagine it was written as a whimsical fantasy number, with a clipped 1930s dance rhythm. Sinatra adds one crucial word to the lyric — "the all" in "all through the night" — and drops out the thought to give it a real sense of longing. The concentrated meaning he brings to certain lines transforms a polite and charming song into something visual and erotic."

— Elvis Costello, Mojo

On a visit to Mount Holyoke College in 1992 I was invited to tea by Brad Leithauser and Mary Jo Salter, and discovered they are big Sinatra fans. Brad played the Swing Easy and Songs for Young Lovers albums. He took a special delight in Sinatra's handling of Ira Gershwin's lyric in "A Foggy Day" especially his unexpected, staccato five-fold iteration of "I love shining." in the verse. "And in foggy London town, the sun was shining (shining shining shining) everywhere."

My own favorite Sinatra moment is: "I've Got You Under My Skin" (1956) what he does with "you" in "though each time I do / I just thought of you"; in "It All Depends On You" (1949) the improvised be-bop scatting when the title phrase returns after a fantastic tenor sax solo by Wolf Tainbaum.

In the magazine Callaloo (1999), Reuben Jackson, archivist of the Smithsonian's Duke Ellington and Ella Fitzgerald collections, published his obituary poem "Frank," which begins:

like god
or miles,
no second name is needed.

Jackson picks out "In the Wee Small Hours of the Morning," the title cut on the album of that name, "in longing / unpretentious / and haunting as / moonlight." He also characterizes the song as "a 32 bar / assemblage."

I asked several other writer friends whom I knew to be jazz buffs to pick a favorite Sinatra moment and comment on it. "I love Sinatra," Phillip Lopate wrote, "and what springs to mind is his version of 'It Never Entered My Mind,' where he makes the most of the great lyrics, largely because his voice is best at rue and regret. When he sings, he's even to rub my back myself; there's a nice touch of humor in the way his voice rises to suggest the awkwardness of the situation. His maudlinness is under control, it's a very balanced and sane expression of all we take for granted and then lose."

The poet Michael Burkard spoke of the moment in "I Get a Kick Out of You" "where in the second verse when he says 'terrifically' he prolongs the iiiiiniinnnn sound like he is sniffffffffing cocaine (even though he is sure it would bore him 'terrifically too')."

U.S. Poet Laureate Billy Collins, whose poems are filled with references to jazz musicians: "I like the way he and only he say's 'chick' and 'dame.'"

Lloyd Schwartz, who won the Pulitzer Prize for his music criticism in 1994: "One of Sinatra's greatest performances is his now-famous 'unreleased' 1958 version of 'One for My Baby' (ultimately issued in 1990 on The Capitol Years). Instead of the expected, conclusive 'that long, long road,' he trails off — with heart-breaking resignation — singing 'the long…that long…'it's
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Once I laughed when I heard you saying
That I’d be playing Solitaire,
Uneasy in my easy chair.
It never entered my mind.

“Once,” Sinatra’s voice carries the narrative wonder of once upon a time; only here it’s more personal, more real. This happened — but how could it? His long pause after “playing” points up the internal rhyme with “saying,” but more important, underlines the isolation of ‘solitaire.’ Then a smaller catch squeezes unsettlingly between ‘un’ and an uneasily stretched out, tonally wavering ‘easy.’

“He then eases into the long ‘ee’ of ‘easy chair,’ both caressing and bending the note so that it captures not only the seductiveness of the chair, that haven of comfort it never occurred to him he could lose, but also his current squirm of discomfort, ache of regret. The wordplay makes the enormity of this loss somehow both more and less bearable. As the poet Elizabeth Bishop wrote, with merciless self-irony, sharing with Lorenz Hart her ‘one art,’ the attempt to keep despair at bay through writing ‘The art of losing isn’t hard to master.’ Sinatra has always been a master of that art.”

In 1951 and ’52, Sinatra was as prematurely buried as Rodney-Usher’s sister in Edgar Allan Poe’s tale. His records weren’t selling. His voice had failed him. His TV show was canceled. His marriage to Ava Gardner was disintegrating, and he lost his Columbia contract. He was through, too, in Hollywood. But as Pete Hamill notes, the fall was central to his legend, for American men respect nothing more than the guy who gets up off the mat after being knocked down. He had to die on screen for this to happen, in Front Page to Eternity, which was like peroxide for his having been 4-F during the war (a punctured eardrum) and for the fact that...
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his voice had seduced the lonely wives and girlfriends of servicemen abroad. As Private Maggio in Fred Zinnemann’s celebrated film of James Jones’s Pearl Harbor novel, Sinatra got to transform his image. He was no longer the young crooner with the hysterical effect on teenage girls. In the movie he played a tough little Italian-American guy with a lot of pluck and a lot of life, an indomitable private with the singer’s own dems-and-dose Hoboken-ain’t-broken ethnicity. And when he died on screen, it was not only a superb job of acting. It was as if the young cocky Sinatra died there with Maggio, and a new weathered Sinatra was born. And indeed the singer’s voice grew rougher, deeper. Men, who had not cottoned to Sinatra in the ‘40s, now got on the bus. In the 1950s he sounded effortless, smooth. Now he sounded like a man whose heart had been broken but who had recovered to live another day and love another time.

Sinatra won the Academy Award for best supporting actor for his work in From Here to Eternity, and from that moment on it was as if he could do no wrong. He had major hit singles in “Young at Heart” and “Learnin’ the Blues.” On the Capitol label, he teamed up with Riddle to make the greatest albums of his career and also worked with other talented arrangers: George Siravo (who did the arrangement for Sinatra’s best Columbia record, Swing and Dance with Frank Sinatra), Billy May with his driving arrangements and brassy sound (Come Fly with Me), Gordon Jenkins, who favored strings (No One Cares), and Don Costa, who wrote the charts for “New York, New York” (1979), among them. With Riddle he created the first “concept” album, and possibly the greatest, In the Wee Small Hours (1955). All the songs share a somber mood, sweet though in sadness Duke Ellington’s “Mood Indigo,” Harold Arlen’s “Last Night When We Were Young,” Hoagy Carmichael’s “I Get Along Without You Very Well,” and a trio of terrific Rodgers and Hart songs “Glad to Be Unhappy,” “It Never Entered My Mind,” and “Dancing on the Ceiling.” As the title character in Pal Joey (1957), Sinatra gets to choose between Rita Hayworth and Kim Novak — between, that is, two of the most glamorous sex queens of the 1940s (Hayworth) and 1950s (Novak). When he sings “The Lady is a Tramp” in the movie and he gets to the couplet “She’s broke / It’s oke,” he shrugs his shoulders wordlessly and omits the second line. Many listeners regard this version of that great standard as second only to “I’ve Got You Under My Skin” as Sinatra’s greatest up-tempo song. In High Society (1956), he sings a “swellegant, elegant” duet with his boyhood idol, Bing Crosby, which Crosby regarded as the best duet he had ever done with anyone. In the same movie Sinatra makes love vocally to Grace Kelly with “You’re Sensational,” a much better song than “True Love,” which Crosby and Kelly sung, though the latter outdrew it.
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The whole psychodrama of male-female relations that is delineated in the great Rodgers and Hart standard, “I Wish I Were in Love Again” (“The sleepless nights, the daily fights, / the quick toboggan when you reach the heights, / I miss the kisses and I miss the bites, / I wish I were in love again”) is implicit not only in Sinatra’s singing style but in his whole public persona. (Sinatra covers the song on A Swingin’ Affair, 1957). The Sinatra who gave up everything for Ava Gardner is like Shakespeare’s Antony risking his kingdom for a mirth. He is also the embodiment of the American man as he would like to see himself: a kind of hard-boiled romantic, like Bogart as Sam Spade or Philip Marlowe acquainted with defeat and failure, a loner who nevertheless can’t stay single but compulsively involves himself with a female fatale, and every woman is one; a man for whom women are easy in one sense, difficult in another; for whom heartbreak is the flip side of cocksure jauntiness, and melancholy and elation are so closely related it’s hard to tell them apart.

* * *

At the Hofstra conference devoted to serious Sinatra studies, Roger Gilbert of the Cornell University English department read a brilliant paper entitled “Sinatra and the Culture of the ’50s.” One notion Gilbert pursues is that there are aesthetic parallels between Sinatra and the AbstractExpressionists (or Action Painters). “A moment ago I suggested that Sinatra might be called a Method Singer; let me now propose that he be considered an Action Vocalist,” Gilbert said. “Sinatra’s best recordings, like his concert performances, always have the quality of live events, of actions rather than mere recitations. Just as we’re continually aware of [Jackson Pollock’s] choices, his split-second swerves, hesitations and thrusts as he wields the brush, so in listening to a Sinatra track we hear the impulsové gestures of his voice as it carves its own path through a song. Improvising, ad-libbing, bending or embellishing a melody, condensing or stretching out a lyric, Sinatra is constantly making choices as he sings, and that’s surely where much of the excitement of his music lies. There’s a tangible riskiness in his best performances, a willingness to leap without knowing exactly where he’ll land. As a result his records sometimes contain clinkers, clams, sour notes, failed effects; but these stand as evidence of Sinatra’s total commitment to the moment in all its unpredictable power.” Later in the paper, Gilbert suggests that Sinatra is also a version of Robert Lowell, a “Confessional Crooner.”

* * *

Did you know that Frank once helped Joe DiMaggio break and enter Marilyn Monroe’s apartment (except that it wasn’t her apartment)? For details, read Kitty Kelley’s book. “The friendship between Joe [DiMaggio] and Frank ended when Sinatra started dating Marilyn [Monroe] and passing her around to his

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friends, Joe never forgave Sinatra or Peter Lawford for allowing Marilyn’s affair with Robert Kennedy to take place. He was bitter about them after her suicide and barred both men from attending her funeral in 1962 (Kitty Kelley).

* * *

Sinatra married Mia Farrow in 1962 when he was 50 and she 21. “I’ve got Scotch older than Mia Farrow,” Dean Martin said. The marriage didn’t last. Years later Sinatra confessed he still didn’t know what that was about.

Parlor game: Which of the four Sinatra wives would you choose to be: Nancy Barbato, his first love, mother of his children, keeper of the family name and flame, to whom he was loyal though not faithful; Ava Gardner, perhaps the most beautiful woman in Hollywood; the young Mia Farrow at the beginning of her career as an actress (Rosemary’s Baby); and as a gossip column stalwart (her subsequent consorts included Woody Allen); or Barbara Marx, who married him when he was old and revered, an institution, indeed, a character in celebrated novels (Don De Lillo’s Underworld? All but Ava Gardner survived him.

* * *

Sinatra toured the world giving concerts. He devoted the proceeds of some tours entirely to charity. He made huge amounts of money and gave it all away. He was a gossip column stalwart and friend of James Baldwin, young and accomplished, who wasn’t faithful; Ava Gardner, perhaps the most beautiful woman in Hollywood; the young Mia Farrow at the beginning of her career as an actress (Rosemary’s Baby) and as a gossip column stalwart. Over 25 years experience, www.drsaihat.com

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Everyone wishes Sinatra had chosen his movies as carefully as his songs. But where in singing he would put himself and crew through 22 takes, in making movies he was convinced that the first take was best. Yet he made some very good movies. Among the dramas I would nominate From Here to Eternity. "...Sinatra thought paradise was a place that was filled with women and had no journalists but what he didn’t realize was that he’d be better off the other way around.”

Sinatra and women. Dean Martin: "They should put Frank’s zipper in the Smithsonian." Humphrey Bogart remarked that Sinatra thought paradise was a place that was filled with women and had no journalists but what he didn’t realize was that he’d be better off the other way around.

Soprano. His world, we sing it. "It’s Frank’s world, we just live in it.” When I told a friend, a very attractive and flirtatious woman of 26, that I was working on an article about Frank Sinatra, she said, "Is there a place in it for a photograph of me naked surrounded by Frank Sinatra CDs?"

Everyone wishes Sinatra had chosen his movies as carefully as his songs. But where in singing he would put himself and crew through 22 takes, in making movies he was convinced that the first take was best. Yet he made some very good movies. Among the dramas I would nominate From Here to Eternity, The Man With the Golden Arm, and The Manchurian Candidate in the must-see category; Ocean's Eleven and Robin and the Seven Hoods are interesting for Rat Pack (and musical) reasons, and among the big production musicals you’ve got to see On the Town (Bernstein), Guys and Dolls (Loesser), High Society (Rodgers and Hart).

Oddly, Sinatra appeared in two movies centering on presidential assassinations, Suddenly (1954) and The Manchurian Candidate (1962). Kitty Kelley recounts that when the president of United Artists expressed unease about making the latter, Sinatra went directly to President Kennedy, who said he liked the book and would not object to seeing it made into a movie. "That’s the only way that film ever got made," Condon said. "It took Frank going directly to Jack Kennedy.”

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Soprano fingers an FBI informant, the fact that the suspect while in prison had made a bust of Sinatra proves vital. When Tony’s father, in a flash, is in a merry mood, he dances with his wife in the kitchen singing “All of Me,” Sinatra’s version (1954). The album Sinatras Sinatra (1963) is visually conspicuous in another episode. In still another, Tony and Carmela Soprano are telling their children during dinner about the great contributions Italians and Italian-Americans have made to civilization. The list starts with Michelangelo and ends with Tony beaming: “and, of course, Francis Albert.”

***

Sinatra despised several of his monumental crowd-pleasers including, “Strangers in the Night,” which reached the top of the charts in 1966, and “My Way,” which did the same in 1968.

***

The television dramatization of Sinatra’s life that his younger daughter Tina produced in 1992 starring Philip Casnoff is excellent, in my view the best of numerous attempts to adapt Sinatra’s biography, or aspects of it, to the little screen.

***

The name Sinatra contains in anagrammatic form the words sin, art, rain, trains, stair, satin, saint, artisan, rat, rant, strain, star.

***

When Sinatra retired in 1971 — a decision he would soon reverse — he concluded his farewell performance in Los Angeles on June 13 with “Angel Eyes.” The stage went dark, and he lit a cigarette. “Thanks to stagecraft and the majesty of his singing, Sinatra stage-managed a perfect coda,” Will Friedwald writes. “As he delicately entered a diminuendo, the smoke from his cigarette gradually enveloped him as both the volume and the spotlight grew smaller and smaller. Finally, when Sinatra uttered the last line, “Scuse me while I disappear,” he was gone.”

***


***

On December 12, 1997, Sinatra celebrated his 82nd (and last) birthday. I wrote:

There’s an old French saying, “the whole of a man’s mystery rests in his hat,” and if you translate it into American you get Sinatra smoking and singing “Memories of You,” “I Thought About You,” “You Make Me Feel So Young,” and “You Brought a New Kind of Love to Me,” all from the same 1956 session, I love that voice and have since the summer I was eight and my friend Ann and I sang “Love and Marriage” on Talent Night at the bungalow colony when I down there’s nothing like you, birthday boy, singing “All of Me” to lift me up and when I’m in love I jump out of bed in the morning singing “It All Depends On You” and your voice comes out of my mouth.

— David Lehman

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**San Diego Reader**
February 9, 2006
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RHINOPLASTY ~ EYELID LIFT
The moral to the story is, it’s not necessary to denounce the CDs you review, Ollie. It takes some courage for any musician who’s virtually unknown to release their product in hope of any recognition, large or small. The San Diego music scene has suffered long enough. I know that for a fact. The unity has diminished tremendously over the years, and it’s a crying shame. For whatever it’s worth, this is all relevant. Anyway, continue reviewing the CDs that come your way, Ollie. Show some humility. It’s more beneficial. And Josh, stick to the music category and band interviews. Remember, practice makes perfect, be it musician, journalist, or author.
Tony D. Metal
Spring Valley
Four-In-Hand, Please
An article of yours reads, "Most guys are wearing what they call foreign hand ties, which look like a regular tie, not as wide as a cravat." ("Best Buys," September 22). The proper term is "four-in-hand knot." Contrast with Windsor knot, half-Windsor, etc.
Jim Paukowska
via e-mail
Acting Locally
O.B. Features Films of Political Voices

Frank Gormlie started the [Ocean Beach Grassroots Organization], and his original mission statement was, “We’re eternally democratic, activist oriented, and we are for the protection of the environment, human rights, labor rights, civil rights, diversity, and tolerance,” says Colleen Dietzel, co-owner of the Green Store and member of the Ocean Beach Grassroots Organization. On Monday, February 13, the organization will show a selection of films depicting activism in Ocean Beach and San Diego at the Ocean Beach Recreation Center.

One of the films, Arlington West, is described on arlingtonwestfilm.com as “a 60-minute film presenting a ‘temporary cemetery’ in the sand, erected every Sunday by the Veterans for Peace...A flag draped coffin and over 1000 wooden crosses, affectionately placed in the beach, invites the public to honor the unacknowledged fallen U.S. soldiers and laments the cost of the war.” Included in the footage are “83 interviews with soldiers and Marines en route to and returning from the war in Iraq, plus interviews with military families.”

The Ocean Beach Grassroots Organization has assisted in staging local vigils for the Veterans for Peace. “We have done this at least a couple of times,” says Dietzel. “During one event, the BBC was here doing a story about Bush.”

Another film to be featured is the 12-minute Peace Out San Diego, shot and edited by Patty Mooney of local production company Crystal Pyramid Productions. “It’s about the peace marches and vigils that took place in San Diego between 2002 and 2005,” Mooney says. The film is mostly made up of footage and still shots set to the music of Peggy Watson, the Prince Mystikins, and Stephan Smith and includes “a chilling moment when a mother speaks in Spanish with a translator about how she learned of the death of her son by watching television and seeing him in the arms of an Iraqi.”

Mooney participated in a protest against President Bush’s inauguration last year. “In South America, when they protest the government, they go in the street and bang on pots and pans. Last year we did that and it was so much fun. This woman came out on her balcony from one of the condos and brought out a pot and pan and started banging.”

Dietzel, whose interest in activism was sparked in the mid-1980s, describes what it means to be an activist: “Once you become a conscientious person, it’s hard to ignore all the injustice in the world. Sometimes I feel frustrated. But I get a lot of people who say, ‘Thank you, I’m glad you’re still here.’” Dietzel hopes the films will educate and inspire others to get involved. “Frankly, we’re all tired and we need help — we’re burned out, and [more activists will lessen the load on people struggling with burnout. After the election it was very depressing.”

“Initially this group [the Ocean Beach Grassroots Organization, founded in 2000] was formed to investigate and deter the growth and development of SeaWorld,” says community activist Debora Greene. “We were concerned about the traffic in our community. We were in opposition to SeaWorld’s ballot that went to the voters that they needed to do development and exceed the height limit because Shamu needed a better home. It was deceptive to the public — what came along with that were new homes, the thrill ride, and hotels.” Journey to Atlantis, which is a combination roller coaster and splashdown ride, is 95 feet tall.

Greene explains that the organization determines its actions based on issues currently facing the community. “There’s a vacant lot at the corner of Voltaire and Sunset Cliffs owned by World Oil. They want to bring in another gas station, and we are in opposition of that.” Concerned residents of the area will discuss the issue at both community and town hall meetings. “We don’t want O.B. to become a satellite city. We want to maintain [its] charm and individuality,” says Greene, who moved to Ocean Beach from Pacific Beach in 2000, the same year she joined the organization.

“I could be getting a degree or trying to make more money; most people find a mate, get a job...and the world is falling apart!” says Dietzel. “To me, being an activist is about making something better,” says Dietzel. “You could be getting a degree or trying to make more money; most people find a mate, get a job...and the world is falling apart!”

“Movies on Local Activism in Ocean Beach and San Diego”
Monday, February 13
6:00 p.m.
Ocean Beach Recreation Center
4726 Santa Monica Avenue
Ocean Beach
Cost: Free
Info: 619-801-0770
OUT & ABOUT

WHIP IT!
Amp 'n Mobile World Supercross, Saturday, February 11, Qualcomm Stadium.

(See Sports)


The Fab Four take stage for Beatle impersonation shows, Friday and Saturday, February 10 and 11, 8 p.m., at Tijuana Grand Hotel (on Boulevard Agua Caliente). Tickets: $35, $40. 011-52-664-683-7636. (TIJUANA)

Explore “Tijuana Borderlands” during outing hosted by San Diego Natural History Museum, Saturday, February 11, 8 a.m.–6 p.m. Participants compare different socio-economic neighborhoods, businesses, manufacturing centers; see Agua Caliente Hipodromo, CECUT, more. $82 fee includes transportation, snacks, guide. Reservations: 619-235-0203. (TIJUANA)

Blue Moon plays jazz, bossa nova, and romantic music, Friday, February 10, 8 p.m., at L.A. Cetto (2108 Catión Johnson, Colonia Hidalgo). $25 fee includes dinner. 011-52-664-683-3031.

Father and Son Off-Road Motorcycle Rides — with 5-, 10- and 30-plus-mile loop routes — is Sunday, February 12, starting at 9 a.m. at Hacienda Santa Verónica, on Teate-Mexicali toll road. 011-52-661-012-2252. (MEXICALI)

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OUTDOORS

Ocean Water Temperatures, of late in the high 50s 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
Drive down to the closest beach getaway
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Rosario Calendar of Events:

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tr>
<td>February 18</td>
<td>Electronic Music Festival</td>
<td>Municipal Art &amp; Culture Center</td>
<td><a href="http://www.rosarito.org">www.rosarito.org</a></td>
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<tr>
<td>March 11 &amp; 12</td>
<td>St. Patrick's Beer Festival</td>
<td>Rosarito Chamber of Restaurants</td>
<td><a href="http://www.bajafoodosarito.org">www.bajafoodosarito.org</a></td>
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<td>April 22</td>
<td>Rosarito-Ensenada 50 Miles Fun Bicycle</td>
<td>Rosarito-Ensenada Bicycle Ride</td>
<td><a href="http://www.rosaritoensoenda.com">www.rosaritoensoenda.com</a></td>
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<tr>
<td>April 28-30</td>
<td>Investing in Baja's Ocean Front</td>
<td>Rosarito Beach Hotel &amp; Spa</td>
<td><a href="http://www.bajaocenfront.com">www.bajaocenfront.com</a></td>
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<tr>
<td>May 14</td>
<td>1st International Food Festival</td>
<td>Rosarito Chamber of Restaurants</td>
<td><a href="http://www.bajafoodosarito.org">www.bajafoodosarito.org</a></td>
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A GUIDE TO UNEXPECTED SAN DIEGO AND BEYOND | BY JERRY SCHAD

The mile-long El Modena Open Space in the city of Orange preserves a 100-acre, miniature mountain range, clothed in a tough mixture of drought-resistant cactus and sagebrush vegetation. Underfoot, you’ll find colorful anisette and pyroclastic rocks — volcanic deposits dating back several million years. This variety of rock, in colors of brick red, gray, white, gray, green and beige, is found in Orange County only here and in a couple of spots just south.

Start at the corner of Canyon Street and Patria Court. 0.4 mile south of Santiago Canyon Road and 1.3 miles north of Chapman Avenue, where on-street parking is available. Follow the path parallel to Cannon Street’s right (southbound) side, and quickly veer right on a steeply ascending trail through a natural garden of California sagebrush, encelia, wild hyacinth, and wild onion. As you wind upward toward the top of the ridge, dense thickets of prickly pear cactus, plus some coast cholla cactus, appear. At the ridge summit turn right and follow the highest, elevation of 1940 feet. Enjoy a pseudo-aerial view of the flat, expansive Los Angeles Basin, wrapping around more than 180 degrees, and the rim of the mountains to the east and north — the Santa Ana and the San Gabriels. This vista can be mind-blowing on days of crystalline atmospheric conditions.

From the 806-foot high point, descend south and pass over two more summits in the next mile. A steep path goes down the west side of the southernmost hill, and meets a service road leading back to the intersection of Cannon Street and Stillwater Avenue. Use the bicycle path or sidewalk along Cannon to complete the one-mile-long return to Patria Court. When done this way, the entire loop measures 2.4 miles.

Two shortcut trails link the ridge line to Cannon Street, and either one of those can be used to shorten the hike. This article contains information about a publicly owned recreation or wilderness area. Trails and pathways are not necessarily marked. Conditions can change rapidly. Hikers should be properly equipped and have safety and navigational skills. The Reader and Jerry Schad assume no responsibility for any detrimental experience.

TRAIL Repair Work at San Pasqual Rancho State Park takes place “most Saturday mornings” at 9 a.m. Bring work shoes, gloves, hat, water, snack. Group gathers at Paso Picacho campground maintenance area behind fire department building. Free. 858-278-3280. For those 16 and older (with parent). (SAN PASQUAL RANCHO STATE PARK)

Rocks, Soil, Quarries, Common Plants — learn about all when naturalist Jack Pomeroy leads moderate to strenuous 4-5 mile hike in Daley Ranch, Saturday, February 11. Adventure begins at 8:30 a.m. at Cougar Pass entrance. Bring water, wear hiking boots. Reservations: 760-839-4680. Free. (ESCONDIDO)

Gaslamp Folklore and Legends Walking Tours offered Saturdays, 10 a.m. to noon, by tour guide Gino Lizardi, who reveals romantic past and characters of the area. $10. Reservations: 619-239-7515. (GASLAMP QUARTER)

Explore the Urban Art Trail of East Village during Urban Safari walking tour led by Patty Fares, Saturday, February 11, 10 a.m. Reservations: 619-944-9255. $10. (EAST VILLAGE)

Visit “Quintessential San Diego Sites” during 11km volks-march — a noncompetitive walk along a premarked route — hosted by San Diego County Rock-hoppers, Saturday, February 11, beginning in parking lot at Park Boulevard and Presidents Way. Start anytime between 8 a.m. and noon, finish by 3 p.m. Walk is free; $3 fee for Volkswagen credit. 760-745-0017. (SAN DIEGO)

Visit Historical Gridding Rocks Site and cross over the San Diego River during guided nature walk, Saturday, February 11, 9:30 a.m., beginning in Kumeyaay Lake Campground of Mission Trails Regional Park (Two Fathor Junipero Serra Trail). Free. 619-668-3281. (SAN DIEGO)

Find Oak Galls and Woodrat Houses during guided nature walks on Saturday, Sunday, Wednesday, February 11, 12, 15, 9:30–11 a.m. Free. 619-668-3281. (SAN DIEGO)

Visit Ramona’s Grasslands and witness winter migration of hawks, falcons, and eagles during outings led by Wildlife Research Institute every Saturday through February, 9 a.m. to noon. Walks are led by trained biologists participating usually observe trapping and banding of birds of prey. Wear hiking or walking boots. Bring binoculars or spotting scopes if you have them. Only heavy rain cancels trips. Outings begin at Wildlife Research Institute headquarters, 18301 Highland Valley Road (near Ramona). 760-789-3992. (RAMONA)

Palm Walk, Offshoot Tours offers its monthly hour-long guided stroll exploring structure, growth habits, landscape value of palm trees, Saturday, February 11, 10 a.m., at visitors’ center. Free. 619-235-1121. (MIRA LOMA)

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Thursday, February 9, 2006

San Diego Reader
with hiking boots, water. 858-484-3219. Free. (Sorrento Hills)

Fledging Birders are invited to Audubon Society outing in Kit Carson Park, Monday, February 13, 8 a.m. Meet at El Arroyo picnic area in park; find Kit Carson Park at 3333 East Valley Parkway. Easy hiking, restrooms, water, and picnic tables available. 619-280-7710. Free. (Encinitas)

Stop at See's Candies for chocolates with Walkabout walkers, Wednesday, February 15. Moderate, flat walk: starts at 9:30 a.m. at Carrow's parking lot (at H Street and Broadway). Fee. 619-231-7463. (Encanto)

DANCE

Winter Dance Concerts with dancing in variety of styles planned by dancers, faculty choreographers at San Diego School of Creative and Performing Arts, Thursday and Friday, February 9 and 10, 7 p.m., in Florence Johnson Grand Theatre (2115 Park Boulevard). $7. Box office: 619-583-9956. Beginner friendly! (Balboa Park)

Tempted by Ranting Bandhee? They make music, Graham Hempel calls for contra dancing. Saturday, February 11, 8 p.m., at Trinity United Methodist Church (3303 Thru Street). Beginner's workshop 7:30 p.m., bring instrument for (optional) music and song jam 6–7:30 p.m. $7. Wear soft-soled shoes. 619-283-8550. (North Park)

Israeli Dance Workshop with guest teacher Katrina Lamport on Saturday, February 11, at Folk Dance Center (4569 39th Street).

Partner workshop (7 p.m.), line dance instruction (8 p.m.), followed by open request. Admission to workshop, party, $8; pay $6 from 8 p.m. on. Bring snack to share. 619-281-5656. (normal heights)

Hustle San Diego Club meets on second Saturday of every month, including February 11, for beginners' instruction (8:30 p.m.) and dance afterwards at Dance North County (535 Encinitas Boulevard, suite 100). $7. 760-803-9982. (Encinitas)

Sarasavi Modern Tribal performs fusion-style bellydance, Saturday, February 11, 9 and 10 p.m., at Egyptian Tea Room (4644 College Avenue). All ages. Free. 619-265-7278. (Normal Heights)

Valentine's Latin and Ballroom Dance Party, Saturday, February 11, at Patti Wells Dancetime (1255 West Moreno Boulevard). Dancing for singles and couples of all ages, 7:30–10 p.m. Samba lesson: 8 p.m. $7. First time free. 619-275-3333. (Bay Park)

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Finally, Valentine's Day is for Singles! The Social Place Presents The Singles Valentines Day Party San Diego's Best and Largest Annual Valentines Party for Singles Over 40! Meet 100s of singles in person in a fun and safe environment Tuesday, February 14, 2006 San Diego Wine & Culinary Center 200 Harbor Drive, Suite 120, San Diego, CA 8:00 PM to 10:00 PM $20 at the door Register for the event today! The Social Place 619-925-1857 www.thesoccalplace.com info@thesoccalplace.com

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Hardest and Most Important Job Ever Known to Man? (POWAY) Jean Hart Academy of Dance (Oak Park every Sunday, 6 to 9 p.m., at English Country Dancing. Beginner’s instruction at Knoll Plaza, 12227 Poway Road). Russian National Ballet (ESCONDIDO) Job Ever Known to Man? tickets: $50–$65. Tchaikovsky. Tickets: $50, $65, $75. condido Boulevard). Final love story of boasts score by Arnold in the Holy Land, screens February 10, 7 p.m., at Saint Paul’s Catholic Church. "Echoes That Remain," offering a study of Jewish shrewd life before Holocaust, combines archival photographs and previously unseen film footage with live action sequences shot in situ. Video is "of interest to those researching Eastern Europe." Catch Echoes Sunday, February 12, 1 p.m., at Lawrence Family Jewish Community Center (4126 Executive Drive). $3. 619-583-0826. (LA Jolla) A Deadpan Delight! Enjoy Thumbsucker, starring Vincent D’Onofrio, Tilda Swinton, Keano Reeves, when it screens Monday, February 13, 6:30 p.m., for Film Forum at San Diego Public Library (820 E Street). 619-236-3800. Free. (DOWNTOWN) Films on Local Activism including Starbucks and D.B. Voltaire Park, Veterans for Peace, Activism — How to Be Active shown Monday, February 13, 6 p.m., at Ocean Beach Rec Center (4726 Monica Avenue). Free. 619-401-0770. (OCEAN BEACH) Short Films By, For, and About Women showcased when Lunafest hits REI Encinitas (1590 Encinitas Boulevard), Monday, February 13, 6:30 p.m. Documentaries, animated shorts, dance narratives on range of "women’s topics." $10 general. 760-944-9202 (ENCINITAS) "Under the Tuscan Sun" is shown for Carlsbad Library film series, Wednesday, February 13, 6 p.m., in Schulman Auditorium (1775 Dove Lane). Free. 760-602-2026. (LA COSTA) Open Screening Night is Thursday, February 16, 7 p.m., at Media Arts Center San Diego (921 25th Street). New San Diego– and Tijuana–area short films, food, music, opportunity to "show your work and network with other local film/video makers." Free. 619-230-1938 6101. (GOLDEN HILL) Reuben H. Fleet Science Center, currently screening in the IMAX theater, Mystic India: An Incredible Journey of Inspiration (through February), Mystery of the Nile (through February 16). Ticket prices and showtimes: 619-238-1233. (LA COSTA) LECTURES "Writing as Vocation" is theme for 11th annual Writer’s Symposium by the Sea at Point Loma Nazarene University (3900 Loma- land Drive). “A Conversation with Barbara Brown Taylor” is planned...
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Thursday, February 9, 7 p.m. ($10). On Friday, February 10, speakers include Donald Miller (4:45 a.m.), followed by book-signing and "Conversation with Donald Miller" at 2:30 p.m. ($10). Frederica Mathews-Green is on program for Saturday, February 11, 10:45 a.m. (free). 619-849-2695. (POINT LOMA)

Future of Air Transportation
in our region discussed during town hall meeting with presenters Joe W. Craver and Thelma F. Bowens, Thursday, February 9, 6 p.m., at Scottish Rite Masonic Temple (1895 Camino del Rio South). Discussion, question and answer, exhibits. Free. 619-400-2470. (MISSION VALLEY)

"John, Paul, George, Ringo... Forever," exhibit "culled from fan club photographs, press prints, promo images, and fine-art prints opens with reception on Friday, February 10, 5 p.m., in San Diego Mesa College Art Gallery (D-104). Curator Vincent Vigil presents gallery talk at 6:30 p.m., followed by video screening of Beatles’ promotional clips at 8 p.m. in G-101. Find campus at 7250 Mesa College Drive; 619-388-2829. (GOLDEN HILL)

"Women on MARS" presented by three veterans of Marie Desert Research Station (MARS) — Shannon Rupert, Kathryn Bywaters, Melinda Caper — Mars Society meets Friday, February 10, 7 p.m., in Art Union building (2323 Broadway). Free. Requested reservations: 619-723-3456. (GOLDEN HILL)

"David: Portrait of a Warrior King" presented by Biblical scholar Bill Creasy for Docent Guest Lecture at San Diego Museum of Art, Friday, October 10, 10 a.m. $10. 619-696-1966. (SAN DIEGO)

"Sexuality at Work" is theme for sixth annual Women and the Law Conference at Thomas Jefferson School of Law on Saturday, February 11, 10:45 a.m. (free). 619-849-2695. (DOWNTOWN)

"David: Portrait of a Warrior King" presented by Biblical scholar Bill Creasy for Docent Guest Lecture at San Diego Museum of Art, Friday, February 10, 10 a.m. $10. 619-696-1966. (SAN DIEGO)

"Writing for Children, Selling to Adults — Know Your Target" is topic when literary publicist Antoinette Kuritz addresses Society of Children’s Book Writers and Illustrators, Saturday, February 11, 2 p.m., in room 106A of Hahn School of Nursing building at University of San Diego (at Linda Vista Road and Marion Way). $9. 888-685-8131. (OLD TOWN)

"Aphrodisiacs in Nature," recipes to "inspire the mood" of the month explored in class, Saturday, February 11, 10 a.m., at San Diego Natural History Museum. $33. Reservations: 619-255-0203. (OLD TOWN)

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"Women on MARS" presented by three veterans of Marie Desert Research Station (MARS) — Shannon Rupert, Kathryn Bywaters, Melinda Caper — Mars Society meets Friday, February 10, 7 p.m., in Art Union building (2323 Broadway). Free. Requested reservations: 619-723-3456. (GOLDEN HILL)
“Fossil Tracks” in Anza-Borrego Desert State Park illuminated when Paul Remekia speaks Sunday, February 12, 1 p.m., at Anza-Borrego Desert State Park visitors’ center. Bookingign follows. Celebrate “Dawson’s birthday and 7 million years of evolution?” Free. 619-258-4950 x104 (ANZA-BORREGO DESERT STATE PARK)

“Landscape Preservation: Time and the Art of Gardening” — Lucy Tomach discusses traditional methods and horticultural operations used to preserve Filoli when San Diego Horticultural Society meets, Monday, February 13, 6:30 p.m., in Sorbane Room at The Berths Hotel. Filoli is 650-acre property of National Trust for Historic Preservation. Talk followed by plant tour. Free. 760-730-3208 (DEL MAR)


Decorative Arts Lecture series co-hosted by Pallaadian Society and Athenaeum Music and Arts Library continues when Bill Stern focuses on “The Art of the Everyday: California’s Radical Pottery Past,” Monday, February 13, 7 p.m., at Athenaeum (1008 Wall Street). Francis observed 17 years of silence on the journey. Donation. 619-495-4650 (MUSEUM)

Examines Luca di Lammetero during opera premieres examining music, drama, and history of upcoming San Diego Opera production, Monday, February 13, 7:30 p.m., at Athenaeum Music and Arts Library (1008 Wall Street). Speaker is pianist, composer Nicola Reiter, education director at San Diego Opera. $8. 619-458-5872 (MUSEUM)

Learn About Donizetti’s Luca di Lammetero when USD music instructor Ron Shahnere lectures on Monday, February 13, 7 p.m., at First Unitarian Universalist Church (4190 Front Street; 619-298-9978). $25. (MUSEUM)

“Art of the Renaissance” illluminated by Linda Blair at Athenaeum Music and Arts Library (1008 Wall Street). Series concludes with look at Leonardo da Vinci’s “universal man,” Tuesday, February 14, 7:30 p.m. $17. 619-458-5872 (MUSEUM)

“Apocalypse When? A Calculation of Human Survivability” offered by Willard Wells when he addresses San Diego Independent Scholars, Wednesday, February 15, 7:30 p.m., in room 11A of Chandler’s Complex at USD. Are technology and world’s population growing at an unsafe pace? 760-431-6822. Free. (LOCAL)

“Evangelical Churches — The Future of Protestantism in the U.S.” is pondered Wednesday, February 15, 7 p.m., at Living Room Coffeehouse (1417 University Ave.; 619-295-7911). Free. (MUSEUM)

“The Facts of Life About Panda Reproduction” explored by San Diego Zoo’s giant panda team, for Special Speakers series, Wednesday, February 15, 7 p.m. in zoo’s 7 p.m., at First Unitarian Universalist Church. Francis observed 17 years of silence on the journey. Donation. 619-495-4650 (MUSEUM)

Fix a Flat, learn brake and deailluer adjustment, more, when REI shop technicians offer basic bicycle maintenance clinics on Tuesday, February 14, 6:30 p.m., at REI Encinitas (1390 Leucadia Boulevard, 760-944-9020) and REI San Diego (5556 Copley Drive; 858-287-4400). Free. (ADVENTURE)

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“The Holocaust...Facts and Memories,” Si Frumkin was a concentration camp prisoner in World War II, liberated from Dachau by U.S. Army at age 14. Frumkin speaks Wednesday, February 15, 6:30 p.m., in communiy space at Oceanlside Public Library (330 North Coast Highway). Free. 760-966-4140. (LOCAL)

“I Intro to Touch,” learn about Tellington Touch during Touch Hour Lecture, Thursday, February 16, 6 p.m., at San Diego Humane Society (5500 Gaines Street).


In Person:

Alex DeGrassi performs AcousticMusicSanDiego concert on Thursday, February 2 (SOLD OUT). “Au-toharp master” Bryan Bowers slated for Friday, February 3 (SOLD OUT). Concerts begin at 7:30 p.m. at Normal Heights United Methodist Church (4630 Manfield Street; 619-303-1876; NORM AL HEIGHTS)

Poeti Where? Tony Award-winning spoken-word poet Poeti “teaches people” with his “unique style of reciting everyday experiences in prose.” He’ll perform Thursday, February 9, 7 p.m., in Arts 111 at CSU San Marcos (333 South Twin Oaks Valley Road). Free. 760-750-4666. (SAN MARCOS)

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emotional dramatic thread.” Performances begin at 8 p.m. Thursdays–Saturdays, 4 p.m. matinees on Saturday, 1 and 5 p.m. on Sundays. Tickets: $33–$70 general, $24.50–$49 for children, $31.50–$63 for students, seniors, all available through Ticketmaster (619-220-TIXS).

Pan-Pacific South Pacific Music! Hapa hits stage on Friday, February 17, 8 p.m., in Sherwood Auditorium at Museum of Contemporary Art San Diego (700 Prospect Street). Tickets: $37.50 in advance, $42.50 at door. 619-440-2277. (DEL MAR)

Legendary Blues Artist Ralph Stanley and the Clinch Mountain Boys play concerts at Old Town Temecula and during the World Music Series, Saturday, February 18, 7:30 p.m., in the auditorium at United Methodist Church (4650 Manvel Street). $30. 619-303-8176. (NORMAL HEIGHTS)

Talented — and humorous! Acclaimed Social and Political Humorist Mort Sahl performs for Acoustic Music San Diego, Saturday, February 25, 7:30 p.m., at Normal Heights United Methodist Church (4650 Manvel Street). $30. 619-303-8176. (NORMAL HEIGHTS)

A Multi-Genre Phenomenon, a living legend — author Kate Braverman reads from her new book, Fanciful Transmissions to and from Los Angeles: An Accidental Memoir, Friday, March 3, 7 p.m., at D.G. Wills Books (7461 Girard Avenue). “I never met a genre I couldn’t subvert,” says Braverman. Free. 858-456-1800. (LA JOLLA)

The Most Intellectually Gifted Python! Talented — and humble — John Cleese presents “Seven Days” on Sunday, March 5, 8 p.m., in Mandeville Auditorium at UCSD. This new one-man show “pushes the boundaries of human comedy.” Tickets: $25, $30, $70. 619-440-2277. (DEL MAR)

WOMAN WARRIORauthor Maxine Hong Kingston reads in the Memoir, Tuesday, February 21, 7 p.m., in room 140 of Hardy Auditorium at San Diego State University. Her most recent work is The Fifth Book of Peace. Free. 619-594-6199. (EL CAJON)

3rd Sunday in February, 1-4 p.m., at the Normal Heights United Methodist Church (4650 Manvel Street). $30. 619-303-8176. (NORMAL HEIGHTS)

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March 2005

Mort Sahl’s Joke Book

Mort Sahl presents a selection of his best jokes and humorous stories at the Sausalito Performing Arts Center, February 17, 7:30 p.m. Tickets: $27 in advance, $30 at door. 760-436-7469. (ENCINITAS)

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Maxine Hong Kingston

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San Diego Reader February 9, 2006 55
SPECIAL

Creating an Oral History of America is a goal for StoryCorps, hitting San Diego State University for recording February 9–20. At StoryCorps mobile booth, participants record in pairs, with one person interviewing the other. At end of each 40-minute session, participants receive CD of interview, with second copy sent to America’s Folklife Center at Library of Congress. KPBS will air selection of local stories, and select stories will air nationally on NPR’s Morning Edition.

Up for Water Skiing? Convair Water Ski Club provides three ski boats for waterskiing and wakeboarding 8 to 11 a.m. on Sundays year-round. Instructions on request. Group meets at south end of Crown Point Beach. All skill levels welcome. Nonmember fee: $10 per run (about 15 minutes). Information: 800-699-2466, press pound sign, then mailbox number 456-838-6754. (MISSION BAY)

Valentine’s Day Kayak Paddle to La Jolla sea caves for couples, hosted by Bike Kayak San Diego, Sunday, February 12, 9 a.m., $60 per couple. Required reservations: 858-551-9510. (LA JOLLA)

Two Bicycle Rides are offered every Saturday, rain or shine, starting at 8:30 a.m. in northwestern parking lot at La Jolla Village Square/UC Cyclery. Select from race-training 45-mile ride, slower 35-mile ride with experienced leader. Helmets mandatory. Free: 858-489-2454. (LA JOLLA)

Gold Medal Clinic by USA Field Hockey for coaches, planned February 11, at United States Olympic Training Center (2800 Olympic Parkway). Clinic runs 9 a.m.–4:15 p.m., with members of USA men’s and women’s national team, as well as members of Dutch club Bloemendaal. The USA men’s national team takes on Bloemendaal in exhibition match following the clinic (2 p.m.). $35. Registration: 619-656-1500. (DELTA VISTA)

Beginner’s Kayak Lessons offered Saturday, February 11, 11 a.m., by Allen’s Kayaks (819 Fernando Place). Participants must be able to swim. Free. Required reservations: 858-486-5599. (MISSION BAY)

Whip It! Amp’d Mobile World Supercross competition with 125cc and 250cc stadium motorcycle racing — starring Ricky Carmichael, Chad Reed, James Stewart, other riders — Saturday, February 11, at Qualcomm Stadium. Practice runs (12:30 p.m.) followed by main events (7 p.m.). Tickets: $10–$87, available through Ticketmaster (619-220-TIXS). (MISSION VALLEY)

The 38th Annual San Dieguito Half Marathon and 5K run/walk, February 12, starting and ending at San Dieguito County Park (on Lomas Santa Fe Drive, about one mile east of I-5), with scenic course through Ranchos Santa Fe. Registration at 6:30 a.m.; run starts at 8 a.m. 619-298-7400. (RANCHO SANTA FE)

Love On Wheels, bicycle north from Glen County Park — and enjoy some chocolate along the way — during ride led by Knickerbikers, Sunday, February 12. Ride to Encinitas for lunch at San Tropez (bring money). Twenty-five-mile riders start at 9 a.m. 619-787-7427. (CHAULA VISTA)

SPECIAL

Out & About

ROMANTIC VALENTINE’S DAY CRUISES

Romance is strolling the docks of a beautiful yacht, elegant cuisine, dancing, and ever changing views.

(February 10–14)

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Aphrodite’s Dinner Cruise

Valentine’s Dinner Dance Cruise

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ENCHANTED MUSEUM

“Exploring the Science of Art,” at Reuben H. Fleet Science Center through April.

(SEE MUSEUMS)

Winter Olympics in (Little) Italy! An Olympic opening ceremony celebration is Friday, February 10, 6 p.m., on India Street (between Grape and Cedar Streets). Olympic athletes from Olympic Training Center will be on hand, as well as medal holders from prior games, San Diego Gulls athletes. Opening ceremony broadcast; food, snow, and ski demonstrations on half-pipe. Free: 619-578-0427. (LITTLE ITALY)

Pet Portraits with Your Sweetie! Wine and cheese, treats, gift bags, and dog-and-person portraits all promised during Spay Neuter Action Project event, Friday, February 10, 6–9 p.m., at City Dog (545 Park Boulevard). Fee depends upon size of photo desired: 619-269-0201. (EAST VALENCIA)

Head to Toe Women’s Expo, February 10–12, at Del Mar Fairgrounds. Expo showcases “wealth of industries catering specifically to women” — along with “rejuvenation, inspiration, shopping, entertainment.” Lectures, fashion shows, more.

Hours: 10 a.m.–4 p.m. Friday and Saturday, 10 a.m.–5 p.m. Sunday. $7 general. 858-272-5677.

Antique and Appraisal Fair, Saturday, February 11, noon–4 p.m., at Williams Barn in Walnut Grove Park (1950 Sycamore Drive). Professional appraisers do their stuff $7 per item. 760-744-9000. (SAHUARON)

San Diego Cactus and Succulent Society annual winter show is Saturday, February 11, 10 a.m.–4 p.m., in room 101 of Casa del Prado. Exhibitors on hand to answer questions. Free: 838-270-5544. (DAGDA PASS)

Cannon Battles on San Diego Bay by Privateer Lynx and revenue cutter Callifomia, Saturday and Sunday, February 11 and 12, 1–4 p.m. “Experience combat at sea in the age of sail,” for $50 general, $25 for those 12 and younger. Reservations: 619-234-9153 x301. (SAN DIEGO BAY)

Happy 470! Celebrate Chinese year of the dog during 24th annual Chinese New Year Food and Cultural Fair, February 11 and 12. Lion and dragon dancers, Chinese acrobats, children’s activities, Asian Story Theater, martial artists, cooking and cultural exhibits, music, dancing, vendors’ booths, more.

Hours: 10 a.m.–4 p.m. Saturday and Sunday, in Asian Pacific Thematic Historic District (at Third Avenue and 1 Street). 619-234-7844. Free admission. (GALAPA QUARTER)

**Second Annual Heart Festival,** Saturday, February 11, 6-10 p.m., at Kung Food (2949 Fifth Avenue) — dining, art, live performances by Prince Habib, Jeff Bloom, guests. Free. 619-298-7302.

**Psychic Fair and Metaphysical Conference** on Saturday and Sunday, February 11 and 12, at Alexandra’s Bookstore (3555 Midway Drive, suite G). Tarot, palmistry, numerology, other psychic arts featured; $30 per reading. The shop is located at 3555 Midway Drive, suite G. 619-298-3422.

**Grand Booksale** hosted by College-Rolando Library (6600 Montezuma Road), Saturday, February 11, 9:30 a.m.–2 p.m. 619-533-3902. (MEXICO)

**Ray at Night Celebrations** include art show with work by Chor Boogie ("who will be painting live"); other artists including Steve Avaison, Douglas Dickerson, Sake; live b-boys; DJs; spoken word, Saturday, February 11, 7 p.m., at Arts and Entertainment Center (3026 University Avenue). Free. 619-719-2217.

**Mexico Travel and Real Estate Expo,** Sunday, February 12, 10 a.m.–5 p.m., at Scottish Rite Masonic Temple (1895 Camino del Rio South). Business, tourism officials on hand; seminars. $5. 619-985-4950. (MEXICO)

**40th Annual Local Authors’ Exhibit** on display through February 28 at San Diego Public Library (4111) — dining, art, live performances by Prince Habib, Jeff Bloom, guests. Free. 619-298-7302.

**FOR KIDS**


Show hours: Wednesday-Friday, 10 and 11:30 a.m.; 11 a.m., 1, and 2:30 p.m. Saturday and Sunday. Find the theater near San Diego Aerospace Museum. Admission: $5 for children, $4 seniors, $5 general. 619-544-9203. (BOLD PARK)

**Musicals for Children...By Parents** presented February 10-19 at East County Performing Arts Center (210 East Main Street). Tickets: $12 for adults; $10 for kids 3-19. Reservations: 619-588-0206 or 800-696-1929. (EL CAJON)

All Aboard! The Chula Vista Live Steam Club provides train rides, 12:30 to 2:30 p.m., Saturday and Sunday, February 11 and 12, at Rohr Park (4548 Sweetwater Road). Donation: 50 cents. Children under 48" must be accompanied by an adult to enter for free. Find the museum at 1306 North Harbor Drive, along Embankment. 619-234-9153. (PACIFIC OCEAN)

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**YESTERDAY**

My friend says I was not a good son
you understand
I say yes I understand
he says I did not go
to see my parents very often you know
and I say yes I know
even when I was living in the same city he says
maybe I would go there once
a month or maybe less
I say oh yes
he says the last time I went to see my father
I say the last time I saw my father
he says the last time I saw my father
I say the last time I saw my father
he was asking me about my life
how I was making out and he went
to the next room
he says feeling against the cold
of my father’s hand the last time
he says and my father turned
in the doorway and saw me
look at my wristwatch and he
said you know I would like you to stay and talk with me
ah yes I say
but if you are busy he said
I don’t want you to feel that you have
to just because I’m here
I say nothing
he says my father said maybe
you have important work you are doing
or maybe you should be seeing
somebody I don’t want to keep you
I look out the window
my friend is older than I am
he says and I told my father it was so
and I got up and left him then
you know
though there was nowhere I had to go and nothing I had to do
— W.S. Merwin

**Family Day** activities planned Sunday, February 12, 11 a.m. to 4 p.m., at Maritime Museum. Children 12 and under admitted free, with activities including mini-boat races, raising sails, sea chantey sing-alongs, rides on historic 1914 Pilot boat.

Children must be accompanied by an adult to enter for free. Find the museum at 1306 North Harbor Drive, along Embankment. 619-234-9153.

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**CHINESE NEW YEAR**

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**CONGRATULATIONS to**

**FRANCINE DU PLESSIX GRAY**


**JUDITH MOORE**

author of *Fat Girl: A True Story* (Autobiography)

**WILLIAM T. VOLLMANN**

author of *Europe Central* (Fiction)

**National Book Critics Circle Award Finalists**
The Brooklyn Follies: A Novel

By Paul Auster

FROM THE DUST JACKET: Nathan Glass has come to Brooklyn to die. Divorced, estranged from his only daughter, the retired life insurance salesman seems solitude and anonymity. Then Nathan finds his long-lost nephew, Tom, working in a local bookstore—a far cry from the brilliant academic career he’d begun when Nathan saw him last. Tom’s boss is the charismatic Harry Brightman, whom fate has also brought to the “ancient kingdom of Brooklyn, New York.” Through Tom and Harry, Nathan’s world gradually begins to include a new set of acquaintances—not to mention a stray cat named Oliver.

Among the many twists in the delicious plot are a scar involving a forgery of the first page of The Scarlet Letter, a disturbing revelation that takes place in a sperm bank, and an improbable, utopian dream of a rural refuge from the unbearable realities of modern life. Meanwhile, the wry and acerbic Glass has undertaken something he calls The Book of Human Folly, in which he proposes “to set down in the simplest, dearest language possible an account of every blender, every pratfall, every embarrassment, every idiocy, every fable, and every inane act I had committed during my long and checkered career as a man.” But life takes over instead, and Nathan’s despair is swept away as he finds himself more and more implicated in the joys and sorrows of others.

WHAT THE CRITICS SAY! From Publishers Weekly: Nathan Glass, a retired life insurance salesman estranged from his family and facing an icy cancer prognosis, is “looking for a quiet place to die. Someone recommended Brooklyn.” What he finds, though, in this enlivening novel by Brooklyn bard Auster (Oracle Night), is a vital, bighanded borough brimming with great characters… As Tom recovers his soul through immersion in their lives, Auster meditates on the theme of the city as the ultimate inhabited literature, from Hawthorne to Poe to Thoreau… But the book’s pre- viding spirit is Brooklyn’s first baseman, Walt Whitman, as Auster embraces the borough’s multitudes—neighborhood characters, drag queens, intellectual manqué, greasy-spoon waitresses, urban bourgeoise—while singing odes to mooriness over the Brooklyn Bridge… The result is an affectionate portrait of the city as the ultimate refuge of the human spirit. Booklist: Just when you think you’ve pegged a shape-shifter, not that his mesmerizing new novel isn’t instantly recognizable as an Auster tale, what with its beautifully rumi- native narration, obsessive charting of seemingly quotidian details, cleverly meandering and impres- sionistically nough plot, and lit- erary allusions, in this case, to Hawthorne, Kafka, and Gaddis. But this addition to his increas- ingly tender cycle of love songs to Brooklyn is his most down-to- earth, sensual, and socially con- cious novel to date… Auster also takes subtle measure of a time that will live in infamy, the era of the 2000 election and September 11, 2001. The New York Times Book Review: An incredibly loud finale, with lots of smoke.

ABOUT THE AUTHOR: Paul Auster, born in 1947 in Newark, New Jersey, is the bestselling author of Oracle Night, The Book of Illusions, and The Brooklyn Follies

A CONVERSATION WITH THE AUTHOR: “Brooklyn is becoming the Big City for writers. Everyone who writes seems to have moved his or her laptop to a desk in a Brooklyn brownstone.” “Well, enough of us are here now.” Your book was not at all what I expected.” I said, adding that I enjoyed it, and that I was interested in Mr. Auster’s long-time fascination with Hawthorne. “He’s a kind-spirited spirit. There’s something about his mind, his storytelling, his way of almost a personal connection.” “You, like he, had a long exile in Europe.” “Well, that was probably the biggest mistake he ever made—I think. There was that terrible business in Rome with his daughter who nearly died of the Roman fever—malaria. I think it broke him. She, of course, never really recovered and died. His writing dried up after that. He had lost contact with the United States.” “Plus,” I said, “by the time Hawthorne and his family got home, Hawthorne was physically quite sick—cancer.” “He wasn’t yet 60 when he died.” Auster said. “Not yet 60.” “His wife Sophia was so good to him and their children. Do you remember their honeymoon?” “Yes, extraordinary. In Concord.” “The book—Hawthorne in Concord by Philip McFarland—is a lovely read. And Concord.” I added, “with Thoreau, Emerson, Hawthorne, Margaret Fuller, Bronson Alcott and his daugh- ters, and who knows else, all liv- ing close to one another—rather a modern-day literary Brooklyn.” Auster agreed, an agreement that seemed to carry with it a smile. He asked, “Did you ever see the little book that I did? Twenty Days with Julian and Lisette.”

The result is an affectionate portrait of the city as the ultimate refuge of the human spirit.

MUSEUMS

(Art museums are listed in the Reader’s Guide to Art.)

Bancroft Ranch House Museum
houses indigenous Indian artifacts and memorabilia of early settlers in the area, run by the Spring Valley Historical Society. The home, built in 1863, was registered as a National Historic Landmark in 1982 and is on a spot where the Kumeyaay Indians camped more than 1000 years ago before the spring that later gave the area its name. The museum is found at 9530 Memory Lane; 619-469-1486 (springval). Barona Cultural Center and Museum is located at 1095 Barona Road; 619-443-7003 x2 (barona).

Could Scott, Museum, “The Surfer-Scapers,” on exhibit through 2006, showcases several surfers whose conceptual abilities and crafting talent radically altered surfboard design. The search has always been for lighter, faster, more maneuverable boards, from Duke Kahanamoku in early 1900s to Tom Blake in 1930s to Simon Anderson in early 1980s. The museum features surfing artifacts and memorabilia — such as surfboards and clothing — of local legends Phil Edwards, John "71" Richards, and Peter Johnson, and Duke Kahanamoku. The museum is located at 223 North Coast Highway; 760-721-6876 (surf). Chula Vista Nature Center, an interactive living museum devoted to the endangered Southern California coastal wetlands, located in Sweetwater Marsh National Wildlife Refuge. Visitors can use a Bioscanner to view animals macroscopically, use a Wescanoscope for views of microscopic organisms found in the "Sweetwater Soup," and interact with computerized videos exploring how tides affect the bay in the "Moons, Tides, and the San Diego Bay" exhibit, find sharks and other sea life at the David A. Wergeland Shark and Ray Experience, see burrowing owls and migratory birds, and enjoy the xerophytic gardens. Visitors meet a shuttle bus at the Bayfront E Street Trolley Station or at the center’s parking lot at the foot of E Street and Bay Boulevard; 619-499-5983. (CHULA VISTA)

Coronado Museum of History and Art, Generations: A Fam- ily’s Legacy/Through Art” continues through Thursday, Febra-ury 25. Installation of portraits and landscapes by Coronado artists William Dana Parish and Mary Parish McCartin, who were com- missioned individually to paint a number of U.S. Navy personnel. Exhibition includes nearly 20 portraits by the father and daughter, along with landscapes by Mr. Parish. Ongoing exhibits explore the overall history of Coronado, Navy and Army, Tent City, and the Ho- tel del Coronado. Find the mus- eum at 1100 Orange Avenue. Call (619) 237-1492. (GALAPAGOS)

Gaslamp Museum of History
San Diego, jolimp San Diego’s colorful past at the museum, which displays highlights Wyatt Earp’s San Diego days, the Peg Leg Gold Legend, the first maps and photographs of Old Town and “New Town,” early military his- tory, the naval disaster in 1923 at Point Honda, and more. Find the museum at 413 Market Street (between Fourth and Fifth Avenues). Call (619) 409-5903.

Heritage Museum of the Americas, more than 100 Chi- nese jades of the Late Neolithic (3400–2500 B.C.) through the Zhou dynastic periods (A.D. 1368–1644) are included in “The Stone of Jade Age China.” From ancient times, jades in China were treasured as talismans, worn on the body either as final adornments in death or as ornaments in life. See a rare and valuable jade burial suit of the Han dynasty (206 B.C.–A.D. 221), one of only about two dozen that have been excavated in China. The suits were made of more than 2000 square and rectangular plates of jade sewn together with threads of gold, silver, or bronze (depending upon the status of the wearer). (HERITAGE)

The museum features art and artifacts from South and North America, concentrating on the reli- gious and decorative arts of crafts workers from ancient cultures. The museum also features wings dedicated to natural history, archae- ology, education, anthropology, and fine art. Find the museum on the Cuyamaca College campus, 4641 Cuyamaca College Drive West; 619-670-5194 (CUYAMACA). (HERITAGE)

Heritage Walk Museum, operated by the Alpine Historical Society, is located in the 1897 home/office of Dr. Sophronia Nichols. She was the first doctor in Alpine and the first female doctor in the East.
The Bunny by Papa? It's pretty charming, isn't it?" "Yes, How could it be otherwise?" Sophy Hawthorne and then-seven-year-old Tina and two-month-old Left out on a trip to visit her parents. Five-year-old Julian was alone with Hawthorne. The novel father took notes on the 20 days that he and his son lived alone together, with the help of a housekeeper who did the cooking and cleaning. Auster's introduction opens the book. The book, writes Auster, "is a very classic of parental writing about children."

Auster didn't read Hawthorne seriously until he was in his 20s. "He just passed me by as an adolescent and then I must have been about 24 or 25 when I first read the Scarlet Letter and then started reading the stories. Ever since then, he's been an important figure for me."

After graduation in 1970 with an MA from Columbia University, Auster signed on to an oil tanker. Headed for France, Auster lived there for four years, writing and translating poetry. "Translating as much as I did, you translated a lot, do you think that helped you as a writer?"

"It was a very good thing to do. I would certainly recommend it to any young writer. The thing about translation is, if you're translating a good writer, I'm talking about someone on whom the effort is, that when you're young you're burning to write, but you don't necessarily have anything to say yet. What translation does is allow you to work on putting sentences together, words together, the craft of writing; the pressure to be original is off, and you're thrown in the trenches, working with a text that you begin to understand so deeply."

"Reading a poem is one thing, even writing an essay about the poem is another, but trying to translate a poem is a much deeper experience. Because you've got to enter into the bloodstream of the thing and understand the whole skeletal structure and take it apart and put it back together again. It's a very good thing to do."

"When you translate a younger poet, you're working with the work of a adult mind. "That's true, that's true, and they become your teachers. Pound always recommended I do as good a thing for young poets to do, to translate, and I completely agree."

About The Follies, I said, and its frequent references to Hawthorne, I mentioned that when the Follies crew arrives in Vermont, I thought, "Oh, Auster is going to have his characters build a Brook Farm."

"Well, they were thinking of it in the novel, but of course things don't work out that way in the story. Of course Brook Farm was a big failure. Hawthorne went really just to earn money. He needed money."

"He worked hard. This was during the period before his marriage, and he worked 12 to 16 hours a day at physical labor."

"But I don't think he really believed in it [the utopian hopes of the Brook Farms]."

"It was a very good thing to do. I think of it as a comedy."

Well, as I say, Nathan wasn't part of it in the beginning, so it did change. When I found him, the tone became different, and I guess even in some sense the meaning of the book became different. And then years had gone by. We were in a new political and social era, and this book reflects that. It is happening now."

"If you would never have guessed you'd begin this in 1953 because, particularly in the beginning, it is an aging man's book."

"Well, as I say, Nathan wasn't part of it in the beginning, so it did change. When I found him, the tone became different, and I guess even in some sense the meaning of the book became different. And then years had gone by. We were in a new political and social era, and this book reflects that it is happening now."

"I could too. I hope the right person reads the book and is inspired to do that."

"Do you ever think about the same book again and again? I have to start with scratch each time. I have so many different sides, so many different aspects of a personality that want to get out, I feel that this was the time to write the comedy. "Yes. More so than in most of my books. I've written another novel since The Brooklyn Follies, which I finished a few months ago, and it's pretty spare, I have to say. So, different kinds of books for different moments."

"I could too. I hope the right person reads the book and is inspired to do that."

"Do you ever think about the obituaries of "little people"? "Of course. The obituary is a fascinating literary form. If it's something we can be extraordi- nary, I don't know if you read The New York Times, but there was a moment a few years ago when they really tried harder with the obituaries, and they did some very interesting ones. They would pick people who were unexpected. Not just statesmen and famous people, but for example, the man who cut fish at Zabar's, the food store. There was a great, great piece about him after he died."

Mr. Auster told me something of his past. "My father was a businessman. He did various things. He started out right after high school, from which he graduated, if you can imagine, in June 1929. He was very gifted in elec-
“I don’t know that I’m trying to make readers happy.”
San Diego Reader

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Art Gallery (300 Carlsbad Village Drive) presents "February at Carlsbad Oceanside" by Deborah DeLisi. Artworks are featured in flowering and floral painting demonstrations. For more information, call 760-523-1903.

ART MUSEUMS

Mingei International Museum, 1555 Camino del Mar at 35th Street, features "The Young Artists Exhibition" with work by students of Rancho Encinitas Academy. Exhibition is on view through Sunday, February 19, 10 a.m.–5 p.m. (760) 937-5548.

Museum of Contemporary Art San Diego, Downtown, presents "Jay Bolotin: The Jukebox," is "latest project by this prolific writer, composer, performer, and visual artist." The show comprises two interrelated parts, a print portfolio and a woodcut motion picture. Each of the pieces in exhibit, closing Sunday, April 30, demonstrates Bolotin's "continued interest in weaving Judeo-Christian creation stories and personal mythologies as a means to better understand the human condition." Through May 14, 11 a.m.–5 p.m. (760) 795-7000.

San Diego Museum of Art, 1500 El Prado, presents "Eye to Eye: Photographs by Robert Frank" on view through Sunday, September 3. Pettibon — known for "his idiosyncratic renderings and room-sized installations" — exhibit a large-scale wall drawing. Find the museum at 700 Prospect Street. 888-454-3541.

Museum of Photographic Arts, 1580 First Avenue, presents "La Dolce Vita: Selections from the Rocker's Recent Book (Eye to Eye)" and "New Images of What May Have Been," continues through May 7, featuring works from Italy, Greece, and sea forms by Chihuly; objects from Venini glass factory in Venice, art glass by contemporary artists including Ilka Scapini, William Gunderhan, work by Louis Comfort Tiffany, examples of ancient Egyptian, pre-Roman, Roman, and Islamic glass. Through Sunday, February 19. "Horses — Circling the Globe" includes animals from India, China, Japan, Indonesia, Sweden, England, Guatemala, Mexico, and the U.S. Some have been accessioned. Visitors are free to make connections, some were made as toys. Ongoing. Find the museum at 155 West Grand Avenue. 760-733-3355.

San Diego Museum of Art, the museum's growing contemporary collection and acquisition strategies are chronicled in "Tracking and Tracing: Contemporary Acquisitions 2000–2005," on display through Sunday, July 9. Exhibition includes 90 works in wide range of media, dating from 1890s to present, representing a variety of artistic approaches.

The Eye of the Collector, the Whales of the Donors, the Spirit of the Philanthropist: Modern European Paintings at San Diego Museum of Art, on exhibit through Sunday, April 15, groups modern European works according to their donor in honor of the museum's 80th anniversary. Paintings, sculptures, and objects from Nepal, Tibet, and India featured in "Devotional Arts of Nepal." Buddhism and Hinduism "enjoyed a peaceful coexistence for over 1500 years" in Nepal's Kathmandu Valley; exhibit "explores fruits of this coexistence," closes Sunday, April 2. For further information, call 619-232-7911.


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The Statement out of Shelltown

“We want to try and take this from being a gangster party,” says promoter Phil Wasted. He dropped local rap artists Cricket, the BLGZ, and Young Sicc from a rap-meets-porn event to be held at El Cajon’s Royal Palace on March 3. “He is discriminating against the music,” says Young Sicc, 27; “I never met the guy in person. He should have come at me like a man and tell me to my face instead of me to my face….”

Young Sicc has a story to tell

Young Sicc says the San Diego hip-hop community is too small to have any black-versus-Latin struggles. “That shit happens in L.A. and we don’t really battle each other down here. We all know each other. Everybody respects one another’s hustle.” —Ken Leighton

Can’t Argue with Jimmy

“We have been playing original music for a year and a half,” says Cemetery Swingers drummer Dylan Wade. “We work our asses off. And write our own music. (At Carlsbad’s annual Battle of the Bands) a cover band shouldn’t be judged with the other bands.”

Wade’s original psychobilly band was one of 10 groups to play the January 18 competition held at Stagecoach Park gym. Over 200 people attended. The event is organized by the city of Carlsbad’s recreation department. Performance rules dictated that all band members be teens and that they could not sing lewd or offensive lyrics. The band that won, the Last Revival, played classic-rock covers (as did last year’s winner, the Fijis). Rec department employee Marc Beasley would not disclose who judged the contest, but he did say that “originality and vocal ability” accounted for one-fourth of the criteria. One of the judges, Dan Millican of reggae band Stone Senses, says he liked Last Revival because “…they had a 14-year-old kid who did an unbelievable job copying Jimmy Page on ‘Black Dog.’” Beasley says he hopes to create two competitions next year: one for cover bands and one for original bands.

—Ken Leighton

Jailhouse Rap

A January 24 hip-hop show at 4th & B reportedly ended in a melee after an onstage comment by rapper Tony Yayo (whose debut CD Thoughts of a Predicate Felon was mostly written while he was in jail on a gun-possession charge).

“The place was full of bloods,” reports an attendee. “Yayo saw all the red in the crowd and was saying, ‘That’s cool, you’re reppin’ for your ‘hood, but I got a buncha Crips back here with my homies.’ Right then, [performer] Spider Loc comes marching onstage with a bunch of his Crips, his buds in blue, and people in the audience start throwing drinks up on them.” The attendee says another performer on the bill, Royce Da 5´9”, jumped into the crowd with several of his security guards to fight with patrons. “Cops showed up and people were throwing punches at them, too.”

San Diego police Lt. Lawrence McKinney says, “We’re looking into it as a matter for vice…. I don’t think any arrests were made for vice…. I don’t think any arrests were made onsite, but it’s an ongoing investigation.” A 4th & B employee who identified himself as “Junior” says, “It wasn’t a big deal; it was just some rowdies.” —Jay-Allen Sanford

Young Sicc

Young Sicc was born in San Diego, grew up in Shelltown, and never forgot where I came from. Everybody has a story to tell, growing up in the ‘hood. I think if [Wasted] wants to cancel us because of our gangster background, he shouldn’t have booked us in the first place. He called us. I didn’t call him…” Young Sicc’s second CD is called The Statement. “I wanted it to be a statement that there are Mexican-Americans who can rap…. The Latin rap movement is finally gaining respect. But I have a problem being stereotyped as Latin rap. I consider myself Mexican hip-hop. You don’t see Mexican hip-hop on MTV or [Black Entertainment Television]. Hip-hop is dominated by the African-American culture. I want to be the first Mexican to break through.”

Singing Serpent

Since it was founded in April 2000 by Roberts and Glen Galloway (of Trumans Water and Soul-Junk), Singing Serpent has used talent from San Diego’s music scene to record soundtracks for TV commercials. Clients include Citibank, McDonald’s, Nike, San Diego Zoo, Subway sandwiches, and Virgin Mobile.

The windfall from the real estate sale enabled Roberts and his partners to buy and tear down a building in Kensington and hire an architect to design a new recording studio. The sale also allowed Singing Serpent to open an office in New York City.

“It’s weird because it was nothing I ever wanted,” Roberts says. “I was perfectly happy recording bands for ten dollars an hour in my garage. I never aspired to be a business owner. I like not having to worry about something like $860,000, and maybe two years later we sold it for maybe $2.5 million.”
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SAN DIEGO Reader
February 9, 2006
Little Lies at Whistle Stop

“I’m sure that our amps were messing with their hearing aids.”

Northstar Session’s EP Little Lies was released last October and was recorded and produced by John Beard (who has worked with American Idol’s Bo Bice and San Diego’s blink-182 and Lucy’s Fur Coat).

Northstar Session plays Friday, February 10, at the Whistle Stop Bar in South Park. I caught up with singer/songwriter/guitarist Matt Szlachetka.

TRICKIEST PROBLEM WITH LIVE GIGS?

“In most cases, when you have four or five bands on a bill, you don’t get to really do a sound check. So in the ten minutes that you usually have to get equipment onstage and set up, the quick ‘fly by the seat of your pants’ sound check can be tricky. Essentially, the first song of your set becomes the sound check.”

FAVORITE GUITAR AND ITS HISTORY?

“This is the type of question that I can seriously geek out on. My favorite guitar is my Stratocaster. It is an early-’90s Fender American ’62 reissue. I had big frets put on it and recently had a set of Van Zandt blues pickups installed. I’ve had the guitar for six or seven years. Got it in college. I don’t think I could ever get rid of it.”

BEST/WORST GIG?

“We’ve had lots of good shows, but I think our best show is probably the last show we did at the Ken Club...we played with two other bands that we’re good friends with: Vinyl Radio and Numchuck (from L.A.), and between the three bands we packed the place. The worst gig is definitely when we opened for Dave Brubeck with the San Diego Pops at the Embarcadero this past August. We were playing outside next to the merchandise booths and food concessions and literally were almost attacked and killed by every elderly person in attendance. I don’t think I’ve ever seen such pissed-off senior citizens before. I’m sure that our amps were really messing with their hearing aids.”

TOP FIVE CDs?

1. Jimi Hendrix, Axis: Bold as Love. “First Hendrix album I heard when I was eight or so; still to this day is my favorite Hendrix album. ‘If Six Was Nine’ — need I say more?”

2. The Black Crowes, Amorica. “My favorite Crowes album, and you can’t beat the cover!”


4. The Rolling Stones, Exile on Main Street. “One of my favorites...a rock bible.”

5. Stevie Wonder, Songs in the Key of Life. “A masterpiece.”

WHERE DO YOU SEE MUSIC GOING IN THE 21st CENTURY?

“Hopefully back to a more rootsy vibe, where people start playing their own instruments again. I think the computer age is cool, but the main downfall is that it has taken the place of a ‘band’ in a lot of cases, where people are now backed by their computer. I think a lot of recordings have lost a richness and warmth that is present in all the old stuff.”

GIG DREAMS?

“Not about gigs, but I have a weird reoccurring dream that one of my front teeth is falling out. I’ve been having it since I was a kid.”
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Jaw of Oil (765) House of Blues, Thursday, February 9, 1035 Fifth Avenue, Gaslamp. 619-299-2583 or 619-220-8497.

Alex de Grassi: Acoustic Music San Diego, Thursday, February 9, 4500 Manchester Street, Normal Heights. 619-303-8176.

Josh Garrels: Belly Up Tavern, Thursday, February 9, 143 South Cedros Avenue. 619-481-9022 or 619-220-8497.

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**FRIDAY**
Tiger Army: House of Blues, Friday, February 10, 1035 Fifth Avenue, Gaslamp. 619-299-2583 or 619-220-8497.

Aerosmith (529) and Lenny Kravitz: San Diego Sports Arena, Friday, February 10, 3500 Sports Arena Boulevard. 619-220-8497.

Kick Whilam (758) 4th & B, Friday, February 10, 34B Street, downtown. 619-231-4343 or 619-220-8497.


**SATURDAY**
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**FEBRUARY**


Isaac Hayes (986): House of Blues, Thursday, February 16, 1035 Fifth Avenue, Gaslamp. 619-299-2583 or 619-220-8497.

Denny Quaid: Belly Up Tavern, Thursday, February 16, 143 South Cedros Avenue. 619-481-9022 or 619-220-8497.

Little Richard: Rincon Casino, Thursday, February 16, Valley Center Road, Escondido. 866-468-3399.

The Sisters of Mercy: House of Blues, Friday, February 17, 1035 Fifth Avenue, Gaslamp. 619-299-2583 or 619-220-8497.

Mary Gauthier: Acoustic Music San Diego, Friday, February 17, 4500 Manchester Street, Normal Heights. 619-303-8176.

The David Lindley Band (761): Belly Up Tavern, Saturday, February 18, 143 South Cedros Avenue, Solana Beach. 858-481-8140 or 619-220-8497.

The Robert Cray Band (447): House of Blues, Saturday, February 18, 1035 Fifth Avenue, Gaslamp. 619-299-2583 or 619-220-8497.

Tom Rush (839): Acoustic Music San Diego, Saturday, February 18, 4630 Mandalf Street, Normal Heights. 619-305-8176.


Nada Surf (745): House of Blues, Tuesday, February 21, 1035 Fifth Avenue, Gaslamp. 619-299-2583 or 619-220-8497.


Roryn Hitchcock (590): Belly Up Tavern, Thursday, February 23, 141 South Cedros Avenue. 619-481-9022 or 619-220-8497.


SYN: Acoustic Music San Diego, Friday, February 24, 4650 Manchester Street, Normal Heights. 619-303-8176.

Jamie ‘O’Neal: California Center for the Arts, Friday, February 24, 340 N. Escondido Boulevard, Escondido. 800-990-4253 or 619-220-8497.

The Derek Trucks Band (906): Belly Up Tavern, Friday, February 24, 143 South Cedros Avenue. 858-481-9022 or 619-220-8497.

Los Lobos (876): House of Blues, Friday, February 24, 1035 Fifth Avenue, Gaslamp. 619-299-2583 or 619-220-8497.


Sevendust (282): House of Blues, Saturday, February 25, 1035 Fifth Avenue, Gaslamp. 619-299-2583 or 619-220-8497.

Dave Mason (522): Pala Center for the Performing Arts, Saturday, February 25, 15498 Espola Road, Pala. 858-748-0035.


Lucinda Williams (864): Belly Up Tavern, Sunday, February 26, 143 South Cedros Avenue, Solana Beach. 858-481-9022 or 619-220-8497.

**MARCH**


Styx (523): House of Blues, Thursday, March 2, 1035 Fifth Avenue, Gaslamp. 619-299-2583 or 619-220-8497.


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Jim Belushi & the Sacred Hearts
Feb. 11 • 8pm
Tickets start at $30

Little Richard
With comedian Daniel Rossen
Feb. 16 • 8pm
Tickets start at $30

The Rat Pack Tribute
Feb. 16 • 8pm
Tickets start at $25

Tito Puente, Jr.
March 11 • 8pm
Tickets start at $25

Big Bad VooDoo Daddy
March 11 • 9pm
Tickets start at $25

Las Vegas action, San Diego style!
Just 20 minutes northeast of Escondido.

Play Treasure Hunt on Wednesdays. You could win $1,000,000!*

Coming soon: Dionne Warwick, Peter Frampton, Chippendales, Cheap Trick, BB King and Clint Black

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Feb. 16 • 8pm
Tickets start at $25

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Just 20 minutes northeast of Escondido.

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Montreal combo the Stars have ties with Broken Social Scene and other leaders of the much-hyped Canadian indie scene. But their 2005 album Set Yourself on Fire makes it clear that they have already found their own path, making gorgeous, melodic, melancholy music.

A look through the lyric sheet is a somber experience: three songs have ‘dead’ or ‘death’ in the title (if you count ‘One More Remains Dead’) and almost all of them refer to a failed relationships. ‘He Lied About Death’ is filled with nearly incoherent rage at someone, probably President Bush. (Its least-angry line is ‘I hope your drunken daughters are gay.’) The title track concludes with ‘There is only one thing / and then we die.’

But put down the lyric sheet and just listen, and you’ll have a very different experience. The songs are filled with sly new-wave keyboards, sweet vocal harmonies, lovely string arrangements, chiming guitars, and spirited bass, among other beautifully arranged instruments. Although singers Torgui Campbell and Amy Millian enunciate, the words blend in with the melodies so well that you might listen to a song several times before you discern more than enough to sing along with the vocal hooks. In the case of ‘Ageless Beauty,’ one of the prettiest indie-pop songs of recent years, this might mean repeating lines about beauty and light, while missing all the rest of the lyrics, which are about cruelty and defeat.

‘Ageless Beauty’ can be heard streaming on the band’s website and is widely available for free download. But it would be a mistake to end there. Set Yourself on Fire reveals new gems with every listen.
EXPOSING
THE ORDER OF THE SERPENTINE

They claim to send hook-up shame down the drain...

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Reader Soundboard, P.O. Box 85803, San Diego, CA 92186-5803

EXTENSION 4002
ALTERNATIVE

The Alternatives: Surf N’Saddle
The Ashbury: Brick by Brick
The Audition: Soma
The Aurora Complex: Epicentre
The Baja Bugs (2401 Egyptian Tea Room)
Bartender’s Bible: The Casbah
Before Forever: Soma
Blackout: Soma
Brought to You by Gene: Epicentre
The Cloud Room: Epicentre
Dear Life: Soma
Devourment: The Jumping Turtle
Disabled Youth: The Jumping Turtle
Discover America: Soma
The Dog & Pony Show: Soma
Drag the River: The Casbah
The Dreaming: ‘Canes
The Elected: The Casbah
Embryonic: The Jumping Turtle
End of Eden: Soma
Ex Machina: San Diego Sports Club
The Fire Blaster: Soma
Flight Risk: Soma
G.P.L.: The Jumping Turtle
Grandpa Drew: San Diego Sports Club
Guerilla Transammon: Bob’s Whiskey Dive
Gully: The Casbah
Heavy Heavy Low Low: Epicentre
His Irate Life: Soma
Horseshoes and Handgrenades: Epicentre
Idle Train: (125) Niemann’s Bar and Grill
Incerto: Epicentre
The Junior Varsity: Soma
Ketchikan: Dreamstreet
The Knife Mill Disintegrator: ‘Canes
The Living Blue: The Casbah
Los Able Minded Poets: O’Connell’s Pub and Nightclub
The Madman Cometh: The Jumping Turtle
Meld: O’Connell’s Pub and Nightclub
Misty & the Mobys: Bob’s Whiskey Dive
The Modlins: Hot Monkey Love Cafe
Monky: The Casbah

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SUNDAYMONDAYTUESDAY

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2/9: ORQ. PRIMO • 2/14: DJ ISRAEL • 2/16: TRECE DE LA SUERTE

DJ HECTOR
from Super Eximio

SATURDAYS
LATIN EU/RO/HOUSE

DJ JOE

MONDAYS
Rock en Español

DIASPORA

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(from the Gypsy King’s Family)

JOEF

555 Fourth Avenue • Gaslamp
619.233.5979 • cafesevilla.com
The Friyday Band: Blind Melons
Jars of Clay (4/3): House of Blues
Jeni's 'Canes
J. Marc & The Boxer: Dreamstreet
Masterguru (4/6): 'Canes
The Mercury Legion (4/5): The Jumping Turtle
Metal Brigade: 'Canes
The Mice (4/1): The Jumping Turtle
Money for Nothing: Fannie's Nightclub
Nashville Pussy: The Casbah
The Nudie & the Minus 6 featuring Peter Buck of REM

Lee Rocker: 'Canes
Lecie Rocker: 'Canes
Leroy and the Mites: The Casbah
The Nudie & the Minus 6 featuring Peter Buck of REM

Plump: Thursday, 2/23, 8:00 PM

Lydia Pense & Cold Blood

Mardi Gras Party

Marty Stouffer: 'Canes

Lucinda Williams: Doug Pettibone

Tim Easton

Saturday, 2/25, 5:00 PM
Fran Loskota: Adrienne Nims & Spirit Wind: Resort
B Natural: The Wild Ones: Waking Moments: John Wahl’s Amadans: EXTENSION 4004
BANDS
Bahia Belle Cruise McP’s Irish Pub and 600 5th Avenue, Downtown • 619.236.1616 • TheWhiskeyGirl.com
The Westgate Hotel Dakota Grill and Dirk’s Niteclub
The Alley Tiki House Winstons
The B-Side Players The B-3 Four: Ray Briz: Croce’s Jazz Bar Jorge Camberos & His Quintet: del Coronado ESP: The Dead Kenny G’s: Sandy Chappel: Croce’s Jazz Bar, Riley’s Sports Bar

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Reggie Smith & Pressed for Time: Jimmy Love’s, Coyote Bar and Grill

The Soul Revue: Jimmy Love’s

The Stage 4 Jazz Quintet: Buena Vista Restaurant

The Jaime Valles Bossa-Jazz Quartet: Coronado Island Marriott

The Jaime Valles-Bob Magnussen Jazz Quintet: Harry’s Bar & American Grill

The Jaime Valles Quartet: Buena Vista Restaurant

EXTENSION 4008

**ACOUSTIC / FOLK**

As We Speak: Hemnessey’s Tavern (Carlsbad)

EXTENSION 4009

**BLUES / SOUL**

Bad Habit: Neiman’s Bar and Grill

The Bayou Brothers: [941]: Patrick’s II

The Autumn Defense: Letal’s Coffeehouse

Kristina Bennett: Tweegy Tea and Coffee Company

Bryan Bowes: Aromatic Music San Diego

Brax: The Odd Soild

Steve Brown: Barney’s Stone Pub, McP’s Irish Pub and Grill

The Celtic Ensemble: Tweegy Tea and Coffee Company

Jamie K. Crawford: Tweegy Tea and Coffee Company

Tony Cumnins: Barney’s Stone Pub

Trever Davis: Letal’s Coffeehouse

Jenn Grinels: Letal’s Coffeehouse

Sara Grooves: House of Blues

All handheld: Letal’s Coffeehouse

David Houser: McP’s Irish Pub and Grill

John Hult: Letal’s Coffeehouse

Ben Ingraham: Tweegy Tea and Coffee Company

Alyssa Jacey: O’Connell’s Pub and Nightclub

Keller Williams: [941] 6th & B

Kehro: Tweegy Tea and Coffee Company

Kev: Wynola Pizza Express

Curt Kirkwood: The Casbah

Laura Kuebel: Tweegy Tea and Coffee Company

Adam Loper: Tweegy Tea and Coffee Company

Doug lie MacLean [942]: Sherwood Auditorium (Museum of Contemporary Art)

Jim Moore: McP’s Irish Pub and Grill

Bob Mould: The Casbah

Tim Mutti: Tweegy Tea and Coffee Company

Carlos Olmeda & the Gooses: Tweegy Tea and Coffee Company

Chuck Perrin [941]: Diizzy’s

Archer Prewitt: The Casbah

Tommy Price: McP’s Irish Pub and Grill

Jamie Robbi: Letal’s Coffeehouse, Tweegy Tea and Coffee Company

Dan Sandock: Island Sports and Spirit

Michele Shipp: Letal’s Coffeehouse

Sweet James: Tiki House

Michael Tienman [941]: Humphrey’s

Derek Wobb: House of Blues

Tyrons Wello: Letal’s Coffeehouse

**BLUE HEAT**

The Kraken

The Blue James Band: Blind Melons

Blue Rockit [985]: Island Sports and Spirit

The Blues Brokers: The Kraken

The Charles Burton Blues Band [985]: The Kraken

Chet Cannon: Humphrey’s

Chili Boy: The Kraken

Tomcat Courtney & the Blues Dusters [942]: Chateau Orleans, Big Jim’s Old South Bar-B-Q, Turquoise Cafe

The Credit Union: Neiman’s Bar and Grill

D.A. & the Hitmen: Blind Melons

Alain Iglesias & Crossfire: Patrick’s II

The Iron Workers Local 69: The Jumping Turtle

Candy Kane [999]: Belly Up Tavern

Lady Dottie & the Diamonds: Henry’s Pub

The Mud Sharks: Winstons

Jeff Moore & the Witch Doctors [985]: The Kraken

Sean Perr: Hammy Sushi

Lucky Peterson: Humphrey’s

Lori Rainey & the Midnight Players [985]: Patrick’s II, Coyote Bar and Grill

S.D. Blues Choice: Numero Uno

The San Diego Blues Legends: Humphrey’s

Shelie Blues: Patrick’s II

Smith: The Gypsy Cafe

Triple Shot [983]: Hemnessey’s Tavern (Carlsbad)

Johnny V. & the Usual Suspects: Patrick’s II

Billy Watson: Coyote Bar and Grill, The Garden Bierch Brewery

**EVERYTHING ELSE**

Armente de San Diego: La Valencia Hotel

Anthony Bollotta: Westin Horton Plaza Ballroom

J.D. Bouchard [985]: Princess Pub & Grill

 Eisio Brennan: Westin Horton Plaza Ballroom

Greg Buchanan: St. Mark’s United Methodist Church

The Capriccio String Quartet: Tutto Mure

Dave Curtis: Diizzy’s

Darvos: Diizzy’s

Vicki Eriqut: Eldenois Restaurant

Arthur Fisher: Diizzy’s

Jim Gibson: Hotel del Coronado

Ric Henry: Westin Horton Plaza Ballroom

**REGGAE / SKA**

Adam Bom: Dreamstreet

Burnt: O’Connell’s Pub and Nightclub

The Dago Bah System: Dreamstreet

Emanuel: Dreamstreet

Elijah Emanuel & the Revelations [781]: Cantes

6 Roots: Dreamstreet

Groundation: Belly Up Tavern

Irie Ding: Zip & Zack’s Filling Station

Irie Spex: Dreamstreet

Kumba Dawa: Winstons

The Mystic Roots: Blind Melons

Reefah: Dreamstreet

Shaka: Dreamstreet

Vegatation [765]: Winstons

**EXTENSION 4007**

**COUNTRY**

Benchmark: Don’s Cocktail Lounge

Cowboy Jack: The Del Dot Country Store

Josh Gracin: Belly Up Tavern

Shouting Strap: Blind Melons

Whiskey Ridge: Benny’s Bar

**EXTENSION 4008**

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DJ EVENTS

If you would like to include your DJ event, e-mail sellis@nethere.com or fax information to 619-881-2401 by 3 p.m. Friday, the week prior to publication. The listings are free.

Angels in Agony: Second Friday of the month, rock, pop, industrial, and gothic with DJs Darkangel, NoodlePastaan, and guests. 9 p.m. to 2 a.m.; 21 and up. The Kava Lounge, 2812 Kettner Boulevard, midtown, 619-543-0933.

Club de Sade: Third Saturday of the month, gothic, industrial, and darkwave with DJs Bryan Pollard, AryRose, and Synex. 9 p.m. to 2 a.m.; 21 and up. No cover. The Kava Lounge, 2812 Kettner Boulevard, downtown, 619-543-0933.

Third Saturday of the month, synthpop, industrial, and gothic, with DJs Darkman and Creep. 9 p.m. to 2 a.m.; 21 and up. No cover. Red C Lounge, 756 Fifth Avenue, Hillcrest, 619-295-2195.

Deep! Thursday, drum ‘n’ bass with DJs Wallkrawler, Probable Cause, and NiteJr. 9 p.m. to 2 a.m. and up. Honey Bee Hive, 1409 C Street (corner of 30th and Juniper), South Park. 619-284-6784.

Fourth Saturday of the month, the Flame, 3780 Park Boulevard, Hillcrest, 619-285-1463. DJs Atom, Dekay, and Robin Roth, 9 p.m. to 2 a.m. and up. No cover. The Whistle Stop, 2236 Fern Street (corner of 30th and Juniper), South Park. 619-284-6784.

Flame, 3780 Park Boulevard, Hillcrest, 619-285-1463. Thursdays, drum ‘n’ bass; guests on live horns and percussion. 9 p.m. to 2 a.m.; 21 and up. The Whistle Stop, 2236 Fern Street (corner of 30th and Juniper), South Park. 619-284-6784.

Inferno Young Adult: Fridays and Saturdays, DJ Koel T spins hip-hop, house, and reggae; 9 p.m. to 11:55 a.m. 775 Metcalfe Street, Escondido, 760-741-1271.

Liquidity: Sundays, liquid funk and drum & bass 9 p.m. to 2 a.m.; 21 and up. No cover. Red C Lounge, 736 Fifth Avenue, downtown, 619-235-2838.

MixLab: Thursdays, DJ Dex spins an eclectic listening session: alternative hip-hop, urban soul, and Latin grooves. 9 p.m. to 2 a.m.; 21 and up. No cover. Candelas, 414 Third Avenue, downtown, 619-702-4655.

Moondoggies Pacific Beach: Saturdays, Saturday Night Mix, hip-hop and R&B with DJs Enigma and Casio; 9 p.m.; 21 and up. No cover. 832 Garnet Avenue, Pacific Beach, 619-481-9022.

One Nation: Second and fifth Saturday of the month, new wave, hip-hop, and bootleg remixes with DJs Blackstone and Arizi. The Whistle Stop, 2236 Fern Street (corner of 30th and Juniper), South Park. 619-284-6784.

Rockin’ the House: Saturdays, Sunday Night Mix, hip-hop and R&B with DJs Enigma and Casio; 9 p.m.; 21 and up. No cover. 832 Garnet Avenue, Pacific Beach, 619-481-9022.

Sonic Circus: Third Saturday of the month, Almost fifty spins house and breaks; guests on live horns and percussion. 9 p.m. to 2 a.m.; 21 and up. The Kava Lounge, 2812 Kettner Boulevard, midtown, 619-543-0933.

Sin Factory: First Friday of the month, fetish, gothic, and industrial with DJs Robin Roth, Darkman, and guests. 9 p.m. to 2 a.m.; 21 and up.

CLUBS BY ARENA

CLUBS

Hillcrest. 619-299-7372.

Club '80s: Thursdays, new wave, electronic, and new romantic with DJs Bryan Pollard and Sidney. 9 p.m. to 2 a.m. and up. Shooters, 3813 30th Street, North Park, 619-574-0744.

Deep! Thursday, drum ‘n’ bass with DJs Wallkrawler, Probable Cause, and NiteJr. 9 p.m. to 2 a.m. and up. Honey Bee Hive, 1409 C Street (corner of 30th and Juniper), South Park. 619-284-6784.

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If you wish to submit a listing, call 619-235-3000, ext. 405, right or any day by 3 p.m. Friday, the week prior to publication. To send weekly or monthly schedules, fax to 760-706-1309 or mail to Reader Music Scene, P.O. Box 65800, San Diego CA 92168-5803. You may also submit information online at SanDiegoReader.com by clicking on the music section. Upcoming concerts, DJ events, or performances that are not at a club should be directed to 619-235-3000, ext. 261; a mail to sellis@nethere.com; or faxed to 619-881-2405.

NORTH COUNTY

The Alley, 421 Grand Avenue, Carlsbad. 760-435-1173. Thursday, Friday, and Saturday, the Love Rangers, Top 40/punk.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach. 619-481-9022. Thursday, 9 p.m., Jimmie Lee Gracis and King Cotton. Friday, 9 p.m., Groundbait, ragga. Saturday, 9 p.m., Lee Rocker and Carolee Kane, rockblues. Sunday, 9 p.m., Adam Jennings and Chad Vangyalet, rock. Wednesday, 5 p.m., the Virginia Coalition.

Big Jim’s Old South Bar B Q, 190 North Coast Highway 101, Encinitas. Sunday, 3:30 p.m. to 5:30 p.m., Tmecar Coutney & the Bear Drivers, blues.
Bistro 221, 221 Grand Avenue, Encinitas. 760-757-7396. Wednesday, 5 p.m. to 8 p.m., Carlos Ball, jazz.

The Bldg., 925 West San Marcos Boulevard, San Marcos. 760-310-0004. Friday and Saturday, call club for information. Monday, hip-hop/Top 40. Wednesday, country.

Boar Cross’n, 390 Grand Avenue, Carlsbad. 760-225-2989. Friday and Saturday, live classic rock.

The Book Works/Pannikin Cafe, Flower Hill Mall, 3 st. Via de la Valle, Del Mar. 858-755-3730. Friday, 8 p.m., Blue Largo, Maritime.

Bob’s Whiskey Den, 811 Pier View Way, Oceanside. 760-757-7URS. Friday, Alpine or the Mohly alternative. Saturday, Gospel Jam, alternative rock.


Curves, 4190 Bernardus Plaza Drive, Rancho Bernardo. 858-566-2400. Friday, 7 p.m. to midnight, Crystal Sagi, classic rock/blues.

Coyote Bar and Grill, 300 Carlsbad Village Drive, Carlsbad. 760-729-6495. Thursday 6 p.m. to 11 p.m., Billy Watson, blues, 10 p.m. to 1:30 a.m., DJ event. Friday, 6:30 p.m. to 10:30 p.m., the Reefers Native rock/blues/reggae, 10:30 p.m., DJ event. Saturday, 6:30 p.m. to 10:30 p.m., Len Rainey or the Midnight Players, blues, 10:30 p.m. to 1:30 a.m., DJ event. Sunday, 6:30 p.m. to 11:00 p.m., Reggie Smith & Friends for Time, jazz.

The Del Dios Country Store, 20154 Lake Drive, Encinitas. 760-386-2733. Friday, 8 p.m. to 11 p.m., Cowboy Jack, country.

Game Time Tavern, 12735 Povero Road, Poway. 858-746-6015. Friday and Saturday, live classic rock. Tuesday, Bradley Lighthorne, Ball/jazz/dance.

Harrah’s Rincon Casino & Resort, 11570 Valley Center Road, Valley Center. 877-777-2457. Saturday, 6 p.m., Fire Belles & the Sacred Heart.

Hennessey’s Tavern (Carlsbad), 2777 Roosevelt Street, Carlsbad. 760-729-6351. Thursday, Triple 50, blues, Friday, DJ event. Saturday, S & The Speck.

The Inn at Rancho Santa Fe, 5991 Finisterra del Mar, Rancho Santa Fe. 858-756-1131. Thursday, Tuesday, and Wednesday, 6 p.m. to 10 p.m., Devourment, hip-hop. The Mice, Uncalledfor, Social Clay, alternative.

The Jumping Turtle, 1660 Capitola Road, San Marcos. 760-477-7777. Music is rock/alternative. Thursday, Viva, Entwistle, Diversified, and Partyshakers. Friday, the Modern Combat, Saturday, club for information. Sunday, Disabused Youth, G.E.L., Naked Lunch, the Mice, Unchallenger, Social Spat, and Memory Lane. Monday, the Iron Workers Local 69, Tuesday, DJ Miki Mee.

The Kraken, 2551 Old Highway 101, Cardiff. 760-487-6843. Thursday, Jeff Masters & the Whiskeyes, blues. Friday, Chill Pea, blues, Saturday, Blue Heat, blues, Sunday, the Blues Brokers. Monday, the Charlie Button Blues Band.

La Playa Cantina & Grill, 1210 West San Marcos Boulevard, San Marcos. 760-744-7550. Friday, 8 p.m., Sefron Stevens, with rock Saturday, 8 p.m., Adrianne Nino & Spirit Wind, acoustic pop.

Longshot Saloon, 641 Grand Avenue, San Marcos. 760-744-8576. Call club for information.

Mas Fina Cantina, 2700 State Street, Carlsbad. 760-434-3497. Wednesday, 8 p.m., Mike Cambier, acoustic rock.

The Metaphor Coffeehouse, 288 East Main Avenue, Escondido. 760-489-8990. Thursday and Monday, live Distorted band.

Molly Malone’s, 1270 Main Street, Ramona. 760-789-9050. Friday and Saturday, live rock.

Neimans Bar and Grill, 310 Carlsbad Village Drive, Carlsbad. 760-225-4177. Thursday, 9 p.m. to 9 p.m., the Crude Union. Friday, 8 p.m., Bad Habit, eclectic Blues-rock.
UPCOMING SHOWS

WITHER • NEW DAY MILE
HARD ECHO • DAMCYAN
SEVERED SAVIOR

Presale tickets available at

PUTREFUKATION
DEVOURMENT

All ages until 10 pm

Joe Trotman presents

EMBRYONIC

All ages until 10 pm

Graverot presents

THURSDAY 2•16
RAVEN WHITE
THE MICE • UNCALLEDFOR• SOCIAL SPIT

THURSDAY 2•9
For The Scene, By The Scene  with live music by
Malt Soda Records & SLI Entertainment present
VILE

THE 25TH HOUR
THURSDAY 2•17
FRIDAY 2•10
FRIDAY 2•17
and guests

Glasgow Drive
The 25th Hour
John Cusack, latin/international and pop standards.
Blind Melons,
Dead Man's Party,
Lauren Marcelle & the Blues Band,

Dr. Jekyll Mix

TUESDAYS

Agent Orange
Dukes of Haggard
Cacawites • Next Morning

WEDNESDAYS

710 Garnet Avenue,
Pacific Beach. 858-483-7844.
7 p.m. to 11 p.m., blues.

Saturday, 6 p.m. to 9 p.m.,
Comedy Night

WEDNESDAYS

 Spanish Rock
Three Falls Bar

Motel Eats

TUESDAYS

FRIDAY 2•10
Live Reggae Bands
SATURDAY, FEBRUARY 11
Call for details.
FRIDAY 2•10

WINNER
Slamdance International Film Festival
Rotterdam International Film Festival
March 9
Thursdays, 8:00 pm
Price Center Ballroom
UC San Diego

Solo acoustic and screening

Michael Franti, world-renowned musician and human rights worker, travels to Iraq, Palestine and Israel to explore the human cost of war with a group of friends, some video cameras and his guitar.

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Friday, February 10
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5$ UCSD students
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All drinks 1/2 off

UPCOMING: Eats Hit Operations (3/11)
The Shooters (3/11)

SATURDAY, FEBRUARY 11
Live Reggae Bands

SATURDAY, FEBRUARY 11
Call for details.

TUESDAYS

WEDNESDAYS

619-220-8497

Comedy Night

‘80s Night
All drinks 1/2 off

FRIDAYS

9 p.m. to 1 a.m., Janet Hamm, jazz/light pop.
Chateau Orleans, 152 Turquoise Street, Pacific Beach. 858-488-6744.
Thursday and Saturday, 7 p.m. to 10 p.m., Tomcat Courtney & the Blues Dusters, blues.
Dreamstreet, 2228 Bacon Street, Ocean Beach. 619-222-8131. Friday, 7 p.m. Houseful, J. Marx & the Door, Social Suicide, the Bar Room Skaters and Koolish, alternative/punk, Saturday, G Roots, Adam Rom, Eric Eyes, Emanuel, the Dago Bait System, Shark, and Ragged, reggae. Wednesday, Metal Lounge.

Elario’s Bistro and Sky Lounge (4th floor, 2nd floor, La Jolla), 2935 La Jolla Shores Drive, La Jolla. 858-495-0341. Thursday, Friday, and Saturday, 8 p.m. to 11 p.m., Joe Cain, international dance music.

Excellor, 1023 Prospect Street (second floor, La Jolla, 858-454-8092. Friday, May-Sept. Saturday, DJ event, call club for information. Wednesday, Gilbert Cowell’s, jazz.

Hard Rock Cafe (La Jolla), 910 Prospect Street, La Jolla, 858-556-7625. Live rock, call club for information.

Hennessey’s Tavern (PB), 4651 Mission Boulevard, Pacific Beach, 858-488-8847. Friday, the Gabriel Nelson Band, rock, Saturday, Jesse in the Fox, rock.

La Valencia Hotel, 1132 Prospect Street, La Jolla, 858-454-0771, Thursday, 6:30 p.m. to 10 p.m., Barry Leitch, jazz, Friday, call club for information. Saturday, 7:30 p.m. to 11:30 p.m., Armonía de San Diego, rock, Sunday and Wednesday, 6:30 p.m. to 11 p.m., Rick Rio.

The Liars Club, 3844 Mission Boulevard, San Diego. 858-488-2340. Saturday, 9 p.m. to midnight, DJ Le Chef, rock/ora.

The Lodge at Torrey Pines, 11481 N. Torrey Pines road, La Jolla, 619-453-4420. The Grill, Friday and Saturday, 6:30 p.m. to 9:30 p.m., Mike Nelson, solo jazz guitar.

Passuale on Prospect, 1250 Prospect Street, La Jolla, 858-451-0771, Thursday, 6:30 p.m. to 10:30 p.m., Nick Pope, John Glaubow, Dave Scott, and Cynthia Hammond, jazz.

Qwigs Bar & Grill, 3083 Santa Monica Avenue, Ocean Beach, 619-222-1031, Thursday and Sunday, 6 p.m. to 10 p.m., Mike Nelson, solo jazz guitar. Friday and Saturday, live rock.

Sherwood Auditorium (Museum of Contemporary Art), 700 Prospect Street, La Jolla, 619-224-1297, Friday, 7:30 p.m., DJ Le Chef, rock/ora.

Thirsters, 4653 Mission Boulevard, Mission Beach. 858-483-6344.

Resurrection 80’s, 700 Prospect Street, La Jolla. 858-456-7022. Friday, 7:30 p.m. to 10:30 p.m., Nick Pope, John Glaubow, Dave Scott, and Cynthia Hammond, jazz.

Regency on Prospect, 1250 Prospect Street, La Jolla, 858-451-0771, Thursday, 6:30 p.m. to 10:30 p.m., Nick Pope, John Glaubow, Dave Scott, and Cynthia Hammond, jazz.

Sunday, February 12

98.1 Smooth Jazz with Kelly Cole
The only place to be on Sunday night!!!
8 pm-12 am

Sunday, February 17

98.1 Smooth Jazz with Kelly Cole
The only place to be on Sunday night!!!
8 pm-12 am

TRANSMITTED BY THE CITY OF SAN DIEGO COMMUNITY FOR ARTS & CULTURE

VOTED BEST
LIVE MUSIC CLUB
AND PLACE TO DANCE

Thursday, February 9

9 pm-1 am
TONIGHT!
The Wild Truth
CD Release Party with Michael Tiernan
Deadline Friday

Friday, February 10

6-8 pm • '80s Dance
Pop Rocks
9:30 pm-1 am • Chicago Blues

Lucky Peterson

Saturday, February 11

8 pm-1:30 am
Volkswagen Presents
The 10th Annual
Super Bowl Blues Fest
Featuring San Diego Blues Legends

Sunday, February 12

98.1 Smooth Jazz with Kelly Cole
The only place to be on Sunday night!!!
8 pm-12 am

Monday, February 13

7-11 pm • Blues
Chet Cannon’s Blue Monday Blues Jam

Tuesday, February 14

8 pm-12 am • Smooth Jazz
Valentine’s Day Celebration
Fattburger

Wednesday, February 15

8 pm-12 am • Classic Rock
Rockola

Upcoming Shows

Friday, February 17 – Otis Taylor
Saturday, March 18 – Savoy Brown
Sunday, April 5 – Jesse Colin Young
Sunday, April 19 – John Pizzarelli

Tickets for “Upcoming Shows” available at Ticketmaster and Humphrey’s. Reserved seating for “Upcoming Shows” available with dinner. All shows are 21 years and up.

2241 Shelter Island Drive  619.224.3577  www.humphreysbythebay.com
Dave Mason Band

Rock and Roll Hall of Fame inductee. Founder of Traffic, accomplished solo artist, sideman to Clapton, Hendrix, the Stones and more.

Saturday Feb 25 8pm
Tickets $42/$40 Adults
$5 Children under 18
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THURSDAY • FEBRUARY 9
BOB MOULD
CURT KIRKWOOD

THURSDAY • FEBRUARY 16
THE NORTH ATLANTIC
STARLIGHT SIRENS

SATURDAY • FEBRUARY 18
THE WEDDING PRESENT
TIM FITE
FOCUS GROUP

THE CASBAH TIX
for all ages.

122 San Diego Reader February 9, 2006

San Diego
Poway Center for the Performing Arts
5373 Mission Center Rd., San Diego, CA 92108 • 619-291-1184

Tuesday, 8 pm
TICKETS $37/$35 Adults
$5 Children under 18

Rare musical treat featuring Celtic, rock/groove/alternative. Sunday, open mike. Tuesday, Sweet Tooth, the Scott Wilson Band, and Seven Tears, rock/alternative. Friday, Vegetation, reggae. Saturday, 4 p.m. to 8 p.m., Funky Pin, 9 p.m., Wise Monkey and Not Some Raygun, rock/progressive/alternative. Sunday, the Mud Sharks, blues, and Brant Bucket. Monday, the Electric Music Band. Tuesday, the Jacob Fred Jazz Odyssey and the Dead Kennys. Wednesday, Komba Dance, reggae.

INCAHOOTS

10-WEEK TOURNAMENT
GRAND PRIZE
$2000 CASH
SUNDAYS- FEB. 19TH-APRIL 23
NO COVER ANY DRINK $2.25

5373 Mission Center Rd., San Diego, CA 92108 • 619-291-1184

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4th&B
4thandb.com 345 B Street (619) 231-4343

GALACTIC
TONIGHT!
FEB 9

KELLER WILLIAMS
FEB 11

Louie Vega
Masters at Work-NYC
FEB 18

BRAZIL CARNAVAL
FEB 21

Dj Icey &
Baby Anne
MAR 4

Dimitri from Paris
MAR 18

CESARIA EVORA
MAR 19

INTO YOU TOUR
Kem
MAR 27

STEEL PULSE
MAR 29

UB40
MAR 28

Box Office: 10am-6pm MON-SAT. All events ages 21+. Valid ID required. VIPs call (619) 231-4343, e-mail vip@4thandb.com.

Come experience the newly remodeled 4th&B with two rooms of music, state of the art sound and lighting. VIP mezzanine booths and luxurious private sky boxes. Once again Siesta Records and Gossip team up to bring you an event not to be missed featuring the most in-demand names in dance music from around the globe.

SAT FEB 18TH 2006
L’Analogue Show 4thandB

LOUIE VEGA
mastersatworknewyorkcity

ADAM SALTER JEFF CARROLL
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BRIAN CABALIC
ilovehousemusicsandiego

4thandB 9:30pm - 4am (AFTERHOURS)
Pre-sale tix available at 4th&B Box Office 619.231.4343 345 B Street Downtown SD and All Ticketmaster Outlets.
groove. Tuesday, the Gilson. rockabilly/rock Wednesday, Lady Justice to the Diamonds, surf/blues.

Hot Monkey Love Cafe, 5800 El Cajon Boulevard, San Diego. 619-382-3800. Saturday, 7 p.m. Secret Agent and the Medians, indie pop.

Humphrey’s, Hall Moon Inn, 2441 Shelter Island Drive, Shelter Island. 619-224-3577. Backstage Lounge, Thursday, 8 p.m. to midnight, Michael Terner, acoustic folk, 9 p.m. to 1 a.m., the Wild Truth and Doublet Friday, rock, Friday, 6 p.m. to 8 p.m., Pop Rocks, 60s dance covers, 9:30 p.m. to 1:30 a.m., Lady Petersen, Covers Saturday, 6 a.m. to 1:30 p.m., the San Diego Blues Legends. Sunday and Tuesday, 8 p.m. to midnight, Fathers’ jazz, Monday, Chef Carson, Wednesday, 8 p.m. to midnight, Rodutos, classic rock.

The Imperial House, 305 Kalmia Street, San Diego. 619-234-3253. Friday and Saturday, 7:30 p.m. to 11:30 p.m., Brad Lyons pop standards/Top 40/variety.

In Cahoots, 3373 Mission Center Road, Mission Valley, 619-219-8635. Call for info.

The Inn at the Park, 263 Spruce Street, San Diego. 619-291-0999. Monday, 7 p.m. to 11 p.m., Janet Hammer, jazz/light pop.


The Kensington Club, 4079 Adams Avenue, Kensington. 619-284-2406. Monday, live jazz.

Live Music 7 Nights

Mondays between 11:30 am-1 pm

Sunday-Thursday • 9 PM

THURSDAY FEBRUARY 16
6PM AT PORTER’S PUB
$14 TO GENERAL PUBLIC

THURSDAY FEBRUARY 16 7PM AT PORTER’S PUB
$12 FOR GENERAL PUBLIC, TICKETS AVAILABLE AT PORTER’S PUB BOX OFFICE NIGHT OF SHOW

FREE for UCSD students with valid ID, pick up tickets at UCSD box office starting Monday, February 8

FOR More info... 858-534-8497 or http://as.ucsd.edu

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N A VA J O

Original Bands
Tuesdays and Thursdays • 8 PM

Mike Ruggirello Presents

Kings Only

Original Bands Wanted! See Mike Ruggirello for booking.

Rock Cover Band
Friday and Saturday
February 10 & 11 • 9 PM

N E M E S I S

Original Bands
Sunday-Thursday • 9 PM
Booking Info: see Pete
Mondays between 11:30 am-1 pm

N O R T H P A R K

Karaoke
Thursday-Saturday
9 PM
Hosted by Frank

S A N T E E

Original Bands
February 10 & 11 • 9 PM

The Serious Guise

February Thurdays

Live Music 7 Nights

FRIDAY & SATURDAY
FEBRUARY 10 & 11 • 9 PM

Second Wind Bars

February 9, 2006


Magnolia’s, 330 Euclid Avenue, San Diego. 619-262-6001. Sundays, 8 p.m. to 11 p.m. to the Lee Bonne perspective, jazz.

Mister A’s, 2550 Fifth Avenue, San Diego. 619-230-1377. Thursday, Tuesday, and Wednesday, 9:30 p.m., James Weber, jazz saxophone.


The Ould Sod, 3373 Adams Avenue, Normal Heights. 619-284-6504. Friday, Iron folk/country. Tuesday, traditional Irish jam session.

Brick by Brick.com • (619)275-LIVE • 21 and up with ID

Saturday, February 18

The Spots
The Ashbury Buddy Akai

Wednesday, February 15

The Tender Box

Moustache Revolution

Wednesday, February 22

HdR • Exit Theory

Jessie Deluxe

“Acoustic Alliance II”

Wednesday, March 8

C presents

Legendary Shack Shakers

Wednesday, February 8

The Phyre
Otto’s Daughter

Saturday, February 11

Adams Avenue, Kensington. 619-284-2406. Monday, live jazz.

Brick by Brick, 5095 El Cajon Boulevard, Bar Park, 619-230-1377. Thursday, the Jim Backyard, and Ribbioners, rock. Tuesday, 9 p.m., Temptress and Civa Nova, hard rock/punk/med. Wednesday, 8 p.m., Alyssa Jacey, Christopher Carl, and Brent, acoustic/rock/reggae.

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featuring

"Teenage Dirt Bag" from TV's "7-11"

Every Thursday
Ketchikan
Shane West & The Germs

Handyman Wanted

Sun. Wahl's Amadans. Barracudas, Two Tears, Mould

noted. Thursday, 8 p.m. to 11 p.m., Tuttoro Mare, the Living Blue, Prewitt, the M's, and the Truckee Brothers, Bartender's Bible, Gooses, Adam Lopez, Ingraham, Carlos Olmeda & the 9 p.m., 858-597-1188. Monday, 6 p.m. to La Jolla (Golden Triangle area).

Mould Music is rock/alternative unless Halina, 619-282-7040. Thursday, 8 p.m. to otherwise noted. Thursday, 6 p.m. to 9 p.m., 8 p.m., Vaseys, Soma, 3350 Sports Arena Boulevard, San Diego. 619-226-SOMA. Music is heavy rock/alternative. Friday, the Dog and Free Show, Trigger, My Nightmare, End of Eden, Deaf Life, before Forever, and Backlash: Saturday, Carol Ann, New London, My Fat Life, Our Every Flight, High Risk, and Struck By Silence: Sunday, 5 p.m., Shown, Wailing Ashland, Quest Drive, The Audition, One Republic, Ryan Patrick, and Dream America. Tuesday, Arcade, Penuche, the Junior Varsity, Safari, and The Fire Racer.

Top of the Cove, 1216 Prospect Avenue, La Jolla. 858-454-7779. Friday and Saturday, 7:30 pm, Kristen Kicker, piano.

Tutto Mare, 3435 Executive Drive, La Jolla (Golden Triangle area). 858-397-1188. Monday, 6 p.m. to 9 p.m., the Captain String Quartet, classical music. Wednesday, 6 p.m. to 9 p.m., the Jamaica Valley Quartet, Brazilian and mainstream jazz.

Twiggs Tea and Coffee Company, 490 Park Boulevard, University Heights. 619-286-6616. Music is acoustic/blues unless otherwise noted. Thursday, Ben Ingraham, Carlton Grillo at 8 p.m. Friday, 8 p.m. and Tom Mould, Friday, Laura Keil, Tiamo, and Christopher Clark. Saturday, Jason K. Crawford, Roy Ritz Clayton, Kateri, Kristina Renter, and Jerri Rohr. Sunday, 4 p.m. to 6 p.m., the Celtic Ensemble.

Veson's Gourmet Restaurant, 5033 El Cajon Boulevard, North Park. 619-262-2400. Thursday, 5 p.m. to 11 p.m., the B-J-Four with vocalist, Halina, jazz.

DOWNTOWN

Belo, 919 Fourth Street, Gaslamp. 619-221-9320. Main Room: Friday, '80s music/hip-hop/R&B/rock. Saturday: Jones Red Room: Friday, house. Orange Room: Friday and Saturday, downtown/speakeasy lounge.

Blamey Stone Pub, 802 Fifth Avenue, downtown, 619-233-8219. Friday, Saturday, Sunday, and Wednesday, Steve Brewer, acoustic.

The Casbah, 2016 Kettner Boulevard, midtown. 619-221-HELL. Music is rock/alternative unless otherwise noted. Thursday, Rob Mold and Curt Kirkwood, Friday, Nashville Party, Monday, and the Long & Short of It. Saturday, Drug the River, the Trunk Brothers, Bartender's Bible, and Gally. Sunday, the Sun and the Star. Every Monday, skatetown's "Barefoot Makeover, Two Tears, and John Wall's "Avalon." Tuesday, Archer Prewitt, the M's, and Years Around the Sun. Wednesday, the North Atlantic, the Living Blue, and Jinies.

Cuery's Numero Uno, 1901 Main street, downtown, 619-234-9037. Thursday, 7 p.m. to 11 p.m., S.D. Blues, blues.

Coco's Jaz Bar, 802 Fifth Avenue, downtown. 619-233-4355. All music is jazz unless otherwise noted. Thursday, the David Futterman Band.
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Bonita Road, Bonita. 619-475-2660. Hotel del Coronado, European and ethnic accordion. Kohl, Kjell Holmes, Edelweiss Restaurant, Quartet. 9:30 p.m., information. Saturday, 6:30 p.m. to 3000. Friday, call club for information. Second Street, Coronado. 619-435-1550. Coronado Island Marriott, Canonizado, Baruti Henry, Buon Giorno Restaurant.

SOUTH BAY/ CORONADO

Buon Giorno Restaurant, 4110 Bonita Road, Bonita. 619-475-2660. Saturday, the Stage 4 Jazz Quintet.

Cafe LaMarre, 1441 Highland Avenue, National City. 619-474-3222. Friday and Saturday, 8 p.m. to midnight, Sandy Chappel and Sammy Coronado, jazz/blues. Sunday, 8:30 p.m., Barnett Anderson and Joe Garrison, jazz.

Coronado Island Marriott, 2001 Second Street, Coronado. 619-435-3000. Friday, call club for information. Saturday, 8:30 p.m. to 9:30 p.m., the Jaime Vallee Bossa-Jazz Quartet.

Edelweiss Restaurant, 230 Third Avenue, Chula Vista. 619-420-5172. Friday and Saturday, 6 p.m., Gordon Gil, Kitty Holmes, or Vicki Erzeg, European and ethnic accordion.

Hotel del Coronado, 1500 Orange Avenue, Coronado. 619-435-6611. Babcock & Story, Thursday and Sunday, 5 p.m. to 9 p.m., also, Friday and Saturday, 8:30 p.m. to 8:30 p.m., Tony Landy, Latin jazz, Friday, 8:30 p.m., Barbara Jamieson and Vic Tatinette, jazz, Saturday, 8:30 p.m., Stellita & Dave Lindgren, Tuesday and Wednesday, 3 p.m. to 9 p.m., Jon Gibson. Palm Court: Thursday through Sunday, 6 p.m. to 10 p.m., Ray Ritz Blues, Sunday, noon to 6 p.m., Joey West. Crown Room: Sunday, 9 a.m. to 2:45 p.m., John Cain. Island Sports and Spirits, 104 Orange Avenue, Coronado. 619-435-3406. Thursday, Dan Sandock, acoustic. Friday, Blue Rockit, Bluegrass, Saturday, the Taylor Harvey Band, acoustic rock.

ActP’s Irish Pub and Grill, 1107 Orange Avenue, Coronado. 619-473-5280. Music is acoustic/folk unless otherwise noted, Thursday, the Elevators, rock, Friday, the Gijasite, Saturday, Undecided, rock, Sunday, Tommy Price. Monday, David Honey, Tuesday, Steve Haynes, Wednesday, Jim Moore. Over the Border, 3008 Main Street, Chula Vista. 619-427-5889. Friday and Saturday, Les Ignatyev, rock en espanol.

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EAST COUNTY

Dirk’s Niteclub, 1762 Broadway, Lemon Grove. 619-469-6346. Friday and Saturday, the Wild Ones, classic rock.

Don’s Cocktail Lounge, 15321 Business Highway 8, El Cajon. 619-443-2444. Friday and Saturday, Benchmark, country/rock.


The German-American Societies, 1017 South Mission Avenue, El Cajon. 858-273-7285. Friday, 7:30 p.m., the Bay Barre, 12-Piece Band featuring Jo Dark.

Jolt’n Joe’s, 8074 La Mesa Boulevard, La Mesa. 619-666-2591. Call club for information.

Renegade Inn, 4335 Old Highway 80 (half mile east from Lake Jennings turnoff), Bonita Springs. 415-961-8103. Friday and Saturday, Whiskey Ridge, country.

Second Wind, 8528 Magnolia Avenue, Santee. 619-596-8350. Friday and Saturday, Scissors Gown, classic rock.

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

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SanDiegoReader.com
Moonlight on the Bay

With Valentine’s Day coming up, I thought of Humphrey’s By The Bay, a restaurant romantic enough for a special evening. The picture window affords a wonderful view of the bay — even if you can’t see the water at night, you look out to a panorama of twinkling city lights and the occasional mast of boats sailing by. The large, calm dining room, in cool, sandy neutrals, has an open-beam ceiling sporting wooden fans. The pictures on the wall are portraits of puffy cloud formations. Well-spaced, comfortable tables spread with white linen and thick carpeting underfoot keep the sound level low enough to hear whispered sweet nothings. It’s a pretty place for a light or a serious dinner date, with the option of enjoying a show at Humphrey’s Backstage Lounge after dinner. (V-Day it will be Fattburger, smooth jazz, with a $5 cover.)

The menu is cute, made of three loose pamphlet-like pages secured at the top with a bamboo stick. The first page lists appetizers, the second “strictly coastal” items, the third “chicken and meats.” The food is cajun-going So-Cal cuisine with a touch of Asia here, Italy there, Louisiana yonder. The choices are vast but unchallenging hotel-restaurant fare with something for everyone. Nothing on this menu will shock you or let you down. The trick lies in finding the most appealing dishes. Among the appetizers, our scouting party especially liked the Cajun shrimp-and-corn chowder, which is well seasoned but not spicily hot. Chopped shrimp and corn kernels abound in a bisque-like seafood broth that tastes like Maine lobster and is colored coral to match. “I’d come back just for that,” said my friend Mike. “Two bowls would make a meal.” “Oh,” said my partner, “one bowl plus the ‘signature salad,’ and the bread-and-butter platter — that’s all you need.”

The bread is a twisted, spongy Italian loaf from Solunto Bakery in Little Italy, and the butter arrives in a small crock at serviceable temperature. The “signature salad” mingles baby greens with Asian pear, bleu cheese, carrot shreds, cucumbers, and small tomatoes in a blood-orange vinaigrette so light you can’t really taste the orange.

A wild mushroom tart is also surefire: a dainty round of puff pastry topped with caramelized onions, a few slivered cremini mushrooms, goat cheese, and a dab of crème fraîche. A starter called “grilled skirt steak,” which turns out to be Southeast Asian satay, is less rewarding. The wood-skewered beef is charry and flavorful, cut against the grain for tenderness, but it comes with bland peanut sauce and an extremely sour cucumber salad, speckled with hot pepper flakes and inauthentically marinated in white vinegar. In its native countries, the salad is typically made with rice vinegar or lime juice and sugar, either of which is a more palatable alternative. Minus the disappointing garnishes, you can enjoy this tasty steak in an entrée called “Humphrey’s Mixed Grill,” paired with Thai red-curry shrimp, glass noodles, and a chilantro-ginger beurre blanc.

The opposite flaw applies to the Dungeness crab cakes. The garnishes are swell; the cakes fall flat. Underseasoned, undercooked, and loaded with filler, they have the mouth-feel of a wad of Bimbo’s white bread — but we loved the accompaniments of corn salad, baby greens salad with radicchio, and red and yellow bell pepper purée. Glancing at the next table, I saw what we should have ordered: a happy trio of diners were tucking into a double order of baked Bluepoint oysters topped with St. André cheese, cilantro, and mirinata. I got the feeling they’d been here before.

Among our entrées, the best was a special of grilled local swordfish, sprinkled with candied ginger and orange zest and topped with a single large prawn. The moist steak rested on a square bed of gingered risotto — soft, firm, neither chalky nor goopy — over a slick of tart-sweet orange sauce. The combination was well-nigh perfect. Many other entrées come with a side of risotto, and the kitchen clearly knows how to handle the rice. Less successful was macadamia-crusted halibut. Mea culpa — I forgot to specify doneness and the waitress didn’t ask, so it arrived too dry, defaulting to San Diego hotel-restaurant caution (meaning it’s made for Zonies, who’ll send back properly tender fish). We did enjoy the plate’s citrus-teriyaki glaze and accompaniments of garlic-mashed potatoes and a medley of julienne carrots and yellow squash. So don’t be bashful — specify moist, not dry-cooked. A filet mignon was flavorful for this bland but oh-so-tender cut. It’s Brandt Natural Beef, corn-fed for 100 days with no hormones or antibiotics, so of course it tastes good. It was dressed with a lightened, less costly revision of France’s aristocratic sauce Périgueudine — Madeira sauce studded with rehydrated wild mushrooms (including morels) and a hint of black truffle something (oil, shavings, bottled sauce — not fresh truffles in any case, so don’t get your hopes up). Hiding under the beef is a flotilla of blanched spinach on a bed of mashed potatoes flavored with Gruyère, a creamy, mild French cheese. Oddly, the mash tasted little different from the halibut’s garlic mash. I’d guess the spuds themselves are Yukon Golds, which tend to assert their own flavor over any but the strongest amendments.

The rack of lamb consists of two double-chops from $21–$45 (must about $26); desserts $7.50.

HOURS: Breakfast and lunch continuous, weekdays 6:30 a.m.—2:00 p.m., weekends 7:00 a.m.—2:00 p.m. Sunday brunch 10:00 a.m.—2:00 p.m. Dinner nightly 5:30–9:30 p.m., until 11:00 p.m. weekends.

CUISINE AND BEVERAGES: Eclectic “Cali-forma coastal cuisine” emphasizing seafood and steak entries. Wine list (mainly California) with several “flights.” Full bar.

PICK HITS: Shrimp and corn chowder; signature salad; filet mignon, almond cake. Need to Know: Free parking when there’s no concert, valet parking when there is. Good soundproofing and no loud music in dining room. Reserve, especially to get a window table.

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

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Rama

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Dine.
Unwind.

Full Bar
Extensive Wine List

San Diego Reader February 9, 2006
Mandolin's ales were fine thin-skinned this), so perhaps the kitchen on the plate — you're bound to you can just make out what's to remember what you tasted. 

along with the view, the house-made desserts make Humphrey's a V-Day destination. The waitstaff brings the evening's full array on a tray, and all are things of beauty. The pastry staff will probably go all out for V-Day, but even on a regular night they're artful. The prettiest (but not the most interesting) that evening was a gambles chocolate-cherry "bonbon," a half-dome the size of a Hostess Snoball glazed in shiny dark chocolate, concealing a soft center of milk chocolate mousse layered with crime brûlée and cherries. On the plate, it's surrounded by a coulis made from rehydrated dried cherries. It's — what more can I say? — very sweet. Our favorite was a small square of warm almond cake, with a fine crumb and deep nut flavor — a sweet for grownups. At the other end of its long rectangular serving plate was a coffee cap topped with chocolate-striped whipped cream, hiding a pleasant "mocha cappuccino mouse." A lemon- zest cheese- cake needed more lemon, and more zest in general. It was plain and heavy on a grape crust, surrounded by commercial- tast- ing raspberry syrup dotted with a few berries.

By the way we were done, the show at the Backstage Lounge was in full swing. I'm happy to say that in the restau- rant we didn't hear a note of it. That's romantic for you. Now touch hands.

OTHER VALENTINE'S DAY DESTINATIONS

For Popping the Question: These are places where you should have reserved three weeks ago, the day you bought the ring: A.R. Valentien at the Lodge at Torrey Pines, Acura Point at the Loews Coronado Resort, Bertrand at Mr. A's, El Bistro at Rancho Bernardo Inn, Firenze, George's at the Cove, Marine Room, Miller Fleurs (the rock better be huge), Sky Room at the Valenci- a Hotel (ditto), Vincent's Sirinos.

Maybe You'll Pop the Question Soon: Anal La Jolla, 150 Grand, Alliere, Candelas, Casa De Vega, Delicias, El Agave, Lament Street Grill, La Pasage, Sally's, Tapenade.

Take the Old Lady Out — Or Else: De Medici, Fifth & Hawthorne, La Bastide, Laurel. La Bonne Boffue, Molly's, Os- teria del Pescatore, Primavera, Terra, Viveacer at the Four Sea- sons — or any of the above, or a weekend brunch wherever you fancy, including Humphrey's). My partner and I — and last thing we want is to go to a restaurant on their most crowded day of the year. He'll buy a dozen-plus oysters at Blue Water, bring them home and shock them, while I make a zippy cocktail sauce and chill a nice bottle of Muscadet. Works for us, trust me.

ABOUT THE CHEF

The last time I visited Humphrey's (four and a half years ago), the chef was Jim Hill, a few months before his premature death. Until re- cently, his sous-chef carried on. A few months ago, veteran chef Paul Murphy stepped into the to top position. He was on vacation at this writing and un- available for interview.) He has worked at El Bistro, Temec- ula Creek Inn, and Delicias (in Rancho Santa Fe). From there, he went to Belgium to complete his apprenticeship and then be- came executive chef at the West Side Bar and Grill, a French- American bistro in Pau, in the extreme south of France. Re- turning to the U.S., he was executive sous-chef at the Ritz Carlton in Phoenix, specializ- ing in seafood, before he came to work at Humphrey's.
Haven on Hot-Water Boulevard

“What else would be thin, tall, and riding a horse beside a squaw fellow on a donkey?”

I’m standing tonight opposite the Grand Hotel Tijuana, that double tower (who can say twin anymore?) across Agua Caliente, guarded by walls so high they give new meaning to the word exclusive. But what I’ve come for is this little piece of Old World Tijuana, right here, on my side of the street. Okay, it’s a motel, but built like a colo-

He’s clattering out from the shadows on his horse. Reader blushing modestly amongst tropical washed walls, wagonwheels, low-light lamps ting stained-glass windows, heavy doors, twirling in the street. Okay, it’s a motel, but built like a colo-

Olde Worlde Tijuana, right here, on my side of the walls so high they give new meaning to the word exclusive.

But every hell has its havens. And this one is there’s one street I try to avoid in TJ it’s Agua Caliente. Hot Water Boulevard is one noise-

There’s no such thing as a perfect restaurant. But the prize of the evening is that sopá Azteca. ¡Rico! Raul says it’s ground tortillas. But he brings in a side plate loaded with tortilla strips, grated queso fresco cheese, a pile of chopped dark red chiles, and a diced half-avocado. I’m thinking tortilla soup. Next nos-

But then you have gold-

painted wrought-iron chandeliers, wood-grilled windows, heavy-timber rafters, green glass and black wood kitchen doors, and a fireplace with tu

lava pots on the hearth. And planted all around the walls are framed paintings of scenes from Don Quixote’s life, and — hey — at the end of the room, the man himself, in full metal jacket, helmet and lance, a larger-than-life metal sculptuère silhouetted against a lighted wall.

I know the food’s gonna be over my head. I mean, the tables all have fine linens and fresh flowers in vases. So I ask this elderly waiter if I can see the menu first. Hmm. This could work. I sit down at a booth to better study things. Appetiz-

ers, soups, and salads go for around three, four bucks, and antojitos, like the combo of chile releno, enchilada, chicken taco, quesadilla, rice, and frijoles — are about $5.00. That’s 52 pesos for a lot of food. They also have sandwiches, includ-

ing a cheese-and-bacon burger for $5.00, and main dishes like chicken breast cordon bleu stuffed with ham and cheese, plus rice and veggies for about $7.00. The carnes look good. New York, T-bone, and filete mignon. They’re all $12–$15. For $9.00 you can get carne asada a la Tampiqueña (think that means lots of onions and rajas — charred strips of green poblano chiles — on top), with guacamole, enchiladas, and frijoles. Or a chopped-up steak a la Diabla in a chipotle salsa for $8.00. Fish are $7.00, but a delicious-sound-

ing plate of cheese-stuffed shrimp wrapped in bacon is $15.00.

I’m admiring the scenes in the stained glass set in the walls across the courtyard entrance when it strikes me — are they all Don Quixote? Who else would be thin, in tin, tan and tall, and rid-

ing a horse beside a squaw fellow on a donkey? In the first window he kneels before a lady. That would be the Lady Dulcinea. Then it’s him on horseback with his lance at the ready, then him and Sancho Panza in a castle, a prison?

I’m attacking myself with smells wafting in the night air. I’m thinking tortilla soup. Next nos-

tril-twitch has to be garlic and a filet mignon — an inn. I walk under El Posada lavera black wood kitchen doors, and a fireplace with a mean, the tables all have fine linens and fresh flowers in vases. So I ask this elderly waiter if I can see the menu first. Hmm. This could work. I sit down at a booth to better study things. Appetizers, soups, and salads go for around three, four bucks, and antojitos, like the combo of chile releno, enchilada, chicken taco, quesadilla, rice, and frijoles — are about $5.00. That’s 52 pesos for a lot of food. They also have sandwiches, including a cheese-and-bacon burger for $5.00, and main dishes like chicken breast cordon bleu stuffed with ham and cheese, plus rice and veggies for about $7.00. The carnes look good. New York, T-bone, and filete mignon. They’re all $12–$15. For $9.00 you can get carne asada a la Tampiqueña (think that means lots of onions and rajas — charred strips of green poblano chiles — on top), with guacamole, enchiladas, and frijoles. Or a chopped-up steak a la Diabla in a chipotle salsa for $8.00. Fish are $7.00, but a delicious-sounding plate of cheese-stuffed shrimp wrapped in bacon is $15.00.

Raul, the gray-haired wailer, hovers. I cave. Or-

der a sopá Azteca, tortilla soup, and, only ‘cause I just discovered it and the price is right, three colorerones a la parrilla. Quail. They catch ‘em in the fields around TJ, poor little devils. ¿A la par-

rilla? Grilled. Comes with rice and veggies.

There’s one street I try to avoid in TJ it’s Agua Caliente. Hot Water Boulevard is one noise-

by walls so high they give new meaning to the word exclusive.

But what I’ve come for is this little piece of Old World Tijuana, right here, on my side of the street. Okay, it’s a motel, but built like a colonial Mexican posada — an inn. I walk under El Conquistador’s sweeping canopy and into its courtyard, and suddenly I’m in a world of glowing stained-glass windows, heavy doors, twirling black wrought iron, arched stairways, white and gray-washed walls, wagonwheels, low-light lamps blushing modestly amongst tropical foliage. ‘ Heck, you expect Zero himself to come clattering out from the shadows on his horse.

But then you have gold-

painted wrought-iron chandeliers, wood-grilled windows, heavy-timber rafters, green glass and black wood kitchen doors, and a fireplace with tu

lava pots on the hearth. And planted all around the walls are framed paintings of scenes from Don Quixote’s life, and — hey — at the end of the road, the man himself, in full metal jacket, helmet and lance, a larger-than-life metal sculpture silhouetted against a lighted wall.

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rilla? Grilled. Comes with rice and veggies.

Raul brings them on a classy, blue-striped white china plate, and they’re pretty good. Not too chewy, tasting a bit like chicken, but stronger — and bonier. The three lie play-
Eavesdropping on Wine Giants

“How could they have found out that I put an ice cube in my Cabernet?”

Frank the Wine Guy, resident wine expert for the Gay & Lesbian Times, is “sitting at the cool blue bar, nursing a flute of champagne and talking to the skinny bartender about Merlot” when Mr. Vino arrives. On his arm are Mary Melons and Talley Ho. “Besides being full-time supermodels,” writes Frank, “the two women were masters of wine, the highest degree of learning in the wine biz.”

Frank joins the trio for dinner, and the ensuing conversation — to which we are made privy — revolves around the Bordeaux Classification of 1855, with John Huston (director, actor, wine-label designer) and Opus One thrown in for good measure.

Mr. Vino is not the only regular in Frank the Wine Guy’s rather improbable universe. The Wine Police live there as well. In some columns, Frank seems to be in league with the authorities. The cigar-puffing chief — possessed of “gorgeous learning in the wine biz.”

Frank is interrogated by Sergeant Bacchus — “tall, about 6’3,” with spiked heels, a tiny black leather skirt, and fishnet stockings; a sexy Amazon in full police uniform.” He stands up under the questioning, laying out his account of what accounts for the differences in wines, and even defending the ascription of gender in wine description — comparing “an elegant Oregon Pinot Noir” to a ballerina and a Stag’s Leap district Cabernet to a “big and powerful” boxer. A bold defense, considering the woman doing the interrogating.

And Frank the Wine Guy has a friend in Mr. Peabody, a bespectacled canine, who, as some of you may recall, owns a Wayback Machine. Frank gets to zip back to 18th-century France to find out if Dom Pérignon, the anointed “inventor” of sparkling champagne, ever actually said he was “drinking stars.” It turns out that he did — he said it after gazing Frank’s thermos of chicken-and-stars soup.

Naturally, fussing with the past this way carries consequences, and when Frank returns to the present day, the good monk’s name adorns a line of canned tears God cried upon beholding the beauty of the landscape around Naples.

“I just try to make it fun,” says Marquez. “Everybody’s gone through the same territory over and over — ‘Wines under $10,’ ‘Let’s talk about Chianti.’ I try to add elements. And of course, Frank the Wine Guy is not really me.” But sometimes, he’s closer to really being Marquez than others.

It shows in his column on wine liars: “The salespeople think of themselves as pirates, gangsters, or something equally idiotic. They will ship wine to you even if you don’t order it, hoping that you’ll keep it... They often lie about the quality of the wine, its price, and about discounts... Merchandisers are taught to pull the tags off their competitors’ product, move their competitors’ wine to the bottom shelf, and bury the other guys’ bottles of vino behind their own.” Meanwhile, in the wineries, production at a solid small producer suddenly skyrockets, and by the time the public catches on to the corresponding dip in quality, the money is in the bank. This is the work of someone who’s spent time in the trenches.

Marquez has worked all over this town, and all over the business. He started as a restaurant owner in Oregon, buying wines from distributors and getting to know the local producers. After landing in San Diego, he crossed over to the distribution side — first selling California, and then Italy. Then he joined Mike and Bryan Farrell at the Wine Bank, where he worked as a buyer. That led to a gig with Vons.

“They were number one in terms of overall sales among the chains,” says Marquez. “But when Safeway took over, they wanted to change everything. Basically, they eliminated the newsletter, they eliminated shipping, they eliminated the labor involved in wine. Some stores actually did tastings. Others had partnerships with restaurants. They eliminated all that, and they increased their pricing. The idea is to fill the grocery cart full of wine. People come and buy the wine because they get a discount. No
one buys eight heads of lettuce, but they might buy a case of wine. They lost the opportunity. Now they’re doing an about-face; these things tend to run in cycles.

Meanwhile, Marquez has helped San Diego-based Dalo Enterprises in its effort to rev up wine sales. "Independent grocers have seen their traditional base eroded, so these are going away from traditional groceries into specialty stores, with wine as a big focus. I’m trying to help create situations which have a boutique-oriented fine-wine atmosphere." He hooked up Dalo through his work at Wally’s Marketplace — which is also where he started writing "Wine Waves," a two-paragraph column that was "basically a paid advertisement."

Marquez had written before, notably for the Wine Bank’s newsletter, but this time, the itch stayed with him. He ran a series of seminars at a local restaurant "and eventually hooked up with Rachel Ralston" at the GLT. In September of last year, he wrote weekly, and he is confident that Mr. Vino & Co. have "just touching the surface," he says. "I really think I could write a couple thousand more of these. I don’t think the well is going to go dry, because I’m constantly drinking wine, and there’s always another aspect to it."

### RESTAURANT LISTINGS

The Reader’s Guide to Restaurants are recommended listings written by our reviewers (Ed Buffard, Barbara David, Ambrose Martin, Sarah McCullough, Max Nash, Eleanor Weinreb, Saimon Wise). Each issue contains only a fraction of over 500 reviews. A complete searchable list is available online at SanDiegoReader.com. Price estimates are based on the latest information available for a mid-range entrée. Inexpensive: below $10; moderate: $10 to $19; expensive: $20 to $24; very expensive: more than $25. Please call restaurants in advance for reservations.

### NORTH COASTAL

**Azafara** 1001 South Coast Highway 101 (at West Street), Oceanside, 760-435-0505. This place busts its bubble with Caban, its escobido inside, bongos, washed orange walls, and giant Cuban jazz mural. We’re taking Caribbean-style food, not hot by Mexican standards. Most delicious items: traditional Cubans pressed sandwiches, hot pressed to mix the juices of, say, smoked ham, roast pork, cheese, mustard, pickles (“Culibon 42”), or roast pork (lechito) with a mojito (pachy-citrus) sauce that makes it juicy. The bread, baked right here, is new in itself — crunchy and sometimes sweet (ask for mambo). You get a lot, but don’t leave without trying a plantain dish or the cheese flan. Or a cup of Cuban coffee. Lunch and dinner. Closed Mondays. Inexpensive. — E.B. (3/05)

**Jamroc** 101 North Coast Highway 101 at San Luis Rey, 760-436-5451. This is the former site of D.B. Hucker’s. You can go from great Northwest” to Britti after its lift from Jamaica’s Red Stripe beer, mo. The Shark Bar, Chef/owner sports bright tropical designs on its back-patio walls, and the fare is casual Jamaican (plus a couple of Cuban dishes). Check out the hunger-price samplers which include luscious soft-fried plantains and spicy patties (empanadas to you and me) with a choice of beef, curry chicken, or veggies. The icing of the jars and curry entries are down-tuned to suit tourist tastes, but the table bottle of Walkerwood North Roman Hot Sauce can kick that right up. Don’t miss the fresh coconut water, served out of a young Thai coconut. Soo, ska, and (green) reggae set the mood, and there’s live steel pan some weekend evenings. Beer, wine, Bigga soft drinks. Open Sunday through Wednesday until 6 p.m., Thursday through Saturday until 9 p.m. Inexpensive. — N.W. (4/05)

**Kim’s Restaurant** 745 First Street, Lumberyard Shopping Center #103, Encinitas, 760-442-4616. Both Van-namee and Chinese dishes are offered in a calm atmosphere with quick, pleasant service. The menu lists 265 items, including many Vietnamese house specialties. 28 seafood dishes, and a whopping 45 vegetarian/vegan dishes, many made with vegan (mock poultry). The seafood isn’t necessarily fresh catch — some shellfish is evidently frozen, scallops are phosphate-prepared, and the reasonably priced abalone dishes involve slightly stewed, rehydrated abalone from Asia. On the other hand, portions are enormous, and the cooking is careful and tasty, although some flavors have evidently been adapted to American palate and ingredients. Open Tuesday through Sunday, continuous service. Lunch and dinner; closed Monday. Moderate. — N.W. (10/04)

**Majestic 997 South Coast Highway 101, Lumberyard Shopping Center, Encinitas, 760-442-5877.** One of the friendliest dive bars in the region, with a jump on to San Diego and Tijuana. Try romantic Sevilla! Spend Your Valentine’s Day at Romantic Sevilla!

**Sakura Bana** 1813 South Coast Highway 101 (Suite A), Encinitas, 760-942-6414. One of the friendliest diners in a friendly town, this is a little place where everyone knows your name (or acts like they do). The chef loves to whip up special dishes for the many regulars at the counter, so if you’re a newbie, keep an eye out for what your neighbors are eating. A blackboard lists the specials, guiding you to the day’s freshest catch. Should you spot pom-pano on the list, get two orders — with two orders (but not if you just order one), after you’ve consumed the dele-cate raw fillets, the chefs will deep-fry the skeleton to a lacy crunchiness. If you don’t feel like sushi, there are several tables, and standard Japanese ap-petizers and entrees are available. Lunch Tuesday through Friday, dinner Tuesday through Sunday. Moderate. — N.W. (8/01)

**Swami’s Café** 1163 South Coast Highway 101, Encinitas, 760-944-6612. No coincidence it’s near the famous surf break and the self-Realization Fel-lowship compound. You gotta love the very Encinitas vegetarian-spiritual surfer origins. You eat surrounded by garage fountains, wind chimes, wheat grass racks, a rainbow-colored wind sock, and the manager’s 1969 surfer van. There are plenty of standard dishes, like egg Benedict for breakfast or black bean burrito for lunch, but the big emphasis is health. Try the protein veggie wrap, with avocado, lila chese, toads, and the Indian bread called tofu. Open “7-ish to 4-ish” daily. Inexpensive. — E.B. (9/04)

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The French Market Grille

with French classics (for example, mussels plays show tunes. The cuisine mingles eyeful, and on many nights a harpist one of the prettiest restaurants in the Expensive.

through Friday, dinner nightly.

1858-485-8055. Ambience is served in

Zensei Sushi

Rannoosh

Lips

Hob Nob Hill

Garden Grill

Hawaiian Island Barbecue

Chateau Orleans

Atoll at the Catamaran Hotel

Brooken Yolk $2 off breakfast or lunch

Canes Free wing basket

Chateau Oviedo $20% off

Costa Brava Free tapa for lunch

French Gourmet Free dessert

Great Moon Buffet 10% off total bill

Gringo’s $2 off weekend breakfast

Hawaiian Island Barbecue Free entrée

Lahaina Beach House Free breakfast

Pacific Beach Bar & Grill 2 for 1 entrée

Sam’s by the Sea

Sandbar Sports Grill Free taco

Sportsmen’s Seafood Lobsters $14.95/lb.

La Jolla

Beaumont’s 10% off total bill

Broocket Villa 10% off total bill

Ginza-Sushi $25 off lunch or dinner

La Jolla Brew House Free entrée

Marrakech 10% off lunch

Su Casa 25% off entrée check

Uptown & North Park

Garden Grill 50% off dinner

Hob Nob Hill $2 off dinner

India Princess 50% off dinner* Lips 50% off dinner

Ranoomi Free entrée

Rudford’s $2 off entrée

Zensei Sushi 10% off bill

Restaurant Coupons and Menus SanDiegoReader.com

Listed without coupon offers have only menus online. Restaurants with • have multiple locations.

See online menu or coupon for all locations.
Forever Fondue 1205 Prospect Street #301, La Jolla, 858-454-2500. Fans of The Belgian Bistro. Moderate.

The Pannikin Cafe 747 Girard Ave (at Sherman), La Jolla, 858-454-5413. Oh sure, the inside of this converted bungalow is small, its wooden walls covered by its woozy-green tables of different heights and cool damasks with animal print tatoues on their seats. But here at Pannikin’s La Jolla outpost, the outside’s the “A” spot, with brick and earth tones and weathered timber and sun-battered tables. But you have to make it through the laptop-clicking, cell-phone-babbling crowd who use this as their garden office and Very Important Meeting spot. Musicians, grad students, and school kids also show up to munch twigs and nuts and think serious thoughts. Breakfasts are mostly steamed-y variations, including the popular Greek egg and a filling breakfast burrito. For lunch, a mild chicken curry is a nutty treat, and “pan nods,” such as ham or tuna are fresh, sensible, and light. For dinner, the possibilities are endless — the same dishes come off the menu — try the ahi tartare, which you can spread out to the fountain, you’re in for a treat at The Pannikin Cafe. Open Tuesday through Sunday, 8:00 a.m. to 2:00 p.m.

The Aventine, 8960 104th Street, La Jolla, 858-295-7792. Once every thirty days, a person should experience the bizzare drinking can make the difference between a mediocre dinner and a very happy meal. 1: Steer clear of combination platters — the same dishes come off the menu — try the ahi tartare, which you can spread out to the fountain, you’re in for a treat at The Pannikin Cafe. Open Tuesday through Sunday, 8:00 a.m. to 2:00 p.m. 2: You get any one of those “top chef” and “chain outpost of top Hawaii chef Roy Yamaguchi’s ever-expanding chain has elements of both “top chef” and “chain restaurants.” The menu changes seasonally, though a few perennial favorites remain. The rich, deeply flavored lox and smoked salmon with overtones of sweet butter is a return visit. A thick maple-vinegar sauce. Monday nights feature $3 martinis, although not quite as exquisite as the scented sweet potatoes and bourbon worth a return visit. A thick maple-vinegar sauce. 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$5 off on all T-shirts!
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Treat Your Valentine at Torreyanna Grill
February 12 & 13, 2006

Two intriguingly delicious prix fixe menus have been created by our chef to astound your palate and delight the one you love. Exquisite wines have been selected to match the menu and your individual preferences.

Romance Menu
Pan-Roasted Oyster with Spinach and Queso Fresco Tequila Cream or Wild Mushrooms and Cèrèse Strawburh Alcohol Grass and Cérice Frutés
Roasted Red Pepper and Eggplant Soup or Lobster Salad with Wildflower Vinaigrette
Champana Sorbet with Rose Petals Roast Tenderloin of Beef "Marchand De Vin" or Curry-Crusted Fillet of Chilean Sea Bass Mango Dijon Sauce and Warm Potato Coupé
Strawberry Grand Marnier Heart Crème Anglaise or Chocolate Hazelnut Love Dome Praliné Sauce and Fresh Berries

Sweetheart Menu
Petite Lettuces and Flower Petals Champagne Vinaigrette or Avocado and Mango Salad Roasted Chile Vinaigrette
Salmon and Scallop Pline with Apasagurpp and Shiitake Mushroom Truffle Oil and Shaved Reginano or Chicken disaster en Croute Champana Supreme Sauce Strawberries Romannuf Shared Buttercream Chocolate and Ganaffette
$49 per person plus tax and gratuity

Packaging will be available for 3 hours. All reservations must be held with a credit card.

La Jolla
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tender roast prime rib, carved to your order, salad bar, slow-baked potatoes, and garden-fresh vegetables.
5:30-9:30PM

at the bAHiA resorT hoTeL • 998 wEst MiSSION BAy DrIve

Tender roast prime rib, carved to your order, salad bar, slow-baked potatoes, and garden-fresh vegetables.
Sportsmen’s Seafoods expensive. Other vegetables, and a swag of rice. and the value-packed Chicken Bowl — a miso soup, salad, and a combo such as includingsuch as the calcium is perfect but underwhelming despite hints from a mango-butter sauce, and the two 3-square-inch pieces of fish were only just enough. On the other hand, the prime rib, sirloin, and tamarind will still give you fine. If you want to beat the big prices, try the beach burger or a seared ahi Caesar salad. And the view is free. Breakfast and lunch inexpensively; dinners moderate to expensive. Open daily. — E.B. (1/04)

Stickey Fingers Barbeque Smokeshouse (at Gresham), Pacific Beach, 623-3626. Chef-owner Sonny Chiodo is an Egyptian Jew from Jerusalem who learned to cook in Israel but fell in love with barbecue on a trip to Texas. This bright little room has big windows and a few tables, with Mexican folk art and chili-pepper posters on the walls. Outside is a pleasant wooden patio with a few more wooden tables and an oil drum smoker where the meats are cooked over sweet hickory chunks. But lines are the tender pork ribs and smoky brisket. Sauce is shallow-flavored and very tomatoey. Side dishes include a lively coleslaw and an unexpectedly sophisticated heart of romaine salad with Caesar dressing. Street parking (difficult); Italian sodas, Italian ices. Closed Mondays. Inexpensive. — E.B. (9/01)

Sapporo Japanese Restaurant 5041 Newport Avenue (by the post), Ocean Beach, 619-222-6686. It’s small, but Sapporo has big deals, particularly the lunch specials that usually give you a mini soup, salad, and a combo such as chicken teriyaki and California rolls and white rice — all presented like a Mediterranean outpost. There’s plenty of surf and turf (surf’s a block away), but the most interesting breakfast is the one the Turks eat: Mediterranean Breakfast, with kasseri and feta cheese, olives, tomatoes, cucumber, Turkish rose jam, and a French roll. Inexpensive. — E.B. (7/04)

Central San Diego

Asia Cafe 4710 Market Street (at 4th Street), Chollas View, 619-527-1917. May be San Diego’s best-kept secret. You have to look behind the smorg shop at this all-Latinia shopping center to find it. The menu’s Southeast Asian, but the owner — and most of the conversation around you — is Luo. Luo dishes include the famous lai-lai (chicken salad with hot peppers, lemon grass, and sticky rice). Good regional alternatives: lao-xao (egg noodle) roasted pork soup, Crying Tiger (ground beef salad with vegetables), Duck Head BBQ, and laot Var (seafood, beef, or pork with creamy noodles and vegetables). Closed Tuesdays. Inexpensive. — E.B. (8/03)

Huffman’s Bar-B-Que 1404 Garnet Avenue (seafood, beef, or pork with sloppy joes, meatloaf, and garlic bread). Inexpensive. — E.B. (11/00)

Sportsmen’s Seafoods 617 Quivira Road, Mission Beach, 619-224-3551. Fifty years ago this restaurant-fish market was a tuna can factory on the bay. They buy seafood, fries, and salad). And, of course, a hundred pastas, gnocchi, fettuccine, ravioli, lasagne (seafood, beef, or pork with cheesy balsamic soups, or chicken piccata) and the conversation around you — is Lao. Luo dishes include the famous lai-lai (chicken salad with hot peppers, lemon grass, and sticky rice). Good regional alternatives: lao-xao (egg noodle) roasted pork soup, Crying Tiger (ground beef salad with vegetables), Duck Head BBQ, and laot Var (seafood, beef, or pork with creamy noodles and vegetables). Closed Tuesdays. Inexpensive. — E.B. (8/03)

Mama’s Bakery and Lebanese Dell 1427 Adams Street, North Park, 619-648-0317. ‘You’ll remember this lovely little place for two reasons. One, the atmosphere: it’s a tiny kitchen attached to an old red-and-green wooden house, with tables and green umbrellas on the sloping sidewalk and also inside a shelter of bougainvillea, green cans, metal mesh, and white brick. Two, their say: It’s a round Lebanese oven of ancient design which cooks the delicious flat bread (also called sayaj) that goes with pretty much everything, including baby vegetables (“sweet daddy” eggplant dip) and foul medamas (fava and garbanzo beans stew). Gotta have it: beef shawarma wrap or falafel wrap and a most pea unlike any you’ve had before. A lovely bonus: fresh Lebanese ballet and a little pot of thick, sweet, black Arab coffee. Open 10 a.m. to 8 p.m. Monday to Friday, weekends until 4 p.m. Inexpensive. — E.B. (12/05)

Nate’s Dell 3120 Encinitas Avenue, City Heights, 619-284-4026. This deli is in City Farmers’ Nursery, the one with sheep, geese, Clyde the horse and a mini forest at the middle of town. The late Nate was the father of owner Bill Dahl, and this deli was his dream. (Nate died just before opening.) Try appetizers like smoked salmon, or “kiokha,” a spicy wrapped filling, hot with brown gravy, or the grilled chicken-fillet salad. But really, sandwiches are “it” here, and...
San Diego
February 9, 2006
Reader

Pizzeria Luigi 1137 25th St at C Street, Golden Hill, 619-233-3309. They claim to make real New York pizza in this tiny storefront and they’re not lying. One of the owners is from Brooklyn and his organs are written all over the pies. The sauce tastes right and the crusts are thin enough that you can fold a dice into a “V” to eat on the run, New Yorker style. But it’s better to take home a whole pie with your choice of toppings (or a stromboli or calzone) and enjoy it at leisure. Inexpensive. — E.B. (3/04)

San Diego February 9, 2006
Reader

EAST COUNTY & COLLEGE AREA

4.0 Dell Arctic Shopping Center, 3844 Montezuma Road, 619-281-0400. This low-ceilinged, dark student sandwich hangout gets the fruit house crowd, lunching in with draft beers and big pizzas. The sauce tastes right and the crusts are thin enough that you can dine out at their picnic tables over the pies. The sauce tastes right and the crusts are thin enough that you can fold a dice into a “V” to eat on the run, New Yorker style. But it’s better to take home a whole pie with your choice of toppings (or a stromboli or calzone) and enjoy it at leisure. Inexpensive. — E.B. (3/04)

Charley’s Famous Hamburgers 1012 Broadway (at Sweetwater Road), Lemon Grove, 619-460-2800. When you spot an old red-and-white gas station that looks like a café, don’t hesitate. That’s Charley’s. The palm and ficus trees that used to line the building have replaced the gas pumps and a picnic bench. The menu is a long list of hamburgers, as well as hot dogs, sandwiches, and kebobs. Charley’s sweet dough fruits and onion sandwich is scrumptious. Mostly take-out, but you can dine out at their picnic tables under homestyle awnings. Open daily, three meals. — E.B. (12/01)

D.A. Klein’s 8980 Alvardo Road, Alvarado Plaza, College Area, 619-263-0218. Surely the best Jewish delicatessen in San Diego. The deli is wonderful, and so are the 110 sandwiches, especially the corned beef. The knishes and chopped liver could rival Mother’s. Excellent breakfasts and outstanding, fully-stocked bakery. Open daily, breakfast, lunch, and dinner. Inexpensive to moderate. — E.W.

Journal of the Russian Travel Correspondent

San Diego February 9, 2006
Reader

All-you-can-eat buffet

EAST COUNTY & COLLEGE AREA

Valentine’s Package

Experience the Gaslamp’s newest cuisine.
Presented by Chef Frank Terzoli

Call 619-398-9340 for reservations or Email valentine@HEATgaslamp.com

HEAT gaslamp.com

3.99, AGE 7-10 5.99

Wake up–It’s “pho” time!

Valentine’s buffet

Lobsters $14.95 live per pound

Available.

Hearty snack. Join in a hundred-year Vietnamese tradition

Total bill, post-tax with any other offers, in store or to-go orders. Expires 2/23/06.

25% off

Min. Purchase $50 purchase. Expires 2/23/06.

3.99, AGE 7-10 5.99

Kimchi sushi rolls also available.

Would you like to pair this

$2 off

Prime rib special with buffet $12.49

Lunch or dinner.

$3 off

Minimum $15 purchase.

10% off

Holiday Parties

Minimum $30 purchase.

Call for Info.

Note: valid with any other offers or on Valentine’s Day.

$45-

30

50-

40-

25-

a la carte items. Expires 2/23/06.

Choose from

Mandarin and your date wants

ethnic chefs step in to cook up a Pan-Asian plate of

some recently adopted Caribbean influences from Colombia. Highlights in-
clude the elaborate “Ana Maia’s Go-
viche,” an array of citrus-marinated seafood with sweet potatoes and asa-
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Charley’s Famous Hamburgers

£11

Price varies — it’s made with tender steak, not the typical chewy carne asada meat. Beer and wine. Early dinner Tuesday through Thursday; lunch and dinner Friday and Saturday; dinner Sunday after-
tormers to early evening. Inexpensive to low moderate. — N.W. (10/04)

East County & College Area

Charley’s Famous Hamburgers

£11

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tormers to early evening. Inexpensive to low moderate. — N.W. (10/04)

Shangri-La Dining

£11

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Benihana

£11

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NOTE:

All-you-can-eat buffet

£11

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3.99, AGE 7-10 5.99

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East County & College Area

Charley’s Famous Hamburgers

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Shangri-La Dining

£11

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Benihana

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Price varies — it’s made with tender steak, not the typical chewy carne asada meat. Beer and wine. Early dinner Tuesday through Thursday; lunch and dinner Friday and Saturday; dinner Sunday after-
tormers to early evening. Inexpensive to low moderate. — N.W. (10/04)
drinks. Reserve for weekend dinners. Daily brunch/lunch through early dinner (until 9 p.m.). Mainly moderate (except for some special entrées). — N.W. (3/04)

FAR EAST

Kountry Kitchen 826 Main Street, Ramona, 760-789-5200. Thank goodness the Kountry Kitchen’s still around. They still open at 5 a.m. for the farmers and anyone else who’s up then. They still make their own sausages, and grind their own beef, too. The Italian Sausage Breakfast is truly delicious: a fat-pale-brown sausage with a rich, sharp, livery flavor, along with eggs and hash browns. Uphill, too, is the Carpowke Country Special, a buttermilk short stack with eggs and bacon. Open daily, breakfast through early dinner. Inexpensive. — E.B. (5/02)

La Casa Del Zorro Borrego Springs Drive (five miles south of Palm Canyon Drive at Yuqui Pass Road), Borrego Springs, 760-767-3323. La Casa Del Zorro is Borrego Springs’ most renowned and ambitious restaurant, set in a deluxe resort five miles south of town. (Drive through the parking lots until you reach the famed swimming pool; the restaurant’s small, dimly lit door is just to the left.) The California Cuisine menu offers elaborate seafood appetizers (not here in the desert) and entrées with fine, subtle sauces, fresh veggies from near the coast, and rather mild-flavored, exquisitely tender meats, evidently chosen to be gentle to the destinies of the diners. Desertes are few and very sweet. Full bar; great (but pricey) wine list. In the most formal of the three dining rooms, collard shirts and jackets required on men (they lend you a jacket if needed); dressy-casual wear on women. Open daily, continuously (in theory) from breakfast through dinner. Reserve for weekend evenings. Very expensive. — N.W. (4/03)

The Old Homesteader Fudge Factory The Center, 595 Palm Canyon Drive (north side of street), Borrego Springs, 760-767-7782. The Fudge Factory’s greatest dish is not what it’s named for, and some of its fried fish is fried, either. Of the 24 flavors of homemade fudge, barely a half dozen are available on any given day. The chocolate walnut is especially delicious, but the key masterpiece is the “date shake” — a cold quaff that’s ambrosial hot or cold afterward. Then, too, a former partner of the famed La Cas Del Zorro provides travy and trays of delicate pastries, and this is one of the few spots in town with an espresso machine. Open 6 a.m. to 5 p.m. daily. Inexpensive. — N.W. (4/03)

UPTOWN & OLD TOWN

Adams Avenue Grill 2201 Adams Avenue, University Heights, 619-298-8440. The frequently changing menu tries to embrace several disparate styles, and can’t quite get its arms around any of them. The dishes are often ambitious, a few seem too many fish due to obsession, contre-culture, or both. Largely hot-burn wine list needs selections with enough sweetness to stand up to items featuring Asian spine — where are the Bisons? Still, the place seems full of hapiness and friendliness; yellow and orange walls, plenty of smiles amid the buzzle. Soups receive lavish attention, and sometimes live up to their billing — the blood orange and roasted fennel soup is delicious, dark and complex. The generous, marvelous lavender-colored crime brûlée makes this a dessert destination — pause to sniff a spoonful before slipping it between your lips. Inexpensive to moderate. — A.M. (3/05)

Antivedi's Italian Restaurant 3849 Fourth Street, Hillcrest, 619-299-6322. However you picture an idealized Italian restaurant — spreading cafe on the strada or little cozy corner with a basket of bread — somewhere Antivedi's is it. The straight-from-Rome look of the crowded sidewalk deck and yellow and white-awning helps. The menu is a big yet familiar regional potpourri. Reliable standards include veal in a brandy cream sauce (with tomatoes); "straw and hay" (pupusa e fideo al pollo), pale yellow and green pasta with string beans and pine nuts in a delicious pesto sauce; baby rack of lamb with rosemary; or shellfish pasta dishes like linguine marinera, with clams, mussels, and big garlic roping. Part of the fun is the bumping chairs. Think dining car on a narrow-gauge railroad. — E.R. (7/98)

Berta's Latin American Restaurant 9282 Tugger Street (at Congress, right across from Rockin' Baja Lobsters), Old Town, 619-293-2343. Sampling the whole range of little-known cuisines from Guatemala down to Patagonia, Berta’s lengthy menu reads like a culinary “pick hits” list of each country’s best flavors, typically remedied with both fresh and; very. Some outstanding dishes include sweet-savory Chilean styleMs. focaccia and sable; seafood (at rra-flavored lamb stew) from Peru, earthy Guatemalan chicken, aromatic beef curry from Trinidad, and a sensuous vatape (seafood in coconut sauce) from Brazil’s African-influenced Bahia coast. Vegetarians will find it rewarding, and sometimes live up to their billing — the blood orange and roasted fennel soup is delicious, dark and complex. The generous, marvelous lavender-colored crime brûlée makes this a dessert destination — pause to sniff a spoonful before slipping it between your lips. Inexpensive to moderate. — A.M. (3/05)

Bread and Clio 390 University Avenue (at Fourth), Hillcrest, 619-641-9322. At least twenty things emerge daily from this bakery’s 10,000-pound French stone hearth oven. Most are dense, crusty, and delicious French peasant breads, including the crowned pork stew), aromatic beef curry from Peru, earthy Guatemalan fave, and aromatic beef curry from Peru, earthy Guatemalan Rus-flavored lamb stew) from Panama, Berta’s lengthy menu reads like a culinary “pick hits” list of each country’s best flavors, typically remedied with both fresh and; very. Some outstanding dishes include sweet-savory Chilean styleMs. focaccia and sable; seafood (at rra-flavored lamb stew) from Peru, earthy Guatemalan chicken, aromatic beef curry from Trinidad, and a sensuous vatape (seafood in coconut sauce) from Brazil’s African-influenced Bahia coast. Vegetarians will find it rewarding, and sometimes live up to their billing — the blood orange and roasted fennel soup is delicious, dark and complex. The generous, marvelous lavender-colored crime brûlée makes this a dessert destination — pause to sniff a spoonful before slipping it between your lips. Inexpensive to moderate. — A.M. (3/05)

Spend Valentine’s with an Ocean View Dinner Specials — served with your choice of soup or salad Surf and Turf: Bacon-wrapped petite filet and prawns scallop, served with baked potato and grilled asparagus…$22.95 Prime Rib: 12 oz. cut, served with creamy horseradish sauce, au jus, baked potato, and grilled asparagus…$17.95 Stuffed Halibut: Stuffed with crab and shrimp, topped with creamy lobster sauce, served with wild rice and double baked potato…$19.95

721 Grand Avenue • Pacific Beach 858-270-3596

Make It a French Gourmet Valentine’s Day Special: Bring all of your loved ones and 4 eat for the price of 3 (when reserved by 2/9/06).

$59.95 per person
First seating 5:00-6:00 pm
Second seating after 7:00 pm

Choice of entrées:
• Grilled Filet Mignon
• Pan-Roasted Wild King Salmon Filet
• “Le Québécois All-Natural” Baby Veal Rack
• Roasted Duck
• Chicken Cordon Bleu
• Grilled Giant Shrimp

To see the complete menu, visit: www.thefrenchgourmet.com
of day or the order of the day — e.g., tasty bar-
beuced pork on Saturday, lamb on Sunday — is
Open daily. inexpensive to reasonable.

Kazumi Sushi
3791 Fifth Avenue (at Washington St),
Suite 120, Hillcrest, 619-582-5454. Simple neighborhood
sushi bar offering impressive offerings, each one so
distinctly seasoned that there's no need to mar the fish-
scapes of the world. Theiggs-
per-fresh and includes salmon that
Kazumi-san cold-smokes himself. For
a family-style Deluxe Two-person "Boat" (servings two or more) is an
collection of Japanese specialties, like
platter of sushi, gyoza, assorted
appetizers, tempura, kani, and
niceties. Comfort food
The tempuras also grace the top of a
satisfying basket of assorted sushi (maki soup) with
an onion-sauce-both. With
just a small staff of family members
in the kitchen and house, expect a
wait for food at busy times. Lunch Tuesday
through Friday, dinner, daily. Inexpensive
to moderate. — N.W. (10/00)

The Parkhouse Eatery
434 Park Boulevard (at Madison),
University Heights, 619-295-7725. A small house
provides a charming setting for dinner.
The eclectic menu is prepared with ar-
ge competence. You can make
a meal from the list of appetizers. Open
7 days, lunch and dinner, weekday and
Dinner nightly. Moderate to slightly expensive.

Picasso Spanish Restaurant
3004 Fourth Avenue (near University Avenue),
Hillcrest, 619-284-3901. Inter-
esting Spanish tapas and entrees are
served in a small, modern, art-filled
restaurant that opens when the dining pub-
hood closes. The regional style is Basque from Northern Spain, but
these aren’t the tiny pieces of that area — in fact, these bits are larger,
served generously for two.
Entrees are chicken-stuffed siders, baby eggs in gar-
clic sauce, stuffed green olives, and
an outstanding paella (available both
as a tapa and entree). A bargain-price bet-
each course can be
a mordantly avid (made with
Livingston, 14815 Talamantez Blvd, San
Antonio, Texas). Saturday
vegetable lunch. Tuesday through Thursday

Sancho Bano Portuguese Eatery &
Tea Room
4646 Park Boulevard (at Adams Avenue),
University Heights, 619-298-2828; two upper moder-
tate. Intimate. This two-room cafe pusses
with multi-colored walls, sleek light blue
booths, Aladdin-shaped pitchers and
saucepans. You’re savoying is basically
Portuguese health food. Anyway. Try
the peppermongue sauce, made
with spinach, lemon, herbs, and
vegetables. The secret to this dish is
the strawberry tabbouleh salad. Lamb is often a
dish at Clamshell’s clambake or a land snail. The
keshi-yoke is ball of basmati rice with
lamb, egg, onions, and plums.
Mise snick foods, including an "island
quail" (brined bird and cheese on a armak). The three
 Somali
island
Cafe
are
set
in
a
block
Thai food back to its true tastes." — E.B. (2003)

Bamboo BBQ
1936 Broadway Cir.,
San Diego, 619-231-4141. "We’re the revolu-
tionaries," says the owner of this chicken-only Thai eatery. "We're tak-
ing Thai food back to its true tastes." The
menu is simply full of favorites and
the rice is the perfect partner — predom-
antly green, yellow, white, and red:
"The BBQ" plate is your ticket to
the open grill upfront where they sitle
chicken, marinated in coconut milk and
for the, suts, salsas, and the

Elephant Tapa & Seafood
16765 Bernardo Center Drive, Suite II-11
858-485-8845

Mahai Tapa & Seafood
16765 Bernardo Center Drive, Suite II-11
858-485-8845

Buster's Beach House and
Longboard Bar
60 West Harbor Drive
858-292-7745

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name it, there’s a dish from each of those waters, and every one of them ethically sourced. The menu is a mix of traditional and contemporary items that celebrate heritage and innovation. The seafood is sourced sustainably, the meats are grass-fed, and the produce is locally grown. The kitchen is a modern fusion of flavors, blending classic techniques with bold, creative approaches. For those who prefer vegetarian options, there are several dishes that cater to their dietary needs. The wine list is carefully curated to complement the dishes, offering a selection of rare and exceptional bottles. The atmosphere is warm and inviting, with comfortable seating and a friendly staff that ensures a memorable dining experience. The menu is designed to be shared, encouraging guests to try a variety of dishes and flavors. Come and enjoy a meal that is not only delicious but also environmentally conscious.
We haven’t got to plate-breaking yet, but Greek dancing is erupting all over Zorbas on Saturdays and Sundays. That includes a moonlight dance pick at the | 12 pm (4 pm). Tuesday through Sun-
may work the trip west of 1-5: try a 1/2-pound steakburger with French fries, chicken Caesar salad (with au- long line of cafeteria-style lunch to the | 12 pm (4 pm). Tuesday through Sun-
may work the trip west of 1-5: try a 1/2-pound steakburger with French fries, chicken Caesar salad (with au-
lose value at 50% off. Excludes holidays. Not valid in Pacific Beach! 5950 El Cajon Boulevard (at 59th Street), College Area, 619-326-8464. With deep-draft beers, Persan | 760-943-1939; 435 South Melrose Street), College Area, 619-286-8434. And there are still interesting. Go for honest- | 760-431-2739; 1044 Wall Street, La Jolla, CA 92037. The Living Room Coffeehouse 5950 El Cajon Boulevard (at 59th Street), College Area, 619-286-8464. With deep-draft beers, Persan cups, pictures on the wall, chunky wooden tables, and a red-and-white-patio, this Swiss-owned cafe is a stu- dent hangout with a tiny notice board, a computer, and good cheap breakfast food in baguettes. Open daily. Inexpensive. — E.B. (9/01)}

A great place to relax, take in the | 3150 El Prado Blvd. #101 • National City | 760-652-2800. The Zorbas Family Restaurant 100 Broadleaf, Chula Vista, 619-422-8833.

At the roast beef and jack cheese. Even the | 11916 Rosecrans Avenue, 619-462-2377. This bright, hectic bistro best suits the late afternoon set. Order | 3602 Pacific Beach Dr. • San Diego, CA 92109 • 619-229-4082. This is a great place to relax, take in the view, and decide which yacht you’ve got to go | 4800 El Camino Real, Suite 300, San Diego, CA 92121. They’re open for dinner 7 days a week from 5 p.m. to 10 p.m. and on weekends for Sunday brunch from 10 a.m. to 2:30 p.m. with a special prix fixe menu.

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**Restless Spirits Find No Rest**

**Jessie has to “cool his bones” or ectoplasmic mayhem may ensue.**

Think you got troubles? Jessie Gordon’s an African-American Ph.D. candidate in anthropology at a San Diego university, one of her department’s brightest lights, in fact. But her thesis advisor, who originally approved her idea, now hates it. Her mumbo-jumbo about spirits and rituals and “unexpected elements” of a culture lacks academic credibility.

For an A.B.D. (“all but the dissertation”) Ph.D. candidate, a rejected topic can make for a living hell, even thoughts of abandonment (“9/11 conspiracy nut”). Sit in the Whaley or Montezuma Houses at night, or at the battlefield of San Pasqual when the breeze freshens — or have a loved one who’s passed away come to you in a dream: there’s more to heaven and earth, Horatio.

The ghost story may be the simplest form of all. Clean, precise (no matter who does the telling), it trusts itself and heads straight for the good stuff. But rather than distill them, Havis’s script wants to suspend disbelief.

So, along with finding a new dissertation topic, Jessie has to save San Diego, forgive her father, fight the toyol, make peace with her mother, confront the evil Winchester in prison, somehow stop Felix from decomposing, and hope Chantelle Van Buren, the missing Del Mar girl thought to be one of Winchester’s victims, can ascend to heaven — either that or become Jessie’s daughter.

Restless Spirits contains at least eight separate plays, so many that no single strand gets developed at all. Snippets of scenes mention a place — Old Town, Seaport Village, the International House of Pancakes get name-dropped, but not realized — then mention a situation, then give a brief lecture on anthropological phenomena, then move on. And everything’s told only once, which makes the storyline(s) near impossible to follow. Spirits is as restless as its title. It unfolds like a series of lists.

What else? Jessie’s having morning sickness and may be pregnant, even though she hasn’t slept with anyone in over a year.

And San Diego’s been no day at the beach lately. Scripps Hospital reports a host of inexplicable miscarriages in the last six months. Also, there have been numerous cases of overnight autism in the local grade schools. And witnesses claim to have seen flickering emanations of children missing for days and years.

Jessie has to “cool his bones” or ectoplasmic mayhem may ensue.

For the Rep, Robin Sanford Roberts’s set sits under the Coronado Bridge, but odd angles also inundate when a much more familiar setting — the battlefield of San Pasqual — is complete the picture.

Havis and the Rep interviewed 200 San Diegans of varied ethnicities to discover the diversity of local spirituality. What an amazing idea. What a great life’s work! And San Diego is haunted (though anyone who says so gets marginalized as a “9/11 conspiracy nut”).
San Diego Reader  February 9, 2006

Calendar THEATER

But even with such capable design elements, the Rep doesn’t make the big climactic scenes work. Jessi’s long-awaited confrontations with evil’s various agents demand the magic realism of Gabriel Garcia Marquez. Instead they get contrived, by-the-numbers stagings. The drama, these scenes reveal, has been melodrama all along.

The performance style also at odds with the material. Director Sam Woodhouse has encouraged a broad, presenta-tional approach; external action with comic flourishes embellishes rather than just tell the story. The countless scenes unfold like a soap opera that, with a burning urge to entertain, at times mocks its subject.

And what a waste of a splendid cast! The San Diego Theater Critics gave the Rep a much-de-erved special award for 30 years of presenting ethnically diverse theater. And if the Rep is San Diego’s “cultural town hall,” then Karole Foreman’s one of its founders. A star who eschews the limelight, Foreman does two dances that

metamorphose her into something palpably mystical.

The supporting cast — Xi-nan Valdez, strong and humble as Father Sylvia M Tail Thompson (who could be the cultural town hall’s mayor); Jim Chevick, who makes the killer Winchester a warm and fuzzy Hannibal Lecter (singing a song from Beauty and the Beast!,); elastic April Dockett; Raul Cardona, Zoe Epire, Bibi Valderama, and newcomer Wendell W. Wright (bring him, and his commanding presence, back!!) — all deserve Aesthetic Purple Hearts for bravery above and beyond the pale.

THEATER LISTINGS

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

Biedermann and the Firebugs

If you ever want to build a building every day in your city, and two guys start rolling barrels of gasoline up to your attic, then two plus two equals — hell-lop! To say that Sepp and Willi are the pyromaniacs doesn’t give away the plot of Max Frisch’s acerbic comedy. From the get-go it’s obvious to all except Gottlieb Biedermann, self-proclaimed “man of honor” (who turns out to be a cheating, amoral as if the firebugs) would rather look away than cry foul.

Cygnet Theatre has defanged the play but still has much to offer, from Eric Lota’s expressive light-ing to performances by Daren Scott and Joshua Everett Johnson as the skel-ery analists (who, in the epic, which Cygnet cut, turn out to be Bedebath and Satan). And Tim Irving’s attention to details makes for funny performance as Biedermann. If anything, however, he’s too en-duringing and very human. But to Frisch, Biedermann’s an entitled bourgeois monster who should roast in hell, Irving’s natural warmth could charm vipers. This makes his character a comic victim rather than the brute of Frisch’s epater — i.e. stupid. — his bourgeois venom. Another problem’s prob-ably been solved by technology, but even opening night the chorus of fire-men spoke crucial lines in slurs, es-pecially the comic. “Call it fate, they tell you, and ask no questions. But stupidity alone can undo our two-all-too-mortal citizens.”

Worth a try.

Cygnet Theatre, OB, EL CAJON COLLEGE, COLLEGE AVE, THROUGH FEBRUARY 12: THURSDAY THROUGH SATURDAY AT 8:00 P.M., SUNDAY AT 7:00 P.M. MATTINEE AT 2:00 P.M. 619-327-2525, 33.

The Dining Room

Vista’s Broadway Theatre stages A.R. Gurney Jr.’s drama about the East Coast institution and the amount of life lived in it. BROADWAY THEATER, 340 EAST BROAD-WAY, VISTA, THROUGH FEBRUARY 26; THURSDAYS THROUGH SATURDAY AT 7:30 P.M. MATTINEE SATURDAY AND SUNDAY AT 2:00 P.M. 760-788-7900.

Evita

The Welk Resort Theatre opens its first season with Andrew Lloyd Webber and Tim Rice’s Tony Award-winning musical. Madonna will play in 2005. The show is a warm and fuzzy Hannibal

Valentine’s Day shows

February 14th 7-7:30PM
Dine & dance in Cancun

Dinner, Show & Dancing

20333 ARIANE DRIVE, ROSE CANYON,
OCEANSIDE, THROUGH FEBRUARY 11; THURS-DAY THROUGH SATURDAY AT 8:00 P.M. MATI-NEE SUNDAY AT 7:00 P.M. 858-534-4574.

Worth a try.

Lyn Performance Space Theatre, UCSD, THROUGH FEBRUARY 11; THURS-DAY THROUGH SATURDAY AT 8:00 P.M. MATTINEE AT 2:00 P.M. 858-534-1574.

Halpern and Johnson

Lionel Goldstein’s comedy-drama, about two men with a woman in common, makes toward the Big Questions (Can one person ever know another?) Can one spouse ever provide all the needs of another? Ain’t some things better left un-said?, but the overly long script costs them out. Purgatorio For Halpern was married to Flo, now de-ceased, for 35 years. During that time she had a platonic relationship with thoughtful Dennis Johnson, a CPA. Near a wishing well at a park, John-son confesses his affection to “Flo-rence” (who in many ways is the play’s most interesting character). Like The Odd Couple, Halpern and Johnson splits the two men the way sexist men split women: one is the spirit, the other flesh. And the slowly evolving scenes beg for tightening. The evening makes for a long sit, but one relieved by the expert perfor-mances of Robert Goodman, as the fifty Halpern, and especially Jonathan McMurray as the soft-spo-ken, passive (yet aggressive) Johnson, whose inability to marry Florence was “not what God wanted.” Using deaf minimalist acting, McMurray has found more interiors to the char-acter than exist in the script. Marty Burnett’s parkland set, though too brightly lit, parodies of real and sto-rybook elements. And Joanne Reith’s costumes, as expected from the Crit-ics’ Circle Award winner for 2005, define characters — snug for Halpern, precise three-piece suit for Johnson — in an instant.

Worth a try.

North Coast Repertory Theatre, 987 LOMA SANTA FE DRIVE, SOLANA BEACH, THROUGH FEBRUARY 13; THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATTINEE SATURDAY AND SUNDAY AT 2:00 P.M. 858-481-1055.

Harvey

PewPaw Community Theatre offers Mary Chase’s Pulitzer Prize win-ning comedy about Ebenezer P. Dowd and his drinking pal, a six- and-a-half-foot invisible rabbit. Bob Christiansen directed. POMPAC COMMUNITY THEATRE, 13251 POMPOUS ROAD, POMPOUS ROAD, THROUGH FEBRUARY 12; FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M. 858-478-0828.

Hitchcock Blonde

South Coast Repertory Theatre stages Terry Johnson’s “part-cin-eema, part-theater” inquiry: “What was the dark secret that caused Alfred Hitchcock to obsess over beautiful blondes in jeopardy?”

SEGERSTROM STAGE, SOUTH COAST REPETORY THEATRE, 685 TOWN CEN-TER DRIVE, COSTA MESA, FRIDAY, THROUGH FEBRUARY 10, THROUGH MARCH 12; SATURDAY AND SUNDAY AT 7:30 P.M. WEDNESDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 J. 760-718-5555.

Into the Woods

Lamb’s Players stages Stephen Sondheim and James Lapine’s mu-sical version of the fairy tale Beauty and the Beast. The Welk Resort Theatre opens its first season with Andrew Lloyd Webber and Tim Rice’s Tony Award-winning musical. Madonna will play in 2005. The show is a warm and fuzzy Hannibal  

San Diego Reader  February 9, 2006

San Diego’s 1 Dining Theatre!

The Imperial House Restaurant FRIDAYS & SATURDAYS - 8 pm
619-544-1600 www.mysterycafe.net

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sical about what happens after fairy tales end. Robert Smyth directed. JAME’S PLAYERS THEATRE, 1142 QUINTON STREET, CORONADO, FRIDAY, FEBRUARY 10, THROUGH MARCH 19, TUESDAY THROUGH THURSDAY AT 7:30 P.M.; FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SATURDAY AT 4:00 P.M. AND SUNDAY AT 2:00 P.M. 619-437-0800.

Joey and Maria’s Comedy Italian Wedding
The Cady Theatre hosts “out-in-ordinary interactive dinner theater,” as Joey and Maria tie the knot. LAVENITE’S INN AND SUITES, NORTH PARK, OPENENDED RUN. FOR DAYS AND TIMES CALL 800-944-5039.

Killer Reunion
Mystery CAFE’s newest interactive comedy takes place at a high school reunion that doesn’t go according to plan. IMPERIAL HOUSE RESTAURANT, 105 KALUA STREET, BANKER’S HILL, OPENENDED RUN, FRIDAY AND SATURDAY AT 8:00 P.M. 819-344-1200.

Limonade Tous Les Jours
Moxie Theatre presents Charles Mœn’s study of love, “the irrationality of attraction,” and “the bitter-sweet pleasure of living in the moment, even if that moment may fade.” Esther Emery directed.

DIVERSIONS THEATRE, 4545 PARK BOULEVARD, UNIVERSITY HEIGHTS, SATURDAY, FEBRUARY 12, THROUGH FEBRUARY 26; THURSDAY THROUGH SATURDAY AT 8:00 P.M. SATURDAY AT 7:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M. 619-505-1010.

National Comedy Theatre
ComedySports changed 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 zombies and only yoked munks and grannies waved their hand-bags”). National Comedy Theatre, an offshoot of Johnstone’s Theatre-Sports (creative director Gary Kramer says the two compare like Wyler and American football), resembles an athletic event more than an impov. Teams wear uniforms and compete on ActoTurf. The night I caught the show, three San Diego comedians played a challenge match against players from the San Jose franchise. Using suggestions from the audience, they played “Emotional Symmetry,” “Shakespeare’s ‘Blind Line,’” and “Freeze Tag,” with judges awarding points to the best scenes. Klinkers and gnomes got boosed; quick wit rewarded (one of the most refreshing parts of the contest: people acknowledge failure, abundantly, then forget it). It made for a lively, often quite funny, evening. And Gary Kramer is one talented comedian.

Worth a try.
MARQUIS THEATRE, 3717 INDIAN STREET, MISSION HILLS, OPENENDED RUN, FRIDAY AND SATURDAY AT 7:30 P.M. AND 9:45 P.M. 819-295-4939.

Noises Off
NY Theatre presents Michael Frayn’s backstage farce, in which things subscribe to Murphy’s Law in tropical 237 NORTH COAST HIGHWAY (ACROSS FROM CITY HALL), OCEANSIDE, THROUGH FEBRUARY 12, FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUN- DAY AT 2:00 P.M. 760-529-8540.

Nonsense
Lamplighters Community Theatre continues its 68th anniversary season with Dan Groggin’s musical-comedy about the five Little Sisters of Hoboken’s talent show.

LAMPLIGHTERS COMMUNITY THEATRE, 8053 UNIVERSITY AVENUE, LA MESA, FRIDAY, FEBRUARY 10, THROUGH MARCH 2; FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M. 619-464-4598.

Prelude to a Kiss
OffStage Playhouse stages Craig Lucas’s comedy-romance about what happens “in a soul-transfer between totally different people.” Daniel Ziskso directed.

OFFSTAGE PLAYHOUSE, 293 THIRD AVENUE, OCELA VISTA, THROUGH FEBRUARY 12, FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M. 619-464-4598.
The Sopranos’ Last Supper
MONDAY, MARCH 20, AT 7:30 P.M.
Lope de Vega.

Changin’
MONDAY, MARCH 20, AT 7:00 P.M.
The Sopranos’ Last Supper
Lope de Vega.

The Sopranos’ Last Supper
Lope de Vega.

Mocha” — Hugh plays ‘70s tunes
Blizzard,” or “Mokoko Cocoa
Hugh Butternutt’s done his
loving a career in the comedy
making a living in the club world
and off wearing the latest
in for extraordinary treats and,
and off wearing the latest
— hybrid — and
are far too talented to play in-
trumping up the pseudo-drama
and off wearing the latest
— hybrid — and
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trumping up the pseudo-drama
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Burst

Steven Soderbergh does not sell many tickets by himself.

Seldom has so small a film created so big a flap. The flap, to be sure, has nothing whatever to do with the film itself, identified on the poster as “another Steven Soderbergh experience,” though the wary customer will know that there is a wide range of experience between Ocean’s Eleven and Solaris, between Erin Brockovich and Full Frontal, between Traffic and Schizopolis.

The present experience, under the heading of Bubble, is an exercise in frugality. An hour and a quarter in length. A strummy solo guitar for background music. A chamber-sized ensemble of nonprofessional actors in awkward semi-improvised dialogues, flat and unaffected, certifiably unhistrionic, yet not so much natural as forcibly constrained. (Excepting only the real police detective who authoritatively plays a police detective.) A doll-factory locale in the Ohio hinterlands worth maybe five, ten minutes of documentary shots in the Errol Morris vein. A shred of a plot, a kind of a triangle, an offscreen murder, a microscopic motive. A conscious striving, all around, for banality and bleakness and an accidental achieving of condescension. A digital camera backed up to the farthest corner of the room, maximizing and exaggerating its distance through a wide-angle lens. An “high-definition” video image evolved above the complaint zone, safely into the comfort zone, still below the condemnation zone. A bubble, a bauble, a bust.

The flap, as you will know, owes everything to the marketing strategy of releasing the film simultaneously in theaters and on cable TV and DVD, slamming shut the traditional “window” between those outlets. The film industry, which as a whole has been narrowing the window inch by inch in its impatience to turn a profit, is understood to be quaking in fear or quivering in fury at the final closing of the gap. It must be the principle of the thing, and never mind how flexible the principle has been till now. Soderbergh could of course feel justified in supposing that the last leap—the last little baby step—was no more than a logical extension, a logical conclusion. And the cries of outrage would doubtless have come better from people whose fingerprints were not all over the window frame.

Bubble is not the type of film that was going to cause any size of flap on its own merits, and as a test case for the new distribution strategy it leaves a lot to be desired. The theaters (Landmark), the cable channel (HDNet), and the DVD company (Magnolia) are all under the same ownership (Mark Cuban, better known as the vociferous owner of the Dallas Mavericks basketball franchise), so the deal must have gone down smoothly. Any loss to the theaters would theoretically be made up in gains in the other areas, unless perhaps the audience was as revulsed as the industry at the very idea, and opted to boycott the entire enterprise. At least one rival theater chain, you might have noticed, stepped forward to announce it would refuse to exhibit the film.
GET A TASTE OF THE SEASON’S MOST IRRESISTIBLE ROMANTIC COMEDY!

THE BEST 'FINAL DESTINATION' YET!

“SOMETHING TRUE...”

SOMETHING SEXY

THE THREE BURIALS

OF MEXICAN ESTRADA

DIRECTED BY TOMMY LEE JONES

WRITTEN BY GUILLERMO ARRIAGA

INDEPENDENT SPIRIT AWARD NOMINATIONS

“AS AN ACTOR TOMMY LEE JONES RARELY MAKES A FALSE MOVE. The same could be said of his first feature as a director.”

David Ansen, NEWSWEEK

EXPLORE SOMETHING ROMANTIC, SOMETHING SEXY, SOMETHING TRUE...

“A TOTAL CHARMER.”

A STORY OF SPEED, DARING AND TENACITY THAT LITERALLY WILL HAVE YOU CHEERING IN YOUR SEAT.”

Gaspar Noé, L.A. TIMES

“IT’S A HECK OF A RIDE WITH HOPKINS LEADING THE WAY.”

Gian Carer, LOS ANGELES TIMES

Hollywood loses any sleep. Nor is the Powers That Be do not yet appear on the brink of becoming the Powers That Were. There have been rare cases, prior to this, of films reaching the big screen after their unvelings on video and cable. (John Dahl’s “Red Rock West comes prominently to mind), and without having any significant effect on the tilt of the earth’s axis. Life went on as we knew it. Too, the window between the theatrical release and DVD release has in effect been closed already in countless cases of foreign films and indies that follow no concentrated pattern of release. (Like some second-run blockbuster squeezing out a last box-office dollar, Costa-Gavras’s “Amex exited a local art theater a heartbeat before it entered the video store. Netflix, I am told, made Wong Kar-wai’s “2046 available by mail well ahead of its arrival on a big screen.”) Those, needless to say, are not the sorts of films over which Hollywood loses any sleep. Nor is “Bubble the sort. Were it not for the imprimitur of Steven Soderbergh, it would have blown by without notice. (It will have blown by, even given that imprimitur, after a brief two weeks.) You may say, or Soderbergh will be glad to say it for you, that it now seems inevitable that a major studio production with big-name stars will be released under the same model as “Bubble. But this could prove to be inevitable in the same way as the appearance of big-name stars in a porn film was thought to be inevitable. You might be waiting a long, long time.

MOVIE LISTINGS

All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and antipathies by the black spot. Unrated movies are for new unreviewed. Thousands of past reviews sorted alphabetically, by year of release and by rating, are available online at SanDiegoReader.com.
**After Innocence** — Jessica Sanders’s documentary on convicts freed from prison through DNA evidence.

**Annapolis** — By-the-numbers military training exercise: a sensitive riveter, much content just to build ships, joins the Naval Academy on a promise to his late mother. There’s his ex-drill instructor, a roly-poly lugging roommate, a feisty female officer, and a boxing tournament for proving manhood. James Franco might hope to remind you of Monty Python’s “Fish Out of Water.”

**Capote** — Truman Capote, that is, during the six years it took to research and write his “monolithic novel.” In Cold Blood. Redgirded of how a true story is, it truly a good story, whose claim on our attention is not that it’s factual but that it’s fascinating. It is the story, at bottom, of an artist at work; a writer in pursuit of a subject; an established medium, Manhattan dandy transplanted from the Deep South, who, for reasons unclear, clips out an item from The New York Times of November 15, 1959, about the massacre of a family in rural Kansas, and who promptly gets the go-ahead from the editor at The New Yorker to hop a train to the scene of the crime. The story, then, of an erotic fruit in the Midwest bedbreakfast, with hisusually loopy castas drud and his ankle-length camel’s-hair coat and flowering boa-like scarf. “Bergfogel,” he volunteers, finger-thing the scarf under the inquisitive gaze of an agent from the Kansas Bureau of Investigation, who, tagging on his brim when taking his leaves, says in turn, “Years, Ronbrock.” The story of a man who, in the end, fits his chosen title as well as either the murderers or their executions. It is not a story with a moral to it, although some viewers will feel compelled, for their own comfort, to draw one; it is simply, and complicatedly, the story of an artist at work. In its general outline — what price art? — it may be a bit old hat; in its particularities it is like no other. Philip Seymour Hoffman, even after you have gotten over the initial functions of his celebrity impersonation, serves as our constant reminder to take the story with a grain of salt, to put quotation marks around the name of Capote. His whole-souled commitment to the part, his concentration, his emotion, his expressiveness, his presence, his multiplicity — all of that helps to make a good story better. Whether or not true. With Catherine Keener, Chris Cooper, Clifton Collins, Jr., and Bruce Greenwood, written by David Pinto, directed by Bennett Miller.

**The Chronicles of Narnia: The Lion, the Witch, and the Wardrobe** — The mythical children’s book by C.S. Lewis makes for a good children’s film, better, to pick a couple of nearby co-ordinates, than any of the Harry Potters, better than any third of The Lord of the Rings, albeit still rather longish at two hours and twenty minutes. In the first place, and in spite of the existence of six other books in the Narnia series, it has a beginning, a middle, and an end — and all in one film! (What a concept!) In that respect, it calls to mind the original Star Wars, not the original trilogy, much less the following trilogy, but the single, solitary film. The stand-alone film. The ending of Narnia in particular, with all its triumphal pomp and circumstance, calls that film to mind. The beginning, on the other hand, calls to mind an even better children’s film, The Secret Garden (the 1993 version at any rate), with four parentless children packed off during the London Blitz to a gloomy mansion of rigid rules (“No improper use of the debunker,” etc.), where they soon discover, at the back of the wardrobe in the spur room, a portal to the alternative universe of Narnia, populated by talking animals and a messia-like named Aslan. (The transitions between the two worlds are dreamily seamless.) A prophecy, they further discover, has foretold of their coming as well as their overthrow of those of the reigning Wicked White Witch, wonderfully visualized — an ickle cown, frozen-stiff hair, snowman’s lump-of-coal eyes, clammy, oystery skin — and com- mandingly played by Tilda Swinton. The narrative arc is useful and smoothly and at times quite excitingly. And the execution of Aslan, in an atmosphere that reeks of a witches’ Sabbath, is about as brutal as it could be without becoming as...
sadistic is The Passion of the Christ. His immediate resurrection, although the logic of it had been withheld from us, and although the Christian allegory of it cannot be ignored, is nevertheless easier to swallow than, subsequently, the process of the children on the battlefield or the wholesale resurrection of casualties on that field. The lesson in courage at that point, or those points, gets a bit muddled. It almost smacks of cowardice. With Georgie Henley, Skandar Keynes, William Moseley, Anna Popplewell, and the voice of Liam Neeson, directed by Andrew Adamson, 2005.

Curious George — Animated animal tale, with the voices of Will Ferrell and Drew Barrymore, directed by Matthew O'Callaghan.


Nanny McPhee — Loosely adapted from the novel by Philip Pullman, directed by Mike Newell.
**Fiction, Go, Snatch, Sin City**

Red Riding Hood tale, told in a fractured Patrica Clarkson, Frank Langella, Jeff sage is gotten across with an altogether black hats), scoring it with outmoded of their salad days, shooting it in black-

**VISTA VILLAGE; VOGUE) ★

if that's what you want match the big boys, though, in shoot-from-

George Pal Puppetoon in arthritic rigidity. [quality-controlled slickness of Disney or baseline, against which to measure the hardly anything without singing it, is truly interections of four narrative lines, from — Fresh from you-happy chap. The dismal predictability them by virtue of being a whatever-makes-

mantic comedy about the instantaneous lightweight love-at-first-sight lesbian ro-

tume chamber. The Slovakian tourism board and easy girls lead them straight to a tor-

disco, the red-light district, no time for tour of Amsterdam (a cannabis cafe, a — Sophomoric gore, “presented”

the old, it's too short a measure to make up hang-gliding from a bat’s feet, easy as owls and creating a timely diversion that af-

the same space as the humans, even when stampeding on. Exhibit B: the attack of the giant bats on Kong, flittering like sha-

and creating a timely diversion that af-

fords the boring romantic couple (Naomi Watts, Adrien Brody) a means of escape by hang-gliding from a bat’s feet, easy as catching a ride on the trolley. In whatever measure such effects might be “better” than the old, it’s too old to measure up for the lifeof in imagination.

**GALAXY 23; MISSION VALLEY 20; PALM PROMENADE 24; VOGUE**

**Hostel** — Sophomoric gore, “presented” by Quentin Tarantino but directed by Eli Roth. Youthful backpackers interrupt their tour of Amsterdam (a cannabis café, a disco, the red-light district, no time for Stevevak, where indeed a couple of beautiful and easy girls lead them straight to a tort-

* Age of Indulgence, squeezing every last because “she’s shooting a picture with BKK?), and imbues the beauty-and-beast theme with the sort of modish, operatic amplification that says so much about our Age of Indulgence, squeezing every last drop of emotion from the death of the age, all the way down to the emotion (and the most sensitive individuals) of mirth. The Kong films show a sharp decline, this one a farther step down from the last than the last was down from the first. Three hours are not automatically “better” than one and three-quarters or two and one-quarter. Even the supposed progress in spe-

cial effects — from stop-motion models to computer animation — is largely illusory. The former falsity of stillness and creak-

ness has simply been replaced by the falsity of fluidness and facileness. Exhibit A: the stampede of brontosaurus, an enlarged replication of the running of the bulls at Pamplona, where these nimble, fleet-footed behemoths scarcely seem to occupy the same space as the humans, even when stepping on them. Exhibit B: the attack of the giant bats on Kong, flittering like sha-

and creating a timely diversion that af-

fords the boring romantic couple (Naomi Watts, Adrien Brody) a means of escape by hang-gliding from a bat’s feet, easy as catching a ride on the trolley. In whatever measure such effects might be “better” than the old, it’s too old to measure up for the lifeof in imagination.

**GALAXY 23; MISSION VALLEY 20; PALM PROMENADE 24; VOGUE**

**Last Holiday** — The old, old — fifty-six-

year-old, to be exact — Alex Guimee vehic-

el retraced to the expensive personality and physique of Queen Latifah. As a moody coolcore clerk at a department store in New Orleans, gives three weeks to live and determined to blow her bank account on a dream vacation at the Grandpoot Puppet (pronounced “Poop”) in Kabul Vary, the actress shows a bit more than her usual capital-A. A attitude, a reserve, a wider, a range. That’s hard to sustain, though, when she’s doing things like snowboarding down a “black diamond” ski slope or BASE-jumping from the top of a hydro-

electric dam. You, go, girl. She’s brilliantly photographed in the bargain, although the lighting that gives her (and a nonhorr- injust LI Cool) a golden glow, gives the white folks jocundeme and anemia. One of those is the pre-eminent French actor of his generation, Gerard Depardieu, in a subor-

dinate role as the male master chef who holds the secret of life: “Butter.” Which is tantamount to saying a French comedy starring Ferrine Richard cannot be pleased. Jay Hernandez, Derek Richard first of the sequel. He’s second of the sequel. He’s

**FASHION VALLEY 18; GASLAMP 15; PALM PROMENADE 24**

Imagine Me and You — The writing and directing debut of Ol Parker is a lightweight wine/romantic comedy about the instantaneous connection between a bride midway up the aisle and the the capricious flower arranger. Pipes Perabo and Lena Headey are attractive, sympathetic figures from any sexual per-

**GASHLY VALLEY 18; GROSSMONT 15**

looking for comedy in the Muslim world — Albert Brooks, director, writer, voice work, has been at the helm of comedy for the first time since his first film, Real Life, literally portrays “himself,” though one would hope not altogether accurately. The idea of a film is self-evidently an inspired one. The

**GEORGE PAL 23; MISSION VALLEY 20; PALM PROMENADE 24**

the plot about discovering, through the power of love, that the sky’s the limit. **BONJOUR MONSIEUR SHLOMI** (Israel) 2003, Strand Home Video List price: $29.99

**WALK ON WATER (Israel/Berlin) 2004, Sony Pictures List price: $29.95**


**Francine Ginsburg**

Co-chair, San Diego Jewish Film Festival

The SDJFF selection committee reviews hundreds of films in its search for outstanding features, documentaries, and shorts for its annual festival. Recently, extraordinary private and public support and public support of the Israeli film indus-

try has resulted in a surge of excellent local films. For inspiration, I suggest Bonjour Monsieur Shlomi. Sixteen-year-

old Shlomi is caretaker and master of a dysfunctional family. He feeds his grandfather, bathes him, and listens to his fictitious stories from WWII. He tries to make peace between his estranged father and angry mother. His life changes when he falls for the girl next door, and his teacher discovers he’s a mathematician genius. Bonjour Monsieur Shlomi is a heart-

warming family comedy and a story about discovering, through the power of love, that the sky’s the limit.

**Bonjour Monsieur Shlomi** (Israel) 2003, Strand Home Video

List price: $29.99

**JUDITH FRIEDEL**

Chair, San Diego Jewish Film Festival

Another Israeli film, but this one offering adventure, is **WALK on Water**, by director Eytan Fox. Also directed the acclaimed short feature **Yassi** and **Jagger**, an unusual love

story between two Israeli sol-
diers stationed in an Israeli outpost on the Lebanese border. In **WALK on Water**, Eyal is a highly trained assassin for Mossad, the Israeli Intelligence Agency. He’s assigned to shadow Axel, a young German whose grand-

dater is a notorious Nazi war criminal. At first Eyal is bored with the assignment, but he soon warms to Axel’s bright enthusiasm and intellect, even overcoming his own homopho-

bination when he realizes Axel’s gay. The film becomes an emotional thriller when the action moves to Berlin in pursuit of Axel’s grandfather.

**WALK ON WATER (Israel/Berlin) 2004, Sony Pictures** List price: $29.95


**Jacqueline Anne Siegel**

Producer, San Diego Jewish Film Festival, www.sdjff.org

Rada Mishaleane directed **Train of Life**, about inhabitants of a small Jewish village in 1941 Central Europe that organizes a fake deportation train so they can escape the Nazis. His new film, **Live and Become**, is a transformational drama opening this year’s festival. Drawing on personal childhood experiences, it creates an epic story of identi-

ty, sacrifice, love, and survival. A Christian mother forces her young son, Shlomo in order to be included in Operation Moses, the Israeli rescue mission enabling Ethiopian Jews to escape the famine of the mid-

eighties. Shlomo arrives in Israel, where he’s adopted by a French Sephardic family. He must learn to live with the com-

plexities of race and religion in a rapidly changing world, all the time yearning to be reunited with his mother.

**TRAIN OF LIFE (France/Israel)** 1998, Sunfilm

List price: $20.80 (available only in import PAL format)

**LIVE AND BECOME (a.k.a. Va, Vis et Deviens) (France/Israel)** 2004, Les Films du Losange

List price: $35.44 (available only in import PAL format)
things — literature, art, opera — and wanting to do something special, you know, make a contribution,” but led by happenstance into the upper British territory, into the affections of a sweet-natured, uncomplicated heroine (Emily Mortimer), into the family business, into a pal, if you will, with Mephistopheles, and into a bit of a sticky wicket. This story prospective brother-in-law, America’s fiancée (Scarlett Johansson), a struggling actress but an accomplished flâtre, has a certain something that his own lady-love lacks: “Did anyone ever tell you that you have extremely sensual lips?” and Jonathan Rhys-Meyers should know. These two pairs of lips appear destined to meet. The developments to this point and beyond unfold organically, efficiently, covering a lot of ground skittishly yet without hurry, in the craftsmanly manner of Golden Age Hollywood. They hold, even if they do not tightly grip, your interest. At full two hours, however, this is the longest Woody Allen film to date, and when it eventually enters the realm of a thriller, it starts to slow down, to drag, to grind. The British milieu and accents serve as an effective, a brilliant disguise for Allen’s familiar rhythms and idioms, yet you can’t help but wonder how well the film would hold your interest if you stumbled into it without knowing what — or rather, whom — you were seeing. For all its polish and proficiency, the film depends desperately on your awareness that it’s Allen and your search for substantiation for recognition. It’s a sure cure for your increasing boredom with him.

Matthew Goode, Brian Cox, Penelope Wilton. 2005.

LA JOLLA
La Jolla 12
8807 Villa La Jolla Drive (858-586-2262) Curious George (G); Final Destination 3 (R) (Firewall) (PG-13); Match Point (R); Munich (R); Nanny McPhee (PG).

Something New (PG) (Firewall) (PG-13); Mira Mesa 18
10331 Westmore Parkway (858-635-7700) Call theater for program information

New (PG-13) The Matador (R); The Pink Panther (PG); When a Stranger Calls (PG-13)

LA Jolla Village
8879 Villa La Jolla Drive (858-819-0236) Brokeback Mountain (R) (Firewall) (PG-13); Match Point (R); Munich (R); Nanny McPhee (PG).

Memoirs of a Geisha — Nipponese bodice-ripper, from the best-seller by Arthur Golden, though it plays as if it could just as well have been by Danielle Steel, a Cinderella story of the rise and fall and rise and fall of a blue-eyed geisha in pre-war and postwar Japan. “A story like mine,” she starts out, meaning more than she means, “should never be told.” Nor should it be illustrated with the frizzy, flameboyance, and insufficient illumination accorded it by the razzle-dazzle director of Chicago, Rob Marshall. (Earlier in the ges- tions to this point and beyond unfold organically, efficiently, covering a lot of ground skittishly yet without hurry, in the craftsmanly manner of Golden Age Hollywood. They hold, even if they do not tightly grip, your interest. At full two hours, however, this is the longest Woody Allen film to date, and when it eventually enters the realm of a thriller, it starts to slow down, to drag, to grind. The British milieu and accents serve as an effective, a brilliant disguise for Allen’s familiar rhythms and idioms, yet you can’t help but wonder how well the film would hold your interest if you stumbled into it without knowing what — or rather, whom — you were seeing. For all its polish and proficiency, the film depends desperately on your awareness that it’s Allen and your search for substantiation for recognition. It’s a sure cure for your increasing boredom with him.

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8879 Villa La Jolla Drive (858-819-0236) Brokeback Mountain (R) (Firewall) (PG-13); Match Point (R); Munich (R); Nanny McPhee (PG).

Memoirs of a Geisha — Nipponese bodice-ripper, from the best-seller by Arthur Golden, though it plays as if it could just as well have been by Danielle Steel, a Cinderella story of the rise and fall and rise and fall of a blue-eyed geisha in pre-war and postwar Japan. “A story like mine,” she starts out, meaning more than she means, “should never be told.” Nor should it be illustrated with the frizzy, flameboyance, and insufficient illumination accorded it by the razzle-dazzle director of Chicago, Rob Marshall. (Earlier in the ges-
The New World — Two-and-a-quarter hour history lesson, trimmed down from two and a half after its initial release, on John Smith and Pocahontas, and the latter’s marriage to another, John Rolfe, and her intended sojourn in England which became instead her eternal rest. Terrence Malick’s account is not a love story, or not just a love story ("Love — shall we deny it when it visits us?") but rather a vision of utopian idealism (“I shall make a new, a fresh beginning”) and the ineptible progress of America from its native innocence (“They are gentle, loving, faithful, lacking in all guile or trickery”) to its imported corruption (“Lord, they’re gone away from You, they have not hearkened to Your voice”).

No one could deny that Malick has a vision, or at least a very nice and different-sounding person adrift in a sea of tall grass or grain, engendered by nature, enraped in a state of childlike wonder, wandering around confusely as if trying to remember where he might have missed his sheep. Large chunks of the woods in a very spare screenplay have been dubbed onto the soundtrack like, in innumerable, barely audible voices from more than one narrator. (Most, if not all, of the parenthetical quotations above come from one person’s notes.)

The employment of multiple narrators is of course a modernist storytelling device which Malick seized upon in The Thin Red Line — an advance on the solo, subordinate female narrators of his Badlands and Days of Heaven — and it sounds all the more anachronistic, all the more preten-}

In a setting of the early 17th Century and it sounds all the more preten-
something new — Sanas Lathan and Simon Baker in an interracial romantic comedy by first-time director Sanaa Hamri. 

the world’s fastest indian — Roger Donaldson’s indulgent, ingratiating character sketch of New Zealand Bart Munro (an oddly cast Anthony Hopkins, fguing extraversion), on a mid-Sixties pilgrimage to the hallowed ground of the Bonneville Salt Flats, Utah, where, battling a bad heart and a bad prostate, he hopes to set a land-speed record on his reconditioned 1920 Indian Scout motorcycle. Life-altering, yes, but not too obvious about it. With Diane Ladd and Christopher Lloyd, William C. Williams. 2005.

when a stranger calls — Simon West’s remake of a decent little whodunit, styled somber thriller, vintage 1979, ingeniously increases the budget, the scale, the atmosphere, and the sound effects, while dragging things out interminably and drawing out the structure. Camilla Belle, Brian Gosky, Katie Cassidy, Clark Gregg. 2006.

the three burials of melquiades estrella — Tommy Lee Jones directs himself in a slight variation on the last act of Lonesome Dove, once more clearing the car of a close friend on horseback to his chosen resting place. This time he has the unwilling help of the friend’s killer, a car-pushing Border Patrolman from Cincinnati, who is made as unempathetic as possible, brutalizing Mexican illegals, reading Hunter on the job, forcing himself on his wife from behind when she’s trying to fix dinner and watch her favorite soap. The story is told nonsequentially and a touch incoherently, but Jones has a knowing eye for Tex-Mex squalor and ugliness, and he scuttles out some poignant gruesome details e.g. setting the corpse’s head on fire to beat back an attack of ants. With Barry Pepper, Julio Cedillo, Dwight Yoakam, January Jones, Melissa Leo. 2005.

Underworld Evolution — The sequel to Underworld, demonstrates fidelity if not taste: the well-blended action set in the salt flats of Utah, where, battling a bad heart and a bad prostate, he hopes to set a land-speed record on his reconditioned 1920 Indian Scout motorcycle. Life-altering, yes, but not too obvious about it. With Diane Ladd and Christopher Lloyd, William C. Williams. 2005.

When a Stranger Calls — Simon West’s remake of a decent little whodunit, styled somber thriller, vintage 1979, ingeniously increases the budget, the scale, the atmosphere, and the sound effects, while dragging things out interminably and drawing out the structure. Camilla Belle, Brian Gosky, Katie Cassidy, Clark Gregg. 2006.

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HomeCare.com, top internet site for real estate, is looking for highly motivated salespeople. No sales experience necessary, will train.

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Thinking about a career in real estate? Attend our Free Monthly Career reimbursement program.

 weeds about a career and drug screen required.

Apply in person or call the location near you.

Candidates must be at least 18 years of age, have HS Diploma/GED or 10 years verifiable work history. Criminal background check and drug screen required.

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In Real Estate

LET US LICENSE YOU!  
We have a 96% first-time pass rate! Full program includes all you need to get licensed! CA Live Principle course, books and cram course. Tuition reimbursement program available in real estate! Attend our Free Monthly Career Seminars.

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- Two Locations: Escondido and Mission Valley  
- Paid Holidays  
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- Great Location Close to Trolley (Mission Valley only)  
- Hourly Pay + Bonus & Weekly Paychecks  
- Top Reps Earn Over $30/hour!

Call 619-624-2888 for the Mission Valley location or 8049-2140 for the Escondido location. E-mail fronteneau@welkgroup.com or apply in person Monday-Friday 12:30-4:00.

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Full-Time Pay with Part-Time Hours!

We offer:  
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If you have the desire to succeed. We Want You!!! We are looking for friendly, enthusiastic individuals who enjoy talking to people! Contact established professionals on behalf of leading Fortune 500 companies.

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9332 Clairemont Mesa Boulevard  
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HELP WANTED

SALES ACCOUNT EXECUTIVES

Positions available:
• **Front Desk** (Full-time)
• **Pantry Cook** (Full-time)
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Experience preferred.
Good working conditions and benefits.
Fax résumé: 619-381-0165

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For a fast-paced, high-volume downtown restaurant/bar.
Must be organized self-starter with at least 3 years’ management experience in computer and P.O.S. systems knowledge.

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- Earn up to $462 weekly after 5 weeks full-time!
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- Part-time or full-time. Must have own car and phone. Work near home.

Call today, start tomorrow!
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- $100,000-$300,000 (annual/periodal)
- Competitive splits
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- Licensed in 38 states

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We utilize background checks and drug testing as a condition of employment.
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Full-time
Salary plus commission. Mutual Savings, lending nationally, has the perfect work situation! Work at home. Experienced. Leads provided. 858-497-1793.

MORTGAGE LOAN OFFICERS.

Application of the term Mortgage/Inside Sales is used for the position of individuals that refer business from sources outside of the bank. These individuals have at least 5 years of Mortgage/Inside Sales experience. The position requires knowledge of the mortgage lending industry and the ability to close loans with a high level of personal service. Sales experience, inside sales experience, or associated experience is required. Previous real estate experience is helpful. Prior experience and knowledge of Internet applications and the Internet are highly desired. The GEO Group provides training, 12 ECE/CD certified, CPR/First Aid, and OSHA training. $200K per year potential! Have $6k-$8k in the bank by next month! We have tools and technology to make your mortgage lending dreams come true! www.chulavistaca.gov or call 619-691-7472.

MANNY POSITIONS

Through July 4, 2008.

- **Front Desk** (Part-time)
- **Counter/Cashier** (Part-time)
- **Housekeeping** (Part-time)
- **Waiting Staff** (Part-time)

Apply: 619-562-6330 or fax resume to 619-564-3538.

LOAN OFFICER


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CONSIDER CAREERS IN PROBATION
CORRECTIVE DEPUTY PROBATION OFFICER I

MINIMUM QUALIFICATIONS

- 21 years old
- Good physical condition
- No illicit drug usage
- U.S. citizen or in process of becoming a citizen
- No felony convictions
- High school diploma or GED
- No canvassing/no phoning/no experience required
- Minimum of 24 hours of criminal justice credits or equivalent

SALARY: $32,884.80-$41,953.60 ANNUALLY

Safety Retirement • Sworn Officers 3% at age 50
Bilingual men and women encouraged to apply

Test Date: February 11, 2006, 8am

For additional information, contact the department’s
Jobline: 858-514-8588

San Diego Reader February 8, 2006 167
ACCOUNTING ASSISTANT

Entry-level full-time team member needed for accounts receivable, collections and other accounting tasks, including helping sales reps and clients understand their accounts. Requires fast and accurate data entry skills, ability to analyze accounting reports, 10-key plus excellent communication skills.

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Immediate opening for customer-oriented individual with strong verbal/written communication skills, accurate data entry, 60wpm, excellent people skills. Friendly environment. Work Monday-Friday 8:30am-5:00pm. Training provided.

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We need an individual with sales experience to develop and serve a diverse client base and join our team of hardworking, dynamic sales professionals. Benefits include health coverage paid 100%, 100% matching 401(k) capped, free parking in downtown San Diego and more. Send your résumé today.

HELP WANTED

4 Loan Officers Wanted

70% on self-generated leads, 30% on company leads. No experience necessary. Training provided. 100% draw. Leads provided. State-of-the-art work environment. Beautiful Downtown location.

2 Real Estate Agents Wanted

95% on self-generated leads, 5% on company leads. Experience necessary. State-of-the-art work environment. Beautiful Downtown location.

RESEARCHER/TELEPHONE SALES

Fun in the sun on Mission Bay! Expanding our team! Experienced sales professionals, great attitude, computer skills a must. Requires experience in pharmaceutical sales or a similar environment. Great starting rate and benefits. Fax resume: 619-688-1971/call Mike K. 858-349-5207 or 858-454-5688. EOE.
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GEICO is in search of Sales Agents interested in jump-starting their dynamic Sales career. Every Sales Agent has the potential to earn incentives by giving complete and competent insurance advice to potential policyholders. No "cold calling." We are seeking local candidates with a stable work history and a GREAT ATTITUDE!

Salaries start at $14.90 to $17.47/hour + bonuses. Day and night shifts are available.

In addition to working for a stable and growing company with extensive opportunities for advancement, we offer our associates fantastic benefits including:

- Fully paid licensing and training
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Previous sales experience is not required.

If you think you have what it takes to be a super sales professional, apply online at www.geico.com/careers for immediate consideration.

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Earn base plus commission while you train!

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Resort perks include free non-motorized boat rentals and resort discounts!

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Please call our Jobline for changes in available positions.

JOBLINE: 858-581-4208

bilingual preferred. E-mail resume to:
via@129@campland.com

SALARY: Of opportunities for self-motivated individuals selling wireless phones. Training. Hourly plus high commission. Average: $40,000/year. Must be 18 years old. Apply by 2/10/06 by visiting http://joblink.ucsd.edu (reference job #) or call (858) 822-1827 for application instructions. Background check & valid CA DL required. EOE/AAE.

Bartender and Servers

with at least 1 year of experience needed for Dublin Square Irish Pub & Grill in the heart of the Gaslamp. Please apply in person Monday through Friday, 11 am to 5 pm or by 2/10/06 by visiting http://joblink.ucsd.edu (reference job #) or call (858) 822-1827 for application instructions. Background check & valid CA DL required. EOE/AAE.

University of California
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Job #38437 - FT

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Sports marketing firm is looking for individuals to begin ENTRY LEVEL in our competitive performance-based industry. Represent local restaurants, golf courses, sports teams, and movie chains. Great atmosphere. Great client portfolio. $500-$700/week. No experience necessary; we will train in sales, marketing and account management.

Call Mark Collins: 858-495-0624

www.veritagroupinc.com


SALES/INSIDE. Get your foot in the door. No experience necessary. It's easy! Full-time potential. If you are well-spoken, energetic, and enthusiastic, please apply in person at: 6906 Pacific Beach Drive. We need an individual with sales experience to develop and service a diversified client base and join our team of hardworking, dynamic sales professionals. Benefits include health coverage, paid time off, excellent work hours (7am-3:30pm), strong management opportunities, paid time off, excellent work hours (7am-3:30pm), strong management opportunities. We are looking for experienced and energetic individuals to join our sales coordinator team. Must be fun, driven, and enjoy working in a fast-paced, highly collaborative environment.

SALES/INSIDE/LOAN CONSULTANT. 858-269-1010. Our current home office and field sales professionals average over $100,000 per year. Would you enjoy working with like-minded professionals to prospect and build relationships with real estate clients. Supervised professionals to prospect and build relationships with real estate clients. Supervised professionals to prospect and build relationships with real estate clients.

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Learn how to build a big business originating loans nationwide. We are looking for entrepreneurs and leaders to earn while you learn. No real estate license required, no experience required. Work from your home office, part-time, or full-time. Earn BIG money! All your questions answered at the orientation:

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858-278-4993

Bring this ad and tell them Ron Washington sent you!

Eligible candidates will be paid 100%, 100% matching 401(k), paid time off, excellent work hours (7am-3:30pm), strong management opportunities, paid time off, excellent work hours (7am-3:30pm), strong management opportunities. We are looking for experienced and energetic individuals to join our sales coordinator team. Must be fun, driven, and enjoy working in a fast-paced, highly collaborative environment.

Full-Charge Bookkeeper/Accountant

Full-time position for Full-Charge Bookkeeper. Prepare monthly P&L/balance sheets, AR, AP, payroll, inventory, spreadsheets, audit daily business reports, etc. Assist president/publican in daily administrative and office management. POS knowledge a plus. Must be an organized self-starter able to multitask. Apply in person at Dublin Square, 554 4th Avenue, in the Gaslamp District. Resumes will also be accepted by fax at: 619-239-5828.

Make Your Heart Their Home Help a Child in Your Community!

- Be a Foster Parent
- Support children in need
- Training & 24-hour support
- Financial compensation

Full-Charge Bookkeeper/Accountant

- Full-time position for Full-Charge Bookkeeper. Prepare monthly P&L/balance sheets, AR, AP, payroll, inventory, spreadsheets, audit daily business reports, etc. Assist president/publican in daily administrative and office management. POS knowledge a plus. Must be an organized self-starter able to multitask. Apply in person at Dublin Square, 554 4th Avenue, in the Gaslamp District. Resumes will also be accepted by fax at: 619-239-5828.

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AEON, one of the leading English conversation schools in Japan, is recruiting individuals to teach English at one of our 312 branch schools located throughout Japan. Recruitment will be conducted weekly in Los Angeles. BA/BBS degree required.

Submit résumé and 1-page essay titled “Why I Want to Live and Work in Japan” to AEMON@AEONET.com

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18 hr/122 hr/hour

With pro-rated benefits. 30 hours a week, weekends included. Qualifications any combination equivalent to completion of the twelfth grade and one year of related experience. Must have valid driver’s license.

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SECURITY OFFICERS. Armed Barton offers unique services. Full and part-time. $300 sign-on bonus. Apply online, direct deposits, access to 401(k). We offer a variety of job opportunities and competitive benefits. Call for interview, 619-275-2101, ext. 213.

SECURITY, Janitors, Maintenance, Clerical Staff. The Gaslamp, Downtown. Call for interview, 9am-3pm, 2/13, 1-7pm at Holiday Inn Express, 607 Leucadia Boulevard. Experienced, serious applicants only. Please commit to a flexible schedule. Call for interview, 619-275-2101, ext. 213.

SECURITY: RESIDENCE INN. By Marriott. La Jolla, is hiring part-time full-time Night Security Guards. Please contact George Hong at 619-426-0439.

ARMED GUARD. 1600-1800 hours. Full-time position. caring for the needs of our customers as we fulfill their security needs. Paid time off, sick and vacation paid. Must have at least 9 months experience in guard duties. Reliability and the desire to do the job. Call for interview, 619-377-9235.

COURT SECURITY SERVICES. Full and part-time. Saturday, 9am-7pm, 2/11, 9am-4pm. Full-time on Friday, 9am-4pm, 2/11, 9am-4pm. 2185 Faraday Avenue, Carlsbad, CA 92008. Call for interview, 760-744-7000.

PART-TIME SECURITY GUARD. 7:00am-3:00pm M-F. 9201 Perrin Ave. Suite 100, San Diego, CA 92108. Email to info@azusa-pacific.edu. Deadline July 11, 2008.

SOCIAL SERVICES. Expanding Company. North County and San Diego openings. Employment Coordinator will see applicants August 15th. Please call 619-275-2101, ext. 213 for an interview. Good pay plus benefits. Apply Monday-Friday, 9am-3pm. For more information, call the location near you: San Diego, 760-744-7946, or Encinitas, 760-744-0960.

SECURITY & MAINTENANCE. Experienced, serious applicants only. Please commit to a flexible schedule. Call for interview, 619-275-2101, ext. 213.

SOCIAL SERVICES. Expanding Company. North County and San Diego openings. Employment Coordinator will see applicants August 15th. Please call 619-275-2101, ext. 213 for an interview. Good pay plus benefits. Apply Monday-Friday, 9am-3pm. For more information, call the location near you: San Diego, 760-744-7946, or Encinitas, 760-744-0960.
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At Remington College some students who do not have a high-school diploma or GED may be eligible for admission into some programs.
I'd probably want to be able to fly. I believe the ability to fly would be like Superman. I mean, yeah, sure, I'd use it to the greatest good, for my own reasons and to help people. If I wanted to go somewhere, go across the ocean, like Europe, I probably wouldn't [use flying as any kind of job]. I don't know what kind of crime I'd want to see in the world and you realize that you shouldn't be there, you could have more than one [power], I'd probably want to be able to fly by flying. I honestly think all super powers are stupid 'cause it's just science fiction and it's not going to happen.

I'd want to have as many wishes as I could have. If I could grant more wishes, I'd wish for money and someone to do my homework. I'd like super-persuasive powers. It wouldn't be fun to be a super-strong female. I wouldn't want to see through people's clothes; it'd be too much. If I could have more wishes, I'd fly and maybe invisibility. When you see people you don't want to see, or when you're in a situation and you realize that you shouldn't be there, invisibility would be a good power to have. I think some people do have superpowers.
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*Average income according to information published by the National Automobile Dealers Association, McLean, VA, for the year ending 2004 in Western Region U.S., which includes OR, WA, HI, and CA for automotive dealers only. These statistics are not meant to be an expressed or implied claim of what our graduates can earn, which may be higher or lower than these figures. Individual results vary.

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**Elizabeth Daniels**

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THE READER PUZZLE

Across
1. Aaim or Stern
6. Comical bit
9. Girl in Elto’s “Romola”
14. Biblical gift
15. “Either you do it ___ will”
16. Purr yet relentless
tion to downtown! Prestigious building.
17. “The Republic” philosopher
18. All. sudden
19. Nine: Prefix
20. MacGrav’s “Love Story”
21. Pollock, e.g.
22. “One Man” rapper
23. ALT and ESC
24. ___ in “iguana”
25. 30. Bonds mat
26. ___ as “gigante”
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Rules of the Game
1. The prize for solving the Reader Puzzle will be a Reader T-shirt.
2. This contest must be accompanied by your name and address.
3. Employees of the Reader and their immediate families are not eligible.
4. The contest must be received by the contest deadline.
5. All entries must be accompanied by your name and address.
6. The prize will be the one read by you.
7. All entries must be accompanied by your name and address.
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Solution to and winners of the Reader Puzzle for 2/2/06.

Of the 190 entrants, 182 were correct.

The winners are:
1. Mariannette Crabtree, San Diego
2. Greg Del Campo, Torencula
3. Laura A. White, San Diego
4. Barry Bathum, San Diego
5. Cheryl Ray, San Diego

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— by Robert Mizutani

between $1700 and $7000. In 1933, San Diego's five canneries packed $5.5 million worth of fish.
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<th>BATHROOMS</th>
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<td>619-232-1517</td>
<td>1</td>
<td>1</td>
<td>$990</td>
<td>Full Kitchen, 1 Bedroom, 1 Bath, 1 Parking</td>
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<td>2</td>
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<td>Full Kitchen, 2 Bedroom, 1 Bath, 1 Parking</td>
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<td>2</td>
<td>$1300</td>
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Freehold Townhome in excellent condition. 3 bdrms, 2 1/2 baths. Move in ready with all new stainless steel appliances, granite countertops, new tile, newer sliding glass doors, patio. $349,900. Agent, 619-683-5358.

LOWEST PRICED 3 BEDROOM, (agent), 858-603-8511.

LA MESA-- WALK TO LAKE MURRAY.

#213. Agent, 619-980-7266.

LA JOLLA.

KENSINGTON.

Marie, 619-840-MOVE(6683).

HILLCREST.

Properties, 858-483-3989.

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DOWNTOWN,

El Cortez, 1 bed, 1 bath. Recently remodeled, AC in all rooms. $650 month. 3 blocks from Seaport Village, walk to Thursday Night Market. New kitchen cabinets, solid granite countertops, stainless steel appliances, underground parking, storage, 24-hour gated security, well-maintained building. $450,000. Sherry Prudential Ca Realty, 619-551-6000.

San Diego Reader February 9, 2006

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LEAD STORY

With the nation at war, some Pentagon officials believe that one way to reduce military families’ stress is to teach them to laugh. Its “laughter instructor,” retired Army Col. James Scott, holds a five-part series of sessions around the country with National Guard families that feature walking like a penguin and blurring, “ha ha hee and ho,” according to a January USA Today story. S.C. Scott said, “The guiding principle is to laugh for no reason [which is] one of the reasons it works so well for military families.”

Compelling Explanations

After her 11-year-old son was suspended twice for bringing a loaded handgun to school, Linnea C. Holdreden, 43, said the matter was beyond her control. “I can’t lock up his guns,” she told police. “They belong to him, and he has a right to use them whenever he wants to use them.” (The boy was expelled in January, and Holdreden, who is a teacher at her son’s Shickshinny, Pa., elementary school, has been charged with felony child endangerment.)

— Denmark’s government ruled in 2001 that institutionalized citizens have the right to have sex and that caregivers must take them to visit prostitutes. (Prostitution is legal in Denmark.) According to a January dispatch from Aarhus, Denmark, in London’s Observer, Mr. Torben Vegen Hansen, 59, who has cerebral palsy and lives at home on government assistance, is challenging the government also to pay for prostitutes and is seeking to have his wife taken to a massage parlor. According to the government, the case will be decided according to the government’s meals-on-wheels program.

— Scotland Yard agreed in January to pay the equivalent of about $52,000 to London police Sgt. Leslie Turner to settle Turner’s claim that the reason he failed in a 2004 assignment was that he had been “overpromoted” to the job because he is black. Turner said he had been given a job as a guard for Prince Charles, and then Camilla, the Duchess of Cornwall, without adequate training and, as a result, made mistakes that caused him to be reassigned.

Science on the Cutting Edge

— Two physicians in a December report in the Canadian Medical Association Journal wrote glowingly of the ability of the Super Soaker Max-D 3600 water gun to quickly and safely LP sobered intoxicated drivers. The data were learned from an emergency use when no standard car-sensing equipment was available. In fact, they wrote, since a Super Soaker holds much more water than the standard equipment, using it would actually shorten patients’ office visits. (However the Super Soaker was not anticipated for medical use; its awkward design assured that patient and doctor would be drenched by excess spray.)

— The Ikeda of Dr. Moreau Comes to Life: (1) Recently opened archives in Moscow show that in the 1920s Soviet dictator Josef Stalin ordered his top animal-breeding scientist to create “super” war animals. Stalin’s half-men, half-apes would be “invincible,” “insensitive to pain” and “indifferent about the quality of food they eat.” (2) The Associated Press reported in October that Japan’s Nippon Telegraph & Telephone Corp., in the course of video-game research, is developing a joystick-controlled headset that disorders humans and makes them move in certain ways (a benign “virtual dance experience,” according to one observer) with greater potential uses such as keeping the elderly from falling.

— Researchers for Finland’s Helsinki University of Technology’s Air Guitar Project recently demonstrated software that allows a player’s finger movements along the imaginary instrument to be recorded from music of a guitar library. According to a November report, the virtual guitar hero wears special gloves, allowing his gestures to be tracked by a camera. Researcher Aki Kanerva expects players to develop a distinct air guitar style.

Editors Go to Pot

— Researcher Jean-Louis Martin of the University of Claude Bernard in Lyon, France, found (for a December British Medical Journal article) that consuming cannabis (marijuana) doubled motorists’ likelihood of a fatal auto collision, and alarming news headlines about the report followed. Less prominently noted in the article, and consequently in news reports, was that drivers impaired by alcohol were six times more likely than an unimpaired driver to have a fatal collision, thus suggesting that the generally illegitimate drug is actually more dangerous for drivers as the legal drug, alcohol.

People With Problems

— In January, a parrot named Greeny inherited a half-million-dollar property in Boulder County, Colo., through an elaborate trust fund after its owners, Patricia Borosik, 49, and Paul James Stewart, 54, committed suicide. If Scott had lived a few more days, he would have had to report to court to be sentenced for offering $13,000 to two underage girls to have sex with him and then to asphyxiate him with a pillow.

Least Competent Criminals

— Not Cut Out for a Life of Crime: (1) Three men who police say stole a car in San Jose, Calif., identified themselves in a November report as the man who had been arrested in Chico, Calif., when police caught them trying to break into that same car because they had locked the keys inside (or thought they had, since Chico police officer Jose Lara said he found the keys in one of the men’s pockets). (2) Adam Ruiz, 29, was arrested in Buffalo, N.Y., in January after he showed up at work as a trainee at the same Burger King he had allegedly robbed the week before.

Recurring Themes

— Recurring Themes: Federal defendants Employing Ridiculous Legal Theories: Gregory Ignatius Armstrong, 42, was indicted for bankruptcy fraud in Greenland, Md., in December for claiming that he was a sovereign nation with unlimited constitutional powers and is thus owed $500,000 in copyright royalties by anyone who uses his name (in one case, by his postal service attorney who wrote him concerning absences from work). . . .

No Longer Weird

— Adding to the list of stories that were formerly weird but which now occur with such frequency that they must be retired from circulation (75) People who are so enticed by the money they can make selling scrap-metal copper that they break into electrical substations to steal wire, at night, and touch the wrong thing, as the man did in Bellmead, Texas, two days before Christmas. (He “never even knew what hit him,” said a utility employee.) (76) Animals hunting (especially deer) that crash into homes in the months (especially deer) that crash into homes (77) Owners, Patricia Borosik, 49, and Paul James Stewart, 54, committed suicide. If Scott had lived a few more days, he would have had to report to court to be sentenced for offering $13,000 to two underage girls to have sex with him and then to asphyxiate him with a pillow.

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**BACK WHEN**

**In the Reader**

**Thirty Years Ago**

- Fragments of the conversation of P. Ferrari, the Last Dairymen... “I was born in that house right there, went to school with all those other people, dairy farmers, truck farmers — lots of Oriental truck farmers. Oh, they're all gone now. Bulldozed out by the freeway in '49 and then the stadium. Yeah, my father bought this land in 1896 from some Greek. My mother used to take the milk into town in a horse and buggy. Now you can't even sell milk unless you belong to the Pool.”
  — “A FAREWELL TO FARMS,” Jacquelyne Garner, February 5, 1986

**Twenty-Five Years Ago**

- An automobile moving at 55 miles per hour requires 21 minutes to travel Interstate 5 from downtown San Diego to the Carmel Valley Road exit. Two gas stations and a Sambo's restaurant. Looking eastward from one of the gas stations you can see the round hump of Black Mountain a few miles distant.
- On these brown hills a new community will rise. It will provide 14,000 homes for the young and family. The concept has been approved by the San Diego City Council and North City West. The goal is to create a community of 25,000 people.
- “Fifteen Years Ago

**Five Years Ago**

- I was vulnerable because I was not dressed in anything. He was a Grand Master Sorcerer. He attacked me from behind and jumped on me. I was in pain because I was not protected. He avenged my death. I like to think of myself as a tough old bitch, but, y'know, stuff like that.
- "LIZ LANG'S ON THE TOWN," Liz Lang, February 14, 1991

**Twenty Years Ago**

- The old guy over on court one was causing a scene again, threatening to smash his $200 tennis racket. He had hearing aids in both ears, glasses thick as headlights, legs that looked stumpy, and hair tinted a garish red that was growing out gray around the ears.
- “APPEARING SOON: 40,000 PEOPLE,” Gordon Smith, February 12, 1991

**Fifteen Years Ago**

- Attempting at once to squeeze between liquor-swilling lightweights and not encourage conversation was—perennial fundraiser/formal-wear poster BOLEF BENRICKSE,....
- “—great topspin never stops,” Steve Sorensen, February 13, 1986

**Ten Years Ago**

- I wanted a boy toy; it seems I’ve found a life partner. Pardon me while I gape!
- We even “met cute.” Very demonstrating. At the time I was playing a MUD, one of those multi-user-dungeons dealing where you mod in, kill monsters, collect gold, and interact with other computer wrinkles doing the same thing. He was a Grand Master Sorcerer (the highest level); I was a Grand Master Sorceress. We player-tested a new, way-though, and I was slaughtered by a Demonic Priest before the end of the Quest. He avenged my death. I like to think of myself as a tough old bitch, but, y’know, stuff like that gets to me, the same way that flicks like that—Terminator 2 and Robe-Cop (the first one) choke me up against my will.
- “THIS GUY KNOWS ME LIKE NO ONE EVER HAS,” Rose Dawn Scott, February 8, 1996

**Five Years Ago**

- I was vulnerable because I was not dressed in black. I didn’t know what to wear to a Peter Murphy concert, so I dressed like I normally do, in blue corduroys, a tan suede coat, and brown shoes. Just a guy, though a little self-conscious that night. This was Peter Murphy after all, the former frontman of the genre-bending band Bauhaus, the group that in the early ‘80s almost single-handedly inspired the industrial/techno scene of the late ‘80s, which the style we call goth, for lack of a better name.
- “—LEAVE ME ALONE,” Justin Wolf, February 8, 2001

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**Columns archived at SanDiegoReader.com**
Dear Saffron,

My boss assigned me to do a project with a middle manager at our firm. This manager is a respected guy. He and I had been working together for a week when he called in sick. During his absence I needed some papers concerning our project so I called him at home. He told me where to find them in his desk. When I went to get them I noticed that one of the bottom desk drawers, which locks, was open about half an inch. I accidentally bumped it, and it made a funny clicking sound, so I stopped the drawer all the way. Inside there was about a billion little bottles of Wells. Not a billion, maybe 40. The kind you give on airplanes. Some empty, some full. I had a panic moment, looked around, and saw that there was no one watching me, so I nudged the drawer shut and it clicked and locked. Of course I should not have looked into his drawer, but I did, and now it seems obvious this guy has a drinking problem. I tried to think of one good reason why a man would have a whole drawer at work stuffed with those tiny booze bottles other than that he’s drinking on the job, and I couldn’t come up with one. Should I tell this guy what I saw? Tell the boss? I don’t feel good about doing either of these. I feel super guilty and confused. I never would have known he has problems if I hadn’t looked in his desk. I wish I’d never seen the inside of that drawer.

I’M NOT A SNOOP, HONEST IN OCEANSIDE

Dear Not A Snoop,

This is a tough one. I think you should say something simple, humane, and discreet to this guy. Tell him that the drawer was left open and that you happened to peer in. Explain that you’re not going to tattle on him, but that you like him and are worried by what you saw. It’s scary to see all those bottles. It seems like he might be in trouble and need help, and maybe he should and get some.

And what if someone else finds the stash the next time he forgets to lock the drawer? A cleaning lady? The boss? It’s not a good idea to have those bottles at work. You’ve stumbled into a complicated situation.

LA JOLLA MOZART FAN

Dear Mozart Fan,

You and Mom should attend matinees rather than evening performances. She will be more lively and bright-eyed earlier in the day, and you can have supper after the performances. Mom should probably also (if her doctor doesn’t object) have an expresso about half an hour before you take your seats so she doesn’t disturb other opera patrons by snoring and snuffling her way through The Magic Flute.

FREE READER T-SHIRT TO BEST QUESTION OF THE WEEK

Write to Saffron c/o The San Diego Reader, P.O. Box 85030, San Diego CA 92118-3003; call her at 619-235-3003 ext. 413; fax her at 619-881-2401; or e-mail to saffron@sdreader.com

Columns archived at SanDiegoReader.com

Dear San Diego Reader,

April 1-2, 3, 8-10, 25, 26, 27, 28, 29, 30

Mark your calendars for the Circuit de la Gare, San Diego’s only traditional car show. Outstanding vendors are scheduled to participate. Several major sport racing teams have scheduled appearances. Spectators can enjoy free refreshments while admiring the cars.

Autosport

SanDiegoReader.com
I’m sitting in the food court at the mall, munching on my BLT sub from Subway, and watching the hustle and bustle of the shoppers. I have a book in front of me, Artemis Fowl: The Opal Deception, but I’m unable to get into it. This is surprising, as I’m one of the biggest Artemis Fowl geeks out there. I hold it tight and try hard not to look around. The teenagers are walking through the aisles. The store has no walls, only windows, so I see everything. In the video section is a young couple browsing through the discs on display. He’s tall and blond, she’s short and brunette. They’re holding hands. They look good together. He is spicing Chappelle’s Show mate. It appears as though Tyler is insistent upon getting close to Bethany. I look away from the arguing couple and go back to the bookstore. I have a book in front of me, Deception, but I’m unable to get into it. This is surprising, as I’m one of the biggest Artemis Fowl geeks out there, but today, I’m a little tired of being scrutinized by the store clerks. The leader of the pack gives the word, and they head toward the exit. Tyler and Bethany are on their way out as well. Bethany looks worried, and I can see that she’s starting to have second thoughts. She’s dragging her feet and leaning on Tyler. As both parties reach the exit, the alarm goes crazy; everyone starts screaming and chaos erupts.

The teenagers are pounced on, and the clerks yell into their radios. Everyone at the exit is stopped, including Tyler and Bethany, as mall security rushes in. The police, who had been called, arrest Bethany and the DVD is returned. Tyler is nowhere to be found, and I see Bethany weeping and looking around for him as she’s led to the cop car.

After the excitement dies down, I get up from my seat and leave the food court. On my way out, I spy Tyler sitting at one of the tables, devouring a plate of Chinese food as he talks on his cell phone. As I walk by him, I hear him recite the story—“Dude, I bolted out of there as fast as I could. I was not trying to get arrested!” How noble! I drive home with a new appreciation for my fiancé and my ability to say “no” and mean it.

http://www.bentoutofshape.blogspot.com/
ATTEMPTED RAPE
Location: 8th Street and Boulevard Avenue, Imperial Beach
Time/Date: 7:45 a.m. on 1/21/06
Incident: Deputies were dispatched to 8th Street and Boulevard Avenue in response to a call of an attempted sexual assault. Once on scene, deputies contacted the adult female victim and requested medical aid. Her injuries were not life threatening and she was treated and released. During the investigation the following information was learned. The victim was walking on the bike path, which runs along the bay. She entered a remote area of the bike path and was approached from behind by the suspect. The suspect attacked the victim and attempted to pull her off the bike path. The suspect’s attack was violent and no weapon was displayed. The victim fought back and was able to bite the suspect. The suspect received a bite to one of his hands or fingers. The bite was significant and should be visible.

HOMICIDE
Location: [3500] 9th Street, San Marcos
Time/Date: 2:56 p.m. on 1/23/06
Investigation: Deputies were dispatched in response to the call of a assault with a knife and attacked his neighbor J.M. with a knife and attacked his neighbor J.M. M. fled to his home, where he died. The motive for this crime is unknown at this time.

CHILD ABUSE
Location: [800] Normark Terrace, Vista
Time/Date: 6:30 p.m. on 1/25/06
Summary: Deputies were dispatched to a 911 call to assist three children who suffered numerous injuries, reportedly at the hands of their mother. Deputies contacted the mother, 38-year-old L.B., at the residence. B. showed signs and symptoms of having consumed alcohol or drugs. B. was taken into custody at the scene without incident for felony child abuse for inflicting traumatic physical injuries to her three children. B.’s four-year-old daughter was transported to Children’s Hospital by Mercy Air where she was attended to by emergency room doctors and adored due to injuries to her face and head. B.’s two other daughters, ages 5 and 13, were transported by ambulance to Palomar Hospital for various injuries to their bodies.

OFFICER-INVOLVED SHOOTING
Location: 16500 Deerhorn Valley Road, Duluza
Time/Date: 3:20 p.m. on 1/26/06
Summary: A Sheriff’s deputy made a traffic stop on a motorcyclecyclist.... After detecting an odor of alcohol on the subject, the deputy called for a California Highway Patrol officer to assist in evaluating the rider’s condition. It was at this time that the subject began to yell at the deputy, and then fled on foot. The deputy pursued the subject, who he apprehended a short time later. A physical altercation then ensued. During the struggle the subject was able to gain control of the deputy’s baton. Ignoring commands to drop the baton, he attacked the deputy. It was at that time that the deputy fired his service weapon, striking the subject. The deputy administered first aid.... The suspect was pronounced dead at the scene.

DEATH INVESTIGATION
Location: Del Dios Highway at Rancho Drive, unincorporated Escondido
Time/Date: 10:18 p.m. on 1/25/06
Report: Fire units from Rancho Santa Fe responded to a report of a vehicle fire just off Del Dios Highway near Rancho Drive. Upon their arrival, fire personnel found a burning 1992 BMW sedan in flames with a victim sitting in the driver’s seat. Fire personnel pulled the victim out of the burning vehicle and began resuscitation efforts. The victim, later identified as 35-year-old J.K., was transported by Mercy Air to the San Diego UCSD Burn Unit for treatment.... J.K. succumbed to his injuries and was pronounced [dead] at approximately 6:00 a.m.

JAMAICAN SWITCH
Location: 1055 Ballantyne Street, El Cajon
Time/Date: 11:00 a.m. on 1/23/06
Résumé of Incident: The victim and his wife were in the Food-4-Less parking lot when Suspect #1, who identified himself as an African immigrant, approached them stating he had obtained a $100,000 cash settlement as a result of his brother’s death in the 9-11 attacks. Suspect #1 asked for directions to a church to help him disburse a portion of his proceeds to charity, while simultaneously showing the victim a large amount of cash. While getting the directions, Suspect #1 asked the victim to help him, instead of the church. The victim agreed to assist and a short time later, Suspect #2, who posed as another person willing to help, contacted them. Suspect #1 asked the victim to show a sign of good faith by giving Suspect #1 several thousand dollars in cash to ensure the victim would properly disburse the proceeds. As they traveled to the victim’s bank, Suspect #2 asked them to stop near a local bank, exiting the vehicle and returning a short time later. Suspect #2 gave Suspect #1 several thousand dollars in cash, making the victim believe this was a legitimate proposal. The victim provided Suspect #1 with the good faith money, and a short time later both suspects used a ruse to separate themselves from the victim and flee.

—Michael Hemmingson
Mimi’s Blazing Studey

by KEN KUHLKEN

We bought a wrecked 2003 Chevy Trailblazer. We took the body off the Blazer and got the frame straightened out. The driver’s seat was crunched about two-thirds, but we took it out and straightened it. The transmission had been pushed into the back seat a little. We got that back in shape. And the dash had been crunched on the left, but we ended up having to take ten inches off of that anyway to fit it into the Studebaker body.

“Now we’ve got a Blazing Studey. It’s the only four-wheel drive Studebaker in San Diego that we know of. It’s got the Blazer chassis, the Blazer engine, part of the Blazer dash and firewall, part of the Blazer floor, the Blazer front two seats and the Blazer shifter. The reason we chose the Blazer was the wheel base is the same.

“Traditionally, people get Chevy S-10 pickups and use them under a Studebaker, and they seem to work pretty well. But we didn’t want to do what everybody else had done. And the Blazer only had, like, 16,000 miles on it.

“We make it sound easy. ‘Oh, we just dropped the Studebaker body on the Blazer!’ But Bob was down there for months fabricating, redoing the body mounts and the fire wall and the fender wells. The Studebaker wells were too narrow, so we had to cut those out and reshape them and put in a new core support for the radiator, and we totally modified the front part of the Studebaker in order to keep the feel of it, even though we had to push it out about ten inches so we could use the Blazer radiator. Because everything’s computerized on the Blazer. It has three computers. When we turned on the car for the first time, it started for about two seconds and stopped. It had an automatic shut off, an anti-theft device, so we had to figure out how to override that. And the first night we had it, the battery went dead because Chevy radios don’t turn off until you open the door. Our car thought its doors were closed. So we overrode that by putting in an aftermarket radio.

“The first week I drove the Blazing Studey around, it felt like it was trying to figure out what it was. It did some shaking, and then it got used to itself and settled down.

“We took the Blazing Studey up to a Studebaker meet in Spokane last September. That was its maiden run. And on the highway going up and back, people just looked and did double-takes and waved us down all the time.

“Since we take it off-road, Bob made hollow bumpers. We can fill them full of compressed air and go four-wheeling, and if we have to let some air out to get out of someplace, we can use the air from inside the
## Automotive

### Window Tint

**Special Offer:**
- **Tint and Alarm**
  - $50 for 3 Windows
  - $79 for any type of tint

**Sea Sides Classic Tinting**
- Since 1986, the Original Pacific Beach Tint Shop
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### Mobility and Service

- **30 Years’ Experience • Factory Trained**
- **We Specialize in All European Cars**

### Oil Change

- **MOBIL 1 SYNTHETIC OIL SERVICE**
  - $89.95
  - 5W-30 or 5W-20 Synthetic
  - Cooler • Transmission
  - Brake Fluid • Washer Fluid
  - Free Oil Change with purchase of any service

### Brake Special

- **Check Engine Light On?**
- **Computerized car diagnostic**
- **Faster service**

### Free Car Rental

- **One day rental for $15.95**
  - Must present current有效的drive license
  - Additional drivers $10 per day

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  - We handle all extended warranties

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**San Diego**
619-514-7300

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- **Brakes** $9.95
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**Japanese Car Care**

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**10+ miles**
- **Fully loaded vehicle**

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REMOTE CONTROL KING | The Reader’s Eye on Television

BY OLLIE

WHAT I WILL AND WON’T WATCH THIS WEEK

THURSDAY, FEBRUARY 9

SURVIVOR: PANAMA — EXILE ISLAND
CBS 8:00 P.M.

So the group has been split up into four tribes: young men, older men, young women, and older women. You’d think the younger groups would have an advantage over the older groups until you remember this is lame-ass Survivor and every week the immunity challenge is going to be something along the lines of “Name All the Symptoms of Menopause and Then Light a Fire.”

KATHY GRIFFIN IS...NOT NICOLE KIDMAN

THURSDAY, FEBRUARY 16

MORE THAN MEETS THE EYE: THE JOAN BROCK STORY

LANE 8:00 P.M.

Is she a Transformer? My interest is officially piqued!

SUNDEY, FEBRUARY 12

EXTREME MAKEOVER: HOME EDITION

ABC 7:00 P.M.

For come Winter Games XXI.

MONDAY, FEBRUARY 13

40 MOST SHOCKING CELEBRITY MUGSHOTS

VH 6:00 P.M.

Who was honestly shocked by Gary Busey’s bedraggled puss after he got picked up by the cops? About the only thing he could do to astonish me now is use “erotic” correctly in a sentence.

TUESDAY, FEBRUARY 14

WESTMINSTER KENNEL CLUB DOG SHOW

USA 8:00 P.M.

In the “final days” — after the electricity is shut off, before they kick your door in — you’ll chuck your tiny Pomeranian to your chest. You will tell yourself it’s to comfort the dog, but the growing stain in your crotch belies your intentions.
**Free Classifieds!**

Post free online ads with photos at SanDiegoReader.com

**Auto Coupons at SanDiegoReader.com**

Indicates at least one North County location

**Acme Tinting**

Smog check $16.85

Auto Clinic

$50 off service

Brake Co. Automotive Center

Brake special $99

California Motor Works & Tires

Smog check $13.95

Chris's Auto Repair

Free oil change

Cliff Brown Automotive

$50 off any service over $50

Convoy Auto Repair

Tune-up $29.95

DBL Automotive Center

Brakes $79.99

**Discount Transmission & Axles**

Free external diagnostic road test

**Eagle Motors**

Smog check $19.75

Econo Lube 'N Tune & Brakes – Pacific Beach

Tune-up special $39.98

**Euro Car Service**

Free “check engine” light diagnostic

Factory Tire Automotive Service & Sales

$20 off major tune-up

International Auto Service

Brake service $48 plus parts

Japanese Auto Tech

Free bumper-to-bumper vehicle inspection

Motor Machine & Supply

$50 off any engine work

Oasis Trade Window Tint

10% off window tinting

Overseas Automotive Repairs

Factory-scheduled service from $45.95

**Pacific Rim Auto Service**

Complete axle/half shafts $68.95 + labor

Performance Team Tires & Wheels

$50 off purchase

Precision Tune Auto Care

$11.95 oil change

Quick Smog

$12 off any Test Only

S.A.M.CO.

Extra $10 off 10K/60K/90K service

San Diego Smog & Auto Repair

$10 off any service

San Diego Smog Test Only

$10 off smog check

San Diego Smog Test Only Test Only $21.95

San Diego Tax

10% off your total invoice

Seaside Classic Tinting

Window Tint $39

Shem's Autocare

Computerized alignment $29.95

Sound Check

$59 window tinting

**Speedy Auto Centers**

AC service $39 plus freon

Streetcruzy Auto Sound & Security

10% off power tint

Suspension Plus Full Service Center

One free shock or strut

**T&G Smog Test Only Check**

10% off service

Thao Automotive

Smog check $16.75

Transmission SCA

Free oil change with transmission service

**USA Autosound**

Free window tint

Welltech Auto Service

Smog check $15.75

Wentworth Automotive

$29.95 AC service

Priced to Sell

$915.00

$1,020.00 was the manufacturer’s suggested retail price.

$1,020.00

2002 Ford F-150

$1,195.00

2006 Ford Focus

$1,250.00

1996 Toyota Corolla

$1,595.00

1997 Toyota Camry

$1,825.00

1998 Toyota Prius

$1,625.00

1998 Toyota Previa

$1,950.00

1999 Toyota Camry

$1,895.00

1999 Toyota Echo

$1,725.00

1999 Toyota Sienna

$2,275.00

1999 Toyota Tundra

$2,625.00

1999 Toyota Yaris

$1,495.00

1999 Toyota Zaredo

$2,025.00

2000 Toyota Camry

$1,825.00

2000 Toyota Highlander

$3,325.00

2000 Toyota Land Cruiser

$4,025.00

2000 Toyota Scion

$1,750.00

2001 Toyota Echo

$1,495.00

2001 Toyota Highlander

$3,500.00

2001 Toyota Prius

$1,995.00

2001 Toyota Sienna

$2,725.00

2002 Toyota Avalon

$2,325.00

2002 Toyota Camry

$2,225.00

2002 Toyota Echo

$1,875.00

2002 Toyota Corolla

$1,795.00

2002 Toyota Land Cruiser

$4,225.00

2002 Toyota Rav4

$2,395.00

2002 Toyota Tundra

$3,275.00

2002 Toyota Yaris

$1,695.00

2003 Toyota Echo

$1,525.00

2003 Toyota Highlander

$3,625.00

2003 Toyota Sienna

$2,925.00

2004 Toyota Camry

$2,525.00

2004 Toyota Corolla

$1,895.00

2004 Toyota Land Cruiser

$4,325.00

2004 Toyota Prius

$2,025.00

2004 Toyota Tundra

$3,495.00

2004 Toyota Yaris

$1,825.00

2005 Toyota Camry

$2,425.00

2005 Toyota Corolla

$1,925.00

2005 Toyota Highlander

$3,725.00

2005 Toyota Land Cruiser

$4,495.00

2005 Toyota Prius

$2,295.00

2006 Toyota Camry

$2,825.00

2006 Toyota Corolla

$1,995.00

2006 Toyota Prius

$2,595.00

2006 Toyota Yaris

$1,795.00

2007 Toyota Camry

$3,125.00

2007 Toyota Corolla

$2,225.00

2007 Toyota Highlander

$4,095.00

2007 Toyota Land Cruiser

$5,275.00

2007 Toyota Prius

$2,825.00

2007 Toyota Yaris

$1,995.00

2008 Toyota Camry

$3,825.00

2008 Toyota Corolla

$2,425.00

2008 Toyota Highlander

$4,595.00

2008 Toyota Land Cruiser

$5,775.00

2008 Toyota Prius

$2,995.00

2008 Toyota Yaris

$2,195.00

2009 Toyota Camry

$4,325.00

2009 Toyota Corolla

$2,625.00

2009 Toyota Highlander

$5,225.00

2009 Toyota Land Cruiser

$6,100.00

2009 Toyota Prius

$3,295.00

2009 Toyota Yaris

$2,395.00

2010 Toyota Camry

$4,925.00

2010 Toyota Corolla

$3,025.00

2010 Toyota Highlander

$6,125.00

2010 Toyota Land Cruiser

$7,100.00

2010 Toyota Prius

$3,795.00

2010 Toyota Yaris

$2,595.00

2011 Toyota Camry

$5,525.00

2011 Toyota Corolla

$3,525.00

2011 Toyota Highlander

$6,725.00

2011 Toyota Land Cruiser

$8,250.00

2011 Toyota Prius

$4,295.00

2011 Toyota Yaris

$2,895.00

2012 Toyota Camry

$6,125.00

2012 Toyota Corolla

$4,125.00

2012 Toyota Highlander

$7,450.00

2012 Toyota Land Cruiser

$9,175.00

2012 Toyota Prius

$4,895.00

2012 Toyota Yaris

$3,195.00

**Car Dealership**

SanDiegoReader.com. Also, see thousands of classified ads not printed here!

Place free online ads with photos at SanDiegoReader.com. Also, see thousands of classified ads not printed here!
Tomorrow, Friday the 10th, would be my father’s 87th birthday. He was born of poor but honest parents, as he always began any bio material for his job at ad agencies, insurance companies, or for new markets for his short fiction and nonfiction. The winter of 1919 was a lean and blustery one in the Windy City. That, I think, was how he described it. A Depression kid, he had a real thing about a refrigerator full of food. With a wife seriously overweight for decades and a family of eight children, this would be a trick for anyone. But coupled with the Depression monkey on his back, he would get “apoplectic” at anything less — his word, and when I found out what it meant, I remember thinking, “He’s not apoplectic.” When I encountered the words “plebeianistic” and “ironic” and happened upon the phrases “quiet desperation” and “keeps his counsel,” I adopted those when describing him.

He died of an enlarged heart, the same likely thing to make me out, on a fishing trip in September of 1968. He was 49. On my living room wall is an 8 by 10 black-and-white photo of him, archival print. I can’t get away from him in my corporal’s uniform. He is seated behind a typewriter. Most pictures of him include the typewriter — and a pipe, though not in this photo. This smile is of that matine idol a cross between Robert Todd, Cary Grant, George Peck, and JFK’s Secretary of State, Robert McNamara. His photo on the wall is between an illustration of Lamont Cranston, “the Shadow” (he would like that), and an illustration of the Grim Reaper (his weapons: coke spoons, hypodermic needles, and prescription pill jars). An artist I like who did the cover of one of my books also did the illustration. Dad introduced me to The Shadow, and, in a sense, the Reaper minus drug paraphernalia.

This photo was dated 1943, just before he was sent to Manila. He is pictured ensconced in some corrugated tin barracks, the editorial office for the base newspaper, The Hornet. His nickname is sure to be imagined correctly. His column for the Toad was called “Bzz-Bang” and so were his characteristic turns of phrase, usually malapropisms, zingers of some kind, or often some hilariously hokum ostentatious overstatement so grandiose he was frequently taken seriously for Swiftian proposals. One, for example, involved how to employ Japanese POWs small enough, you see, to clean and maintain those hard-to-reach parts in the fuselage or cowling of a B-25 (even bomb bay sections). Only a reader- for Swiftian proposals. One, for example, involved how to employ Japanese POWs small enough, you see, to clean and maintain those hard-to-reach parts in the fuselage or cowling of a B-25 (even bomb bay sections). Only a reader-schiz-affect is maddeningly incomprehensible to me. His first attempt at romancing was societal and comical: “I’m fighting this overwhelming compulsion to rail at God. The deity (who else please) took this kid’s affections and transmogrified them into the chilly ramblings of an obscure social parish who sooner believes in comic book magic than the true evidence of nature which I helped you to see, the way you did with algebra when I was flunking that too.

I’m asking for your help again. It’s not that I’m praying to you, Dad. Just a birthday wish for you; a whole grandson with a whole soul. Anything, anything at all you could do.

The Cubs are still doing nothing.
**LOCAL EVENTS**

**SAN DIEGO**

**San Diego Museum of Man**

- **January 23 - 6:00 PM**
  - Experience an evening of colorizing in the Spanish style with food, drink, music, and dance. The excitement begins at 6 PM with dancing entertainment till 9 PM.

- **Reservations & Information**
  - $20 Per-person / $10 Members
  - 1350 El Prado • San Diego, CA 92101 • 619-239-2001
  - www.museumofman.org

**Adopt a Russian Child**

- **February 16, 7-9 PM**
  - Please attend a free informational meeting
  - Thursday, February 16, from 7-9 pm.
  - (Ask about our Asian program)

**Adoption Options, Inc.**

- **RSVP:** 619-294-7772
  - Toll-free: 877-542-7772
  - www.adoptions-options.org

**A “Persian Aural Feast”**

- **Saturday, February 11, 7:30 p.m., at Warwick’s Bookstore**

**Visiting Author**

- **Thursday, February 16, 12:30 p.m., during Concert Series at Palomar College**
  - Baran Vahdat, composer and acoustician, promotes his book, "A Persian Aural Feast". "This book is an attempt...to generalize about the acoustic depiction of Persian music, and the acoustical bases of Persian music..." - Ramin Behrouzi, Director of Palomar College.”

**Bazaar of the Hearts**

- **February 13, at Voz Alta (1544 Broadway Avenue)**
  - 8:30 p.m. to 12:00 a.m.
  - Proceeds benefit Sun Photography's Women's Project.

**Custodian of the Heart**

- **February 14, at Lestat’s Coffeehouse**
  - 8:30 p.m. to 11:00 p.m.
  - For the Bazaar of the Heart, a poetry slam event.
  - Hosted by Palomar College’s Poetry Club and supported by local poets.

- **February 15, at Garden Room**
  - 8:30 p.m. to 11:00 p.m.
  - Another poetry slam, presented by Poetry Center of San Diego.

**Earache Tribute**

- **February 15, at Denny’s Bar & Grill**
  - 9:00 p.m. to 2:00 a.m.
  - Featuring the group Earache, performing tribute to the band.

**Women Peace Maker Documentary**

- **February 15, at Eveoke Theatre (930 Tenth Avenue)**
  - 8:00 p.m. to 11:00 p.m.
  - Directed by Nirmal Bhattacharya, produced by Rami Minkingh, and musical direction by Breakout.

- **February 16, at Eveoke Theatre (930 Tenth Avenue)**
  - 8:00 p.m. to 11:00 p.m.
  - Another screening of the documentary.

**The Anonymous World**

- **February 16, at Eveoke Theatre (930 Tenth Avenue)**
  - 8:00 p.m. to 11:00 p.m.
  - Directed by Nirmal Bhattacharya, produced by Rami Minkingh, and musical direction by Breakout.

**Heart On Valentine Show**

- **February 16, at Comedy Grill**
  - 8:00 p.m. to 11:00 p.m.
  - Featuring the group Earache, performing tribute to the band.

**Heather Baker on Sunday**

- **February 19, at Warwick’s Bookstore**
  - 8:00 p.m. to 11:00 p.m.
  - Featuring the group Earache, performing tribute to the band.

**Burnh Claflin**

- **February 24, at Warwick’s Bookstore**
  - 8:00 p.m. to 11:00 p.m.
  - Featuring the group Earache, performing tribute to the band.

**The Gary LeFebvre Quartet**

- **February 25, at Warwick’s Bookstore**
  - 8:00 p.m. to 11:00 p.m.
  - Featuring the group Earache, performing tribute to the band.

**Local Events**

**San Diego**

- **February 9, 7-9 p.m.**
  - Find campers at 900 Homeland Drive. 619-849-3235.

**Point Loma Nazarene University**

- **February 9, 7:30 p.m.**
  - In Granzer Hall at Corronado Resort. 760-744-2316.

**San Diego Reader**

- **February 9, 7:30 p.m.**
  - Bring blankets, pillows to Point Loma Nazarene University for concerts on February 10 and 11.

**San Diego Blues Fest**

- **February 9, 7:30 p.m.**
  - At Poway Center for Performing Arts. 858-748-0505.

**Singing for a Cause**

- **February 10, 8:00 p.m.**
  - At Rosie and Joe’s Grill and Lounge. 619-239-3872.

**Tenth Annual Super Bowl Blues Fest**

- **February 10, 1:00 p.m.**
  - At Humphrey’s on the Bay. 619-296-0616.

**The Gary LeFebvre Quartet**

- **February 11, 7-9 p.m.**
  - At lobar Auditorium at Point Loma Nazarene University. 619-621-2803. ($58 PA)

**Scottish Aesthetic Singer/Songwriter**

- **February 11, 7:30 p.m.**
  - In Sherwood Auditorium at Museum of Contemporary Art of San Diego. 619-330-3000. ($58 PA)

**Singing Be and Beجملة**

- **February 11, 7:30 p.m.**
  - At La Jolla Cove. 619-621-2803. ($58 PA)

**From My Heart to Your Soul**

- **February 11, 7:30 p.m.**

**Something Strange Is Afoot**

- **February 12, 8:00 p.m.**
  - At University Heights United Methodist Church. 619-239-3872.

**From My Heart to Your Soul**

- **February 12, 8:00 p.m.**

**Cirque du Soleil**

- **February 13, 7:30 p.m.**

**San Diego Zoo**

- **February 13, 7:30 p.m.**

**Something Strange is Afoot**

- **February 13, 8:00 p.m.**
  - At University Heights United Methodist Church. 619-239-3872.

**A “Persian Aural Feast”**

- **February 14, 7:30 p.m.**
  - At Warwick’s Bookstore. 858-550-8088.

**Women Peace Maker Documentary**

- **February 15, 8:00 p.m.**
  - At Eveoke Theatre (930 Tenth Avenue). 619-239-3872.

**Heart On Valentine Show**

- **February 15, 8:00 p.m.**
  - At Comedy Grill. 619-296-0616.

**The Anonymous World**

- **February 16, 8:00 p.m.**
  - At University Heights United Methodist Church. 619-239-3872.

**Women Peace Maker Documentary**

- **February 17, 8:00 p.m.**
  - At Eveoke Theatre (930 Tenth Avenue). 619-239-3872.

**The Anonymous World**

- **February 18, 8:00 p.m.**
  - At University Heights United Methodist Church. 619-239-3872.

**Women Peace Maker Documentary**

- **February 19, 8:00 p.m.**
  - At Eveoke Theatre (930 Tenth Avenue). 619-239-3872.

**The Anonymous World**

- **February 20, 8:00 p.m.**
  - At University Heights United Methodist Church. 619-239-3872.

**Women Peace Maker Documentary**

- **February 21, 8:00 p.m.**
  - At Eveoke Theatre (930 Tenth Avenue). 619-239-3872.

**The Anonymous World**

- **February 22, 8:00 p.m.**
  - At University Heights United Methodist Church. 619-239-3872.

**Women Peace Maker Documentary**

- **February 23, 8:00 p.m.**
  - At Eveoke Theatre (930 Tenth Avenue). 619-239-3872.

**The Anonymous World**

- **February 24, 8:00 p.m.**
  - At University Heights United Methodist Church. 619-239-3872.

**Women Peace Maker Documentary**

- **February 25, 8:00 p.m.**
  - At Eveoke Theatre (930 Tenth Avenue). 619-239-3872.

**The Anonymous World**

- **February 26, 8:00 p.m.**
  - At University Heights United Methodist Church. 619-239-3872.