San Diego Music Invades Spain

STORY BEGINS ON PAGE 24

Who Are True Sons of Johnny Cash? – See Blurt
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**Friend in a high place** Two secretive brothers in La Jolla and some associates in west Texas stand to add to their fortunes if their friend George W. Bush prevails in his initiative to push nuclear power in India. Neal and Linden Blue, owners of Torrey Pines-based General Atomics, announced last month they’d teamed up with the University of Texas of the Permian Basin to build the High-Temperature Teaching and Test Reactor in Andrews County, Texas. It would be the first reactor constructed in the United States in more than 25 years. According to General Atomics, $400 million would be needed to build the facility, a $3 million feasibility study is under way. Picking up on another familiar Bush theme, the Blues say that the reactor could make hydrogen for use as fuel in cars of the future. The Blues have already signed a nuclear-development deal with South Korea and are said to be counting on the new U.S. agreement with India to open that market. Neal, Linden, and their company are frequent donors to the congressional and presidential campaigns of Democrats and Republicans but are closely tied to Bush. General Atomics makes the Predator, an unmanned aerial vehicle that is a CIA favorite and has seen much service in Iraq and Afghanistan.

**Ins and outs** Ex-strip club manager John D’Intino, who cut a deal with the feds in 2003 to testify against his old boss Michael Galardi in the Cheetahs strip-club scandal and to rat out his obligations pursuant to the plea agreement, “… former city engineer and Water Department chief Frank Rebeck, who retired last November, has gone to work at Parsons …” Political consultant Tom Shepard, the once-disgraced advisor to fallen San Diego mayor Roger Hedgecock, is hard at work for his new boss, Mayor Jerry Sanders. Latest sign of activity: Shepard’s downtown office suite on West Ash Street is headquarters for a new political committee — San Diegans for City Hall Reform — which is raising money with the help of local chamber of commerce types like Malin Burnham, hotelier Doug Manchester, and the McMillin family of real estate developers, for two Sanders-favored measures to limit public pensions and outsource city hall jobs.

**Field of money** With the future of Lindbergh Field hanging in the balance, local influence peddlers are drooling in anticipation. They include Richard Lefford, sometime Sonny Golding aide and Chargers flack, who, according to registration reports filed in January with the airport authority, is working for McMillin Companies, the real-estate-development entities hoping to move in with a mega-condo project when Lindbergh moves out. Lefford represents the City of Coronado regarding the “North Island Tunnel Project and Tideland Transportation Projects.” GOP political consultant Jack Monger is representing local airport developers, the private jet terminal on the east side of the runway that is desperately trying to cling to its lucrative Lindbergh monopoly in the face of airport authority plans to open the concession to public bids. Other Monger clients include the airport’s Park and Ride operation and the San Diego Off-Airport Parking Association. Then there’s Erik Bruvold of the San Diego Regional Economic Development Corporation, the tax-supported outfit that’s pushing hard to move the airport. In addition, Monique Rodriguez of Qualcomm has registered to lobby about “County Airport Land Use Compatibility Plans,” over which the airport authority exercises control. That issue is the concern of Barbara Lichman, an Orange County lobbyist working for Carlsbad’s Lennar Homes, McMillin Land Development, Sunroad Development, Techbilt Construction, and Pardee Homes, among others. — Matt Potter

**County As Kingfish**

By Don Bauder

What’s the difference between a 95-pound ballerina and a 350-pound offensive lineman? A public subsidy to the ballerina can pay for itself, as incoming tourist dollars more than offset the cost of the hand-out. That is decidedly not true of a subsidy to a football team, which gets much larger government gifts and attracts negligible tourist dollars, or any other dollars. This year, the City is doling out $6.5 million to 83 nonprofit arts groups and $391,084 to 36 festival and neighborhood-celebration groups. By contrast, the Padres wanted a subsidy that could have approached a billion dollars. The Padres got a direct subsidy of $270 million and probably much more in concealed City-financed infrastructure projects. The ballpark was supposed to be self-financing, but it’s costing $20 million a year or more.

Once again, though, there will be a budget battle over the wee arts subsidies. The City of San Diego Commission for Arts and Culture, which monitors and helps finance arts groups, will have to battle for every penny. There have been consistent cuts in the commission’s budget in recent years. Between 2002 and 2004, more than 60 arts jobs vanished because of such slashes.

But arts lovers and political realists expect more of the same. Jim Mills, former president pro temp of the California State Senate, is well versed in both the arts and politics. With the infrastructure rotting and library hours being whacked, “at the very best grants for these [arts] purposes should be diminished, and at worst the City should give up on grants for these purposes,” he says. Money from private donors will have to make up the difference.

Many argue that in bankruptcy or in a financial bind in which politicians have to make tough choices, essential services and infrastructure will be given what little money is available.

continued on page 8

Contact Don Bauder at 619-546-8529 or don.bauder@mac.com

**THE CITY COUNCIL APPROVES THE DOWNTOWN COMMUNITY PLAN UPDATE**

Guts, this has been fun, and all, but is it smart to keep approving these plans with the hope that magic is real? And they’re actually going to work out the way we promised?

— Monique Rodriguez

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

By Ernie Grimm

Let’s not talk in here,” says Juan Enrique Méndez Meza, an official of the Desarrollo Integral de la Familia, which is known in Mexico by its acronym DIF (it rhymes with “beef”). The agency is the rough equivalent of the United States Social Security Administration. The single-wide trailer that houses his office offers zero privacy — Méndez shares the trailer with four other DIF workers — and there simply isn’t room for two grown men to sit without blocking the passageway that stretches from one end of the 25-foot trailer to the other. Méndez, about 30, dressed in tan slacks and a lavender oxford shirt, smashes himself against one wall to let his visitor pass out the door and down the metal staircase to the blacktop courtyard outside. The courtyard and trailer sit on the grounds of the Grupo Beta Mexican border-police headquarters. The courtyard’s north wall is the international border fence, and the San Ysidro border crossing lies immediately to the east. Though the revolving pedestrian gate can’t be seen from the courtyard, its clank-clank-clank can be heard. Méndez has to speak up when he says, “We have a group of 16 kids arriving any minute.”

The kids he speaks of were caught trying to cross illegally into the United States. After a couple of days’ detention north of the border, they’re being returned to Mexico by U.S. immigration authorities. Méndez and his associates are responsible for reuniting them with a parent or guardian.

“There they are,” Méndez says as the gate’s staccato clank-clank-clank momentarily gives way to a legato squeeceee. “They come in a different gate right next to the normal pedestrian gate.” A moment later, a short, dark-skinned girl of about 14, with long, braided black hair, rounds the corner of the Grupo Beta building, passes through a heavy gate, and walks into the courtyard where Méndez stands. Catching his glance, she lowers her enormous brown eyes in a gesture of self-conscious shame. With a paternal warmth, Méndez smiles at her and points to the steps into the office. Ten seconds behind the brown-eyed girl, a boy of 15 or 16 dressed in pressed brown jeans and a blue wind-breaker comes through the gate. He’s embarrassed too, but his embarrassment comes out in an ear-to-ear grin. Over the next five minutes, eight more boys and six more girls walk through the gate. Each struggles to contain embarrassment. The youngest of them, a girl no more than 11 wearing blue jeans and a pink jacket, holds her head high as she fights back the tears pooling in her dark eyes. “They are always downtrodden and embarrassed when they arrive,” Méndez says, “because they’ve been held in what they think is a prison — it’s a detention facility — and they’re ashamed.”

Most of the children, “about 60 percent,” Méndez says, “were caught right here,” he points east toward the cars lined up to cross into San Ysidro. “Typically, they have a valid birth certificate, but it belongs to a different child, a child who already lives in the United States. Most often, the situation is that at least one parent, but sometimes both, are already in the United States and they’ve sent for the child to come join them. The child comes to Tijuana on the bus or by plane. And when they get here, the polleros, or border-crossing guides, sign them up right at the bus station or the airport.”

Once a child has been caught, U.S. immigration authorities contact the Mexican consulate in Little Italy. The consulate sends someone to interview the child. “First, they make sure they are okay. Then they try to get as much information as they can from the children: their names, where they come from, who their parents are, and how to contact them,” Méndez explains. “Then they call us here, give us the information they have, and tell us when the children are going to be brought here. One of the consulate’s workers accompanies each vanload of children being brought back. What we do here,” he nods his head toward the dark beige trailer, “is we contact the nearest relative to the child as soon as we know who that is. Sometimes we know before the child even gets here. The child will fly here and be waiting to take the child home before the child even gets here. Sometimes the parent can’t come, but there’s somebody here in Tijuana — an uncle, a godparent, a cousin — to whom we will release the child, once we’re convinced they’re legitimate. We explain to them that once we release the child into their custody, if that child is caught trying to cross again, that the [guardian] can be prosecuted.”

Asked if that’s ever happened, Méndez shrugs and says, “It has happened. But we’re not in the prosecution business. Our job is to reunite...continued on page 10...
County as kingfish

continued from page 6

But those who support the arts commission provide powerful arguments. The commission provides funding for and vetic the arts groups. “Every group applies every year; it’s finished a group is assigned and vets the arts groups.” Every group comes for the arts experience stay longer, in a hotel rather than a home, and spend more than other tourists,” says Jeff Dunigan, a La Jolla financial advisor who is a member of the commission. Through the so-called multiplier effect, the tourists who bought those 1.5 million tickets generated a $369 million impact to the San Diego economy, according to the commission. You have to be careful with such studies, however. Pro sports mendicants are masters at inflating them, because they don’t take the substitution effect into account. Neither do arts groups. Someone going to a baseball game or the Old Globe will not be spending money somewhere else.

But some cultural tourists come to San Diego only to go to a specific event or facility, notes Dunigan. He believes that the City generates more than $7 million in transient occupancy tax just from the tourists attracted by cultural events. Thus, it’s self-financing. What about the arts groups? San Diego Opera’s budget for the current season is $14.7 million. It will earn $7.8 million in ticket sales. The company should get $500,000 from the City, “but we do not know,” says Ian Campbell, general director, and the figure has diminished in recent years. The opera is getting $380,000 from the County. “But County funding is arbitrary and could vanish at any time.” San Diego Opera gets no state money, and federal funds have dropped from $100,000 when Campbell arrived in 1985 to $25,000. The bulk of the money “has to come in contributions, which is a big nut to crack.” We have a balanced budget and have had for 20 years now, but I fear for the future.”

Charles Castle, deputy director of the Museum of Contemporary Art San Diego, says its budget is $4.65 million; the City contributes $319,000 and the County $53,000. The museum’s La Jolla base has been open since 1941. It has a location downtown and is expanding there. “What we have had to do over the last three years as City funding has declined is to reduce expenses, and we have raised some new money,” says Castle. A major way to reduce expenses is to put on fewer special shows and exhibitions. Money for acquisitions of artworks comes from the endowment, not operating expenses, so that hasn’t been affected. The museum can make a case for bringing in outside...continued on page 10
Sandiegan, March 9, 2006

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with whom I can correspond as a pen pal. It is my intention to get

money to the community; “In

the last survey we did, 20 per-

cent of our visitors to our La

Jolla location were from out-

side the U.S., including Mex-

ico,” says Castle.

Dunigan points to the work

of Richard Florida, author of

the 2002 book The Rise of the

Creative Class. Florida, an

academic rates various metro

areas by his Creativity Index,

which measures such things

as patents per capita, the

importance of high tech, and

an area’s openness to diver-

sity of thought and lifestyle. Of

the top ten cities, San Fran-

cisco is first, Austin second, San

Diego and Boston are tied for

third, and Seattle is fifth.

An area’s economic suc-

cess no longer depends on its

economic geography—

what’s in the ground—ore,

water,” says Dunigan.

Microsoft can locate any-

where.” And company chief

executives over and over say

that they want to see cultural

amenities. “The existence of

a professional sports team is

never in the top ten” of chief-

executive preferences, says

Dunigan. San Diego has uni-

versities, scientific research

institutes, and other features

ttractive to the creative class.

It is essential that culture con-

inue to flourish, says Dunigan.

Here’s how Florida puts it: “Cities like Buffalo, New

Orleans, and Louisville strug-

gled in the 1980s and 1990s

to become the next ‘Silicon

Somewhere’ by building

generic high tech office parks

or subsidizing professional

sports teams. Yet they lost

members of the creative class.

Not once during any of my

focus groups and interviews

did the members of the cre-

ative class mention profes-

sional sports as playing a role

of any sort in their choice of

where to live and work.” But

the arts are essential.

Courtney Coyle, a mem-

ber of the arts commission, says

spending cuts have left the

staff “barebones. I don’t know

what would happen if we took

additional cuts. And what

about the institutions that we

fund? We are concerned that

people will have to close doors

and stop programming; artists

will move elsewhere. That will

have economic reverberations.”

No doubt it will. The only

solution may be for members

of the creative class to make

bushels of money and donate

it generously.

Behind bars
continued from page 7

children with their parents.”

Most of the children are

between 12 and 17 years old,

Méndez says. “The youngest

we’ve had was six days old.

When that happens, it’s usu-

ally an illegal private adop-

tion. The mother can’t take

care of the baby she’s preg-

nant with. And somehow she

makes contact with a couple

in the United States who can’t

have a baby. When the baby

is born, they come down and

pick it up and they try to bring

it back across the border with

the parent or guardian within 24 hours of

arriving, Méndez says. If night

calls the nine boys are

tired, they come down and

pick it up and they try to bring

it back across the border with

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Came In Ready To Chew
Naomi, what was your intent in blasting Dussinirf?? (“The New Spaghetti Factory,” Restaurant Review, March 2). It seems that you came in ready to chew it up and spit it out?? I am not impressed with the entourage of savant connoisseurs who tried to spout their culinary knowledge— all and try to see that this establishment is critiqued with unforgiving scrutiny that is ridiculous! I have been there numerous times, with large parties who enjoyed the ambience, service, and food. Yes, the servers aim to please, but I have been to places where we are treated like the enemy! Do not compare this to the Spaghetti Factory. That is a whole different venue and different fare. I have traveled, eaten in terrific restaurants, and I take in all aspects of the dining experience. In the short time that it has been open, I have been there six times, and I consider myself to have a discerning palate. I can picture your group sitting there, laughing and scoffing at each dish that comes out. Dussini will do well in spite of you.

Melody and Dave Miller
via e-mail

How We Pay
My name is Rick Dieterle, and I’m the owner of the Bean Bar Coffee House. I just read your “Blurt” section (March 2) online and would first of all like to thank you and Ken Leighton for mentioning us. As a new coffee house and aspiring venue, it’s always nice to get mentioned in the local press for different venues and different times. I consider myself to have a discerning palate. I can picture your group sitting there, laughing and scoffing at each dish that comes out. Dussini will do well in spite of you.

Melody and Dave Miller
via e-mail

Heartwarming, Perfectly Written
Laura McNeal’s cover story “Let the World See Your Pretty Face” (February 23) was heartwarming, perfectly written, and enlightening. Thank God there are people like Helen and Keith who care enough for their fellow man to provide the excellent level of support that is available locally at the Arc. The only thing I missed in the article was information on how to donate to support the Arc’s activities. I found that online at http://www.arc-sd.com and took advantage of the fill-in form. If you’re anything like me and the bystanders that Laura describes who see a disabled person and don’t know what to do — you should too.

Jack VanOlst
via e-mail

continued on page 14
Why It's Just Lunch?

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LETTERS
continued from page 12

Disappointed
This letter is in response to your cover article from the February 23 issue. The title of the article was “Let the World See Your Pretty Face.”

My first reaction at seeing the wonderful picture on the cover of the person with Down syndrome was excitement. I was very hopeful that the article was going to get to the public some of the important information about people with Down syndrome. Most people are not aware of the rich and vibrant lives the majority of people with Down syndrome live. In fact, all most people know is that it’s a disability that affects development.

I would like to share with you that I was disappointed in the article. The first portion is probably very accurate in its description of the feelings and confusion a person feels when finding out their baby has Down syndrome. However, the rest of the article gives a very narrow, small glimpse of what life might be like for a small minority of people who have an extra 21st chromosome.

The majority of people who could have been discussed in this article live full, complete, vital lives. In the short amount of time I have been aware of Down syndrome and people affected by it, I have come to know of persons who have graduated from high school, having earned the degree with hard work and dedication; people who have jobs they have been hired for because of their abilities, not their disability; people who achieve goals they have set for themselves that involve learning and strength of character; people who are celebrated because of their understanding of the world we live in and their part in it; and I could go on and on.

I understand the article was most likely about a percentage of the population who have one of any number of different developmental disabilities that has caused them to need help and supervision in daily activities and not about the truth or reality of what life for a person with Down syndrome is like. What disappointed me about the article is that it begins as though it is going to help someone facing a decision about a baby they are getting ready to have but in reality only perpetuates the misconceptions most people believe is knowledge about Down syndrome. A person reading this article would most likely believe that a person with Down syndrome will need help going to the bathroom, won’t be able to form complete sentences and will in fact speak in guttural utterances and sounds, will need someone to help them if they are going to hold a job, won’t be able to graduate from school based on typical expectations, and will stand out because of their “compa-loompa bodies.” Some of this might, in a small percentage of people, be true, but for the majority, it is not even close to the truth.

Most people who find out they are going to have a baby with Down syndrome hopefully do not read this article. The service the people at ARC provide is valuable. They probably do a wonderful job. The persons discussed in the article sound like wonderful people, the consumers and the job coaches. But if you want to give an accurate story of what a couple will most likely face with a child born with Down syndrome, this is not the right article.

Jennifer Harders
La Mesa

Effectively Bleak
Re: “Let the World See Your Pretty Face” (February 23). I am the father of a 12-year-old boy with Down syndrome and have known and worked with disabled people for a number of years.

Your article did a very effective job of painting a bleak picture for the potential of disabled people to become useful members of society. I would suggest a bit more research be done in the future. Perhaps even take a look at some of the many success stories that could easily have been included in the article. You wrote that “A 1996 study found that 88 percent of women who have a confirmed prenatal diagnosis that they are carrying a Down’s fetus choose to abort.” Your article and the pervasive negative attitude that it portrays and fosters in our society is one of the reasons for this alarming statistic.

Bruce Woodward
via e-mail

McNeal Bashes
I was so sickened and outraged by what I read on the first three pages that I had to put the article down. I got on my knees and prayed that God would reveal to me what to write in this letter, and this is the result (I’m a Christian).

When I read the article “Let the World See Your Pretty Face” by Laura McNeal (February 23), it was like reading an advertisement for abortion. It made me question if Ms. McNeal had an abortion herself and possibly wrote this article (out of guilt) to justify her actions. Ms. McNeal did nothing but bash people with developmental disabilities, which is downright inhumane. Someone once told me they thought Ms. McNeal was Mormon, but with writings like this article, I doubt it’s true. How could someone who believes in God write such hateful things about God’s helpless/defenseless people?

Families and providers of children/adults with disabilities (but specifically developmental disabilities) have a daily struggle in helping their children/adults reach their fullest potential, and behaviors/articles like the one written by Laura McNeal hinder their efforts (shame on you).

Parents, providers, therapists, educators (etc.) have come a long way in their struggles to ensure the rights of people/children with disabilities, and the IDEA Act (Individuals with Disabilities Education Act) is one of our greatest achievements.

If God’s word says (Jeremiah 29:11), “For I know the plans I have for you, plans to prosper you and not to harm you, plans to give you hope and a future,” what right does Ms. McNeal have to try and take that away from anyone, especially the developmentally disabled, who need someone to advocate for them against people like her?

My Women of Faith Bible study group is studying The Purpose-Driven Life by Rick Warren. During this study, I’ve come to realize that my purpose is to be the parent continued on page 84
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The Sporting Box solicits your comments via the internet: sportbox@ix.netcom.com.
A wave of late afternoon light pushed through the great arched window at the head of First United Methodist as the congregation waited to begin Vespers on Ash Wednesday. It washed over the white-tiled high altar, over the off-white walls, and over the creamy upholstery of the pews, and set the masses of organ pipes gleaming as they sent forth their meditative strains.

After Reverend Jim Standiford’s welcome, the organ started up again, this time marching the congregation through “What Wondrous Love Is This?”: “What wondrous love is this/that caused the Lord of bliss, to bear our light, your kingdom, to all the world.”

Charity and Love Prevail: “Brought here together another, just as I have loved you. By this, every soul your heart, with fasting, with weeping, and with mourning. Render your hearts, not your clothing. Return to the Lord your God, for He is gracious and merciful...and abounding in steadfast love.”

Reverend Peggy Goochey’s Gospel reading included Christ’s new commandment: “Love one another, just as I have loved you. By this, everyone will know you are my disciples.” The congregation picked up the theme, singing “Where Charity and Love Prevail”: “Brought here together by Christ’s lovely love we thus are bound.”

Reverend Molly Vetter offered the Prayer of Confession: “We do confess to you, O God, our own sins. We confess to you that we have failed to live the dream and vision you have planted in our hearts. We have both done things that violate your will and left things undone that neglected your call. Forgive us, O God; turn us from what we have been to what we might be in You...Help us bear your light, your kingdom, to all the world.”

Songs again the Great Thanksgiving (“The Lord be with you/And also with you...”) and the Sanctus (“Holy, holy, holy, Lord God of hosts...”), followed by Reverend Yelena Chadinova offering the Communion Prayer: “Pour out your spirit on us gathered together...and on these gifts of bread and wine. Make them be for us the body and blood of Christ.”

After Communion, Reverend Kim invited the congregation to approach for a healing service: “The root for the word ‘healing’ in the Old Testament Greek is the same as the root for the word ‘salvation’ and ‘wholeness.’ Through healing, God brings reconciliation between God and His family, between individuals and communities, within each person, and between humanity and the rest of creation.” He prayed over the oil that would be used to anoint those who asked for healing, “Pour out your Holy Spirit on us and on these gifts, that those who, in faith and repentance, receive this anointing may be made whole through Jesus Christ Our Lord.”

Reverend Standiford prayed over the ashes. “Brothers and sisters, in the name of the church on this Ash Wednesday, I invite you to observe a holy Lent, by examination; by prayer, fasting, and self-denial; and by reading and meditating on God’s word.” Standiford gave an account of the development of Lenten observances. “It was a time to prepare new converts for baptism. It was also a time for those who had committed serious sins and had separated themselves from the community of faith to be reconciled, with repentance and forgiveness. In this way, the whole congregation was reminded of the need we all have” to repent and renew our faith. He prayed: “That these ashes may be a sign to us of our mortality and penitence, so that we may remember that only by your gracious gift are we given everlasting life through Jesus Christ Our savior.”

The congregation approached through the now-darkened church to be marked with ashes and to hear the words: “Remember thou art dust, and to dust thou shalt return.”

After the supper that followed the service, Dr. Marjorie Suchocki, Professor Emerita of the Claremont School of Theology, gave a talk on prayer. “Religions are not the same,” she said, but still, “they all pray — even the non-theistic ones.” She read prayers from a broad range of religions and traditions, then asked, “Why is it that all people pray?” Her answer: “God calls them to pray.” Why? “Just play with this for a while: What if God creates the world in and through prayer? Wouldn’t everything be called into being by God, and wouldn’t it be coming into being be its responsiveness to God, and isn’t its responsiveness a kind of praying?” And if God creates the world through prayer, “then we have a responsibility to pray, to participate in the creation of a world that mirrors the love of God.”

What happens when we die? “God receives us in every moment,” says Suchocki. “When we die, that reception includes our consciousness. We exist through the life of God, and when we exist in the life of God, we exist outside of God. I don’t think there’s a heaven or a hell outside of God; I suspect God is heaven or hell, depending on your experience.” —Matthew Lickona

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- EVE KELLY

BestBuys

My chum Bernice is not an animal person, but she has given in to getting a low-impact pet. She's thinking about a rabbit and asked me to drum up some info on rabbit hutches.

My first call went out to another college chum who has taken up raising rabbits. She filled me in on rabbit details.

“Domestic rabbits can live up to 15 years, so they are a long-term commitment pet,” answered Christine. “And there is a reason they say ‘breed like rabbits,’ she jested. “I read once that it was estimated that a single pair of rabbits can produce around 13 million rabbits in three years. Gestation is a mere 28 days, offspring can mate with a parent, fertility is induced by copulation, as opposed to being a cyclical thing, and females are sexually mature at four months of age.”

If you want your rabbits to be friendly, “They need to be handled frequently and from birth,” she informed me. “Or they can go wild and not be very fun pets at all. They have sharp teeth, and they bite with them, and they also chase and grunt.”

With regard to hutches, “If they are outdoors, they need to be waterproof and draft-free to maintain your rabbit’s health. A feature I love on my hutch is the sliding cage-sized metal pan that catches the droppings. It’s easy to just pull it out and dump it into the trash can.” With regard to the floor of the hutch, “If there is no place for the rabbit to rest he can get foot sores from standing on wire mesh flooring. So slatted floors are an option, or some hutches do sit on the grass.”

Next I spoke with Kevin Whaley of KW Cages in Santee, which has been around for 30 years. “In the whole of the United States,” Whaley explained, “there are only about two or three companies that are similar to ours in that we specialize in rabbits.”

There are a few things to keep in mind with regard to rabbit hutches, he explained.

“When a rabbit urinates on wood, the wood hardens the urine, odor, and bacteria, and it is not healthy. And the wood will also rot out in a fairly short amount of time. Our basic cage is all galvanized steel — very rabbit chew proof, and it holds up to their urine. That cage fits into the wood hutch. So you have not only a cage that can be replaced, but the rabbit doesn’t come in contact with the wood. This prevents the rabbit from chewing or urinating against the wood.”

Whaley suggested their Backyard Hutch ($139 up to about $259). “The hutch has a redwood roof, back, and legs, with an interior steel cage that has a pullout drawer underneath. It has a deflector guard, which is like a metal splashguard that goes around the perimeter of the cage. When the bunny backs up to a corner to urinate, as they like to do, it will deflect the urine down into the pan and not against any of the wood.”

KW Cages sells a single-story hutch two feet by three feet. They also sell a double-decker hutch two feet by three feet by six feet for multiple animals or for more legroom for one bunny. “Rabbits range in size,” said Whaley, “from about 2 pounds to about 22 pounds. It is kind of like dogs in that there isn’t one wire crate that fits all. The average bunny weighs about six to eight pounds, and they need a two-foot by three-foot hutch.”

In case Bernice becomes a hobbyist, “We also sell a back yard Bunny Barn, which is a bigger structure that you can walk inside. It has a bank of cages, which protect the animals from the weather. They start at about $1500 for four feet by six feet by seven feet.”

“There is a tendency for people to want to put a box in the hutch for the bunny to go in, like a hideaway. It’s not a good idea. A rabbit that you want to tame, you want it to come to you when you open the door and be friendly. The hideaway works in the opposite way. They will get a sense of security if they are in an enclosed area. And the more you try to coax them to come out, the more they dig in; it is like a burrowing instinct.”

“Rabbits don’t really need an enclosed area,” he continued. “They can withstand the temperature as long as they are out of direct inclement weather. People raise rabbits outside in Northern Minnesota; they withstand subzero temperatures by acclimating, growing big double coats.” However, heat can be a problem for the little creatures. “The hutch should be in a naturally shady spot in the yard. If the temperature rises to around 80 degrees, we recommend putting frozen two-liter pop bottles in the hutch. Put it in the hutch in the morning, and it will stay mostly frozen through the day and the bunny can lie up against it. It’s like a natural air conditioner for them.”

And for the door on the hutch, “one wants a door that swings sideways so the door swings out of the way. A door with a hinge on the bottom, which swings down, makes it hard to hold the bunny when you’re getting him out. Bigger is better on the door, so that when you are reaching in there lifting the bunny, his back legs may splay out, and the rabbit doesn’t get caught on the door opening.”

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Local paper Word San Diego invited me to their 3rd Annual Anti-Social Writers Party. I was told the $10 cover at the door was to keep the publication running. I threw in the cash and $15 for a T-shirt. I've yet to see another issue of Word.

The publication ran interesting features geared toward the writing community, though I found the columns by editor/publisher David Boyne inconsistent. In one issue he wrote about his life in New York, which was interesting, while in another issue his column was a contrived series of questions and non sequiturs.

I enjoyed talking with the Word contributors. They were funny, self-deprecating. The few times I approached Boyne, though, he was bragging about what a great writer he was.

I was embarrassed when I ran into Ken, a guy who threw an Oscar party I went to last year, and I couldn't place him. Ken read his poetry at the Word party, which was entertaining. Other poets were invited to read. One lady in her 70s, who everyone called “Trish the Dish,” read a piece about having Ernest Hemingway over for dinner — “Papa, smoke that cigar out on the porch.” The crowd laughed. In her poem, she admitted to Hemingway that she wasn’t a fan, and she read, “Papa’s such a grizzly bear of a man, I’d have to give him my bedroom with the king size bed. God knows I wouldn’t want to sleep with him. The beard. The snoring...C’mon, all that macho bravura!”

A guy named Eber asked literary trivia questions. He asked one about Catch-22, my favorite novel. It was a question about “where” the character Yossarian was from, but I didn’t know if Eber meant the name of another book the character appeared in, the name of the military outfit, or the fact that he was in a mental hospital. It was the book he was looking for.

Trish captivated the crowd with her poem, but after her reading people started chatting. It seemed rude, but then, this had a lot of wine, he told me an amusing story about once having had too much to drink and poking a cop in the chest.

A musician named Steph Johnson performed. I’ve seen her play at several parties and clubs. She told me that the photographer Henry Diltz took the picture for her new CD cover. Johnson’s roommate Heather is a photographer, and I asked if she was mad that she didn’t get the job. Johnson laughed. “I didn’t think I’d be able to get [Diltz]. I called and asked, and he said yes.”

After two glasses of “two-buck Chuck” wine, I was buzzed. I had given blood at the Blood Bank that day and decided to take it easy. But then Eber invited people back to his girlfriend’s house. When we got there, more wine was poured. I thought another glass wouldn’t hurt. I was wrong. I sat at the piano and played the five songs I know (“Chopsticks” and the Pink Panther theme being two of them).

I forgot where I left my camera and tape recorder, and my notes were getting sloppy, so Bonnie, one of the contributing editors of Word, drove me home.

In January, I attended the opening of the Graham Nash photo exhibit at the Museum of Photographic Arts in Balboa Park. As I walked in, I noticed a local brew called Tijuana Morena was providing free beer, so I tried a glass. It was tasty, but I didn’t go back for seconds.

Whenever I took pictures at the event, people asked about my camera. It was that kind of crowd.

A friend of mine wanted to meet Graham Nash (the Hollies singer and Crosby, Stills, & Nash member), so he paid the $35 to get a year’s membership in MoPA. Nash was there, and he mingled with the crowd.

One woman introduced her...
I told him I liked the album actually dye my hair white. I said, “Wow, look at all that and just stare at its form it used to be. He said, asked him how he felt about why I don’t sing much when how people can play and can do that! I don’t know should listen to the Beatles. “Ah...a lot.” Nash said they tened to. One replied, weren’t related to his pho- questions, even if they like ten guys here could’ve “Look at this crowd. It looks photography when we get He said, “Oh yeah, [Diltz tour photographer, had shot. albums that were selling for now. It cost 68 cents an object. There’s a relationship that the people he’s shoot- she thought of Nash’s pho- photographs but didn’t have a camera with her. (I guess because Nash wasn’t onstage.) I asked Eley what she thought of Nash’s photographs. She said, “It’s...personal. You can tell that the people he’s shooting are more than just subjects. There’s a relationship there, and it comes through in each of his photos.” Nash’s photographs included musician friends, self-portraits, and several interesting shots of non- famous people, such as one of a Latina child at a taco stand with an Uzi behind her. MoPA director Arthur Ollman told me, “Graham was thrilled to see his work in this context, and many in the crowd were excited to see a side of him they never suspected. One of our friends said he thought the photographs were so good that Nash should quit his day job.”

I talked with Candice Eley, an assistant at the museum. She takes concert photographs and shared a camera with her. (I guess photographs but didn’t have a museum. She takes concert photographs and self-portraits, and several included musician friends, in each of his photos.”

Nash laughed and said, “Yeah, especially since it’s a kid doesn’t look like him.”

“Melissa Etheridge wanted to look like that is who can’t believe a guy that recognizes him.” I said, “I Crosby and asked Nash if he photography. I heard someone wearing wrist splints, and are contemplating surgery, then call the carpal tunnel syndrome and are tired of taking pills, If you suffer from carpal tunnel syndrome and are tired of taking pills, New Hope For Carpal Tunnel Symptoms!

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I'm so tired,” David said. “It's like I have no energy.”

His eyelids drooped and his shoulders fell forward; he had dragged his feet all the way down the hall from our front door to the elevator. We were on our way to the grocery store at 9:30 a.m., hours after we are usually up and about. In my opinion, David had no good reason to be this tired — we had gone to sleep fairly early the night before and my calendar had indicated our day was free and clear from any daunting activities.

The metal doors closed behind us, I hit the “P1” button, and smiled an evil smile at the exhausted man before me. “I know how to wake you up,” I said evenly. David didn’t look confused, irritated even, like a hibernating Kodiak bear awakening to a small child poking it with a stick. I jumped at him, haphazardly trying to plant a kiss on his lips and tickle his sides while I pinned him against the wall of the elevator with my body. My spontaneous attack produced the desired results — David burst out laughing, and a surge of adrenaline gave him enough strength to both defend himself from my groping hands and return my eager kisses between spurts of laughter. By the time the doors opened to the garage, we were both flushed from the brief yet frenzied frolic, and David had an extra spring in his step.

Shortly after we started dating, David told me I reminded him of three things kids know that adults don’t: 1. Ice cream tastes better if you mush it up; 2. Bread tastes sweet if you chew it long enough; 3. Farts are funny. At first, I was offended, thinking he meant to tease me for being younger and acting childish. It was only after I heard this list a few more times that I realized David was not making fun of me, he was reminding himself that life should never be taken too seriously.

With this attitude as a backdrop, I never have to worry about feeling stupid or embarrassed around him.

Three nights ago, after turning off the lights and locking the front door, we stood at the bottom of the stairs. “I don’t think I can make it up,” said David, whose leg muscles were sore from our strenuous workout that morning.

“No worries. I’ll carry you,” I said.

“What? No, that’s silly, you can’t carry me.”

“Oh, yes I can,” I snapped. “Hop on!”

Chuckling at my bravado, David decided to prove me wrong and climbed awkwardly onto me, piggyback style. I made it up each of the 16 steps without breaking a sweat; when we reached the top, a reverent David said, “All right, I’m impressed.”

David is so much more than a lover or partner — he is my best friend. From our trip to the gym in the morning to working from home during the day to hanging out at night (with any errands to be attended to, of course), we are together 24/7. I have become the very thing I once eschewed — one half of a couple that is “attached at the hip” — and I couldn’t be happier.

We choose to spend the bulk of our time from my family for what is, through their eyes, a bad case of “codependence.” Even though the term became evil after a series of self-help books took aim at enablers of those with self-destructive behavior, its number one definition is simple and innocuous — mutual dependence. I pride myself on being independent in many ways, but I see nothing wrong with a rewarding, emotionally symbiotic state of codependence when the results are all positive.

Now that we have had a little time to settle into our new home, David and I have begun to poke our heads out into the world. When we returned home from the grocery store, David said, “Forget about this stuff. Let’s get a sandwich from Grab N Go and bring it to Balboa Park.” My face lit up with excitement and we headed out. It was a gorgeous day and I felt we had it all to ourselves — this early on a Wednesday, most of the world was sitting in an office somewhere. David led me through the park to the cement bench behind the Prado, where we sat overlooking the canyon on one side and a fountain in which water trickled from a lion’s mouth on the other. In that moment, I felt like a princess in a classic fairy tale sitting in between), we are together 24/7. I have become the very thing I once eschewed — one half of a couple that is “attached at the hip” — and I couldn’t be happier.

We choose to spend the bulk of our time with each other. But, on those occasions one of us wishes to do something the other doesn’t, we are comfortable going our separate ways (at least for a couple of hours). I get a lot of flack from my family for what is, through their eyes, a
wich, with the smell of flowers in the air and your face in dappled sunlight. This is perfect."

David smiled, revealing his dimples. "It’s nice to see you relaxed," he said.

"You relax me. Now let’s go look at the koi."

As we made our way toward the pond near the botanical garden, I said, "I’m hardly ever relaxed, am I?"

"Nope," said David. "If you are always relaxing me, am I, like, always stressing you out?"

"Sometimes. But most of the time you make me laugh. And as far as I’m concerned, that’s a good trade."

Successful relationships require a modicum of codependence, a way in which each person can rely on the other to fulfill a basic emotional need. Sometimes I worry that my relationship with David is all one-sided — so I have no way to gauge what I am giving.

Last night, David sighed and already dressed, and unappealing — so I believed to be true right then — that I was frumpy and unappealing — so I retreated to the bedroom, where I promptly went to sleep.

This morning, I awoke to a gentle pressure on my lips. As my eyes adjusted to the early morning sunlight peeking into the bedroom, the dark silhouette above me slowly morphed into a smiling and already dressed David, who bent over the bed to kiss me once more and then whisper, "Wake up, Sleeping Beauty." For a moment, still buried halfway beneath the thick blanket of slumber, I was fixed in the slumber, I was fixed in a fairy tale. Filled with a rich contentment that comes when one realizes dreams can come true, I smiled and breatheth the knowledge that once I opened my eyes, I would experience in real life what is supposed to come after the ellipsis following the words, "And they lived happily ever after.".
“In the future,” Andy Warhol predicted, “everyone will be famous for fifteen minutes.” But for a few San Diego musicians, it seems that the future’s arrived ahead of schedule and landed them halfway around the world.

Take, for example, Bart Mendoza and Ray Brandes. In California, Mendoza is best known as a record store clerk and Brandes works as a schoolteacher. But in Spain, Mendoza and Brandes are bona fide rock stars. Both are members of Riot Act — a San Diego “supergroup” that records for Spain’s Snap record label. But it was during a joint solo tour with Mendoza that Brandes summed up the Spanish experience a good many San Diego musicians have had:

“Brandes gave me the greatest line ever on that tour,” Mendoza told me as we sat in his south-of-Hillcrest apartment. “We’re leav-
ing a bar at 5:30 in the morning, on our way to get something to eat, when these people come up to compliment us. A few of them are beautiful women. And after they leave Ray looks at me and says, ‘This is the reality I would have created for myself.’

If Brandes’s reality was a dream come true, how did the San Diego rock scene make an impact in Spain in the first place? According to Spanish journalist Angel Maeztu, who wrote to me via a British friend, the popularity of San Diego music was a direct by-product of Spanish disillusionment with the British music scene. “Music aficionados who had followed the last movements since the days of punk and new wave began to feel disappointed with what was coming from the U.K. — a country whose music scene had entered a period of noticeable decadence in 1983–1984,” Maeztu wrote.

“Within this context, Spanish rock and roll aficionados began to listen to music from the past — mainly from the ’50s and ’60s — and to give attention to contemporary bands who based their sound on what was done in those two magic decades.”

Thanks to the efforts of California garage-rock revivalist Greg Shaw, who issued records by Brandes’s and Mendoza’s garage bands on his own indie
San Diego's cherished place had a direct link to the music of Southern California. "It has been said that the revival scene in San Diego was very small," Maetzu concluded. "But in Spain, these bands represented a guarantee of quality, as well as a direct link to the music of bands like the Beatles and the Kinks. And interest in the San Diego scene is still alive among Spanish musicians."

Intrigued, I spoke with Brandes and Mendoza about their experiences in Spain and ended up discovering a good deal about San Diego's cherished place in Spain's own musical culture. What follows is a doza about their experiences with Brandes and Mendoza.

Paul Williams: The Spanish genuinely like what you're doing? Bart Mendoza: It's beyond "genuinely like." If I was in Pearl Jam and drove by a city wall plastered with giant posters of my band, I'd be, like, "Whatever." But for musicians on my level, who play the Casbah on Tuesday nights, to go and see a wall of your posters taking over a whole city block, or to go into a record store and have your stuff already playing? My favorite thing is walking into a bar and having the bartenders refuse to take my money because they know I'm in that band. It's unbelievable! And, every San Diego musician that's gone over to Spain has had the same experience. Right now, I'm in the process of writing articles on the San Diego scene for two different Spanish magazines. And on top of that, Spain's Rolling Stone, which is called Ruta 66, is about to start a music history series on San Diego bands from the '80s. The first three installments feature the Crawdaddys, the Nashville Ramblers, the Black Diamonds, and the Gravedigger V. And, as a result, these bands are all touring over there. It's almost unsettling at times, how devoted the Spanish are.

Ray Brandes: Do you remember that Twilight Zone episode where the little girl goes through a wall and ends up in an alternate universe? It's like that. There were so many people there who knew me, who recognized, admired, and appreciated the music I'd been...
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making for the past 15 years. I think it hit me when Bart and I did an interview with Jesus Orbobas, who’s kind of like the Spanish Casey Kasem. We did an interview with him, and each of us played a couple of songs on acoustic guitars. Afterwards, Orbobas began making references to tracks that I’d been working on years earlier; references to tracks that I’d sung on, bands I’d been in. Here in San Diego, I played rhythm guitar on years earlier; references to tracks that I’d worked on years. I think it hit me before, let’s go check ‘em out.”

For example, we played a rhythm and blues club that was just packed. Sweat was coming off the walls, people were jumping off the stage — we could have been a hardcore band for the amount of intensity in the room. But the show was over at two in the morning, precisely. So, at 1:48 a.m., we’re playing a Muddy Waters song to 500 screaming kids. And 12 minutes later the music switches and those same kids are swing dancing. There’s no drop-off in the audience. They dig it both.

Paul Williams: How did this Spanish adventure

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  - $500 watts, deep bass.
Ray Brandes: Bart also had a single out on Snap, so we decided to go over together and do a promotional tour. Since my album was coming out at Christmas, we arranged a couple of weeks in December of 1998. Snap organized the tour for us, the idea being that it would be nice to take some folks we knew from the local scene to Spain. In part we wanted to show our musician friends this incredible place that we’d found. And we thought it would be great if we got together musicians from some of the bands we’d come up with. We talked to Peter Meisner, who had been the Crawford’s guitarist. We spoke with Hector Penaalosa from the Zeros and his

Paul Williams: How did you end up touring there?

Ray Brandes: After we returned, I went back to my normal life and on evenings and weekends tried to do what I could to promote the Spanish album over here. Then Bart and I came up with the idea that it would be nice to take some folks we knew from the local scene to Spain. In part we wanted to show our musician friends this incredible place that we’d found. And we thought it would be great if we got together musicians from some of the bands we’d come up with. We talked to Peter Meisner, who had been the Crawford’s guitarist. We spoke with Hector Penaalosa from the Zeros and his
brother Victor from the Melanies. And we decided we'd form a group to go over and perform songs from our respective catalogues, as well as some covers that we liked.

Paul Williams: You and Bart suggested this because you knew that there was this interest in San Diego musicians?

Ray Brandes: Right. Apart from their interest in what we'd been doing, we were also fielding questions about what San Diego people were up to. “Do you know Ron Silva?” “What are the Crawdaddys doing now?” “Are the Zeros coming to Spain again?”

So we went over there in April of 1999 and had a hugely successful tour of Madrid, Barcelona, Valencia, Burgos, and Ponferrada. Everywhere we went we attracted huge crowds, very demonstrative crowds, unlike any that we were used to. Between us, the musicians in Riot Act must have played thousands of shows. But most were played to mellow California
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crowds. San Diegans, particularly, tend to be very appreciative of the music, but they don’t yell and scream and smash beer bottles on the floor. They’re much more concerned with how cool they look. In Spain, it’s people pushing towards the stage, yelling and screaming.

In Ponferrada, the small city my wife is from, we ran out of material. We were used to playing half-hour sets in San Diego. But in Spain you need to play for at least an hour and a half. That’s what the crowds expect. Anyhow, Ponferrada was probably the smallest concert we played, on a rainy Tuesday night and without much notice. There were maybe 50 people in the club. But they

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kept begging us to play, and we ended up playing almost three hours that night. We pulled every song that we could think of out of the air; we played an almost complete set of Beatles songs, we played every Chuck Berry song we could remember, and they just wanted to hear more.

Paul Williams: What about Riot Act did the Spanish find so appealing?

Ray Brandes: I think it’s the passion we have for music that hits you on a visceral level — that feels and sounds like a punch in the stomach. That’s what the Spaniards found so attractive. They imagine San Diego as a place with 50 or 60 bands like this. The truth of the matter is there are far more bands in Spain who are carrying the torch for that sort of music. It’s nice to know that somewhere in the world there’s a place that loves and appreciates what you’re doing. The journalists in the Spanish magazines even refer to “California rhythm and blues” — as though that were a particular genre of music!

Paul Williams: And what did you make of the Spanish people?

Ray Brandes: I’ll tell you a story: We go to a Spanish diner. It’s noon, we eat, the food’s okay, Jeff goes to pay, and we leave. Half an hour later, Jeff realizes he left his wallet and passport at the restaurant. His money’s gone, everything’s gone. He’s in a blind panic, so we tell our cab diver about what’s just happened. And he turned around immediately, to go back. Jeff’s panicking the whole way, but as we’re going through traffic the driver says: “Why are you worried? It’s no problem.”
we get to the restaurant an hour’s gone by, sure enough the wallet’s right where Jeff left it — it hasn’t been touched. The passport, too. And when we get back into the cab, the driver says: “Of course! This is Spain!”

Paul Williams: Where did the San Diego sound spring from?
Ray Brandes: When I think of the San Diego sound, I think of Ron Silva. In the late 70s there was a nice little punk scene in San Diego. Ron Silva was affiliated with it, but really, he’s from another planet — and, probably, the single most charismatic person I’ve ever met. Ron was exposed to the Beatles as a child here in San Diego and kind of became stuck there. He has worn a Beatles haircut ever since. He used to go to Padres games, close his eyes, and pretend he was at a Beatles concert. And because of his flagrant disregard for reality, Ron started the idea that you don’t merely emulate your idols — you don’t look to them for inspiration — you become them. It’s not 1982 with a nod to 1964. It is 1964. You don’t wear any clothes that were made or manufactured after 1964. You don’t drink Pepsi out of new bottles, even if it means walking ten miles to find an old Pepsi bottle. He was absolutely obsessed — not only with the Beatles but with the Animals, the Rolling Stones, and the Kinks.

Ron’s passion for music and Ron’s total adoption of everything about that era was really infectious. His group, the Crawdaddys, were absolutely incredible. So Ron Silva and the Crawdaddys were probably the beginning of that whole San Diego rhythm and blues sound.
work of different, disaffected San Diego youths. Apart from the house parties, we played shows at the Back Door, the California Theater, the Adams Avenue Theater. We used to play at Wabash Hall. All-ages clubs, and halls that young people could go to. We were all in our early twenties, and our audience was about our age.

We used to get fan letters from all over the world, but we assumed they were isolated nutcases who happened to stumble across the album somewhere. We actually got quite a few letters from Spain, and from Italy. And on my trips to Spain, I began to meet a lot of people who were kids when the first Tell-Tale Hearts album came out. They talked to us about just how much they loved it, and a scene was created around the Crawdaddys and Tell-Tale Hearts albums. In the days before music videos, a record album contained all the things you knew about the group on the cover. You could imagine what they looked like, imagine where they came from, and what the concerts would be like.

Paul Williams: It’s a very concrete thing the Spanish fans have done, where they’ve brought the bands over, gone to see them, and learned everything they can about their history.

Bart Mendoza: Like everywhere these days, the music scene in Spain is heading more towards teen pop, techno, disco, hip-hop…that sort of thing. And what we found ourselves in was a niche of their own rock and roll scene, which is shrinking, but so fervent that it’s very worthwhile.

Ray Brandes: These days, you can go to Spain and look at a group of 20-year-old kids who are emulating a group of kids from San Diego, circa 1985, who were imitating a group of Englishmen from 1966, who were themselves imitating American blues musicians from the ’50s. So it’s a cycle.

Paul Williams: Have you heard Spanish bands whose reference points include you and your friends?

Ray Brandes: I’ve seen bands covering our music, yes. When Bart and I went over the first time, a very good, very well established band called Los Imposibles backed us up. They knew all our songs.

Paul Williams: Would you say that one of the elements that furthers Spanish love for the San Diego scene is that it’s not something that has been grabbed by media in the United States?

Ray Brandes: The local media — even, to some extent, the national media — have tried at various times to characterize the San Diego sound or scene. And I don’t think they’ve been all that successful.

Bart Mendoza: I do
think there's a coolness factor to things that are still undiscovered, and one of those things is the garage scene from San Diego. Even in the '80s, people were coming from all over the world to hear San Diego bands, and even today, European bands visit San Diego to soak up the vibes before going to record their debut albums. Germany, Australia, Italy, Spain — musicians from these countries know San Diego bands. Labels in these countries have released tons of records by members of the San Diego scene. And the beauty of it is, none of us are playing the exact type of music we were doing back then. We're not rehashing either. When we go to Spain, we're gonna do the hits, we're gonna do all the single tracks. You're kind of expected to do that. But there's just as warm a reception for the new things.

Paul Williams: In your experience, what's the difference between American record labels and their Spanish counterparts?

Ray Brandes: They're honest, they're small-budget, and they're thrilled that you're working with them. They bend over backwards. Even if I did manage to get onto Warner Bros., it would be unlikely that my debut album would include a 12-page booklet or come with a DVD attached. There's no way; we're not the kind of band that's going to recoup that kind of money. But on a label in Spain, it's not a problem! The compilations all come fully annotated; it's beautiful stuff compared to what an American label will do. Nowadays you're lucky if you get a one-panel insert with a CD. But over there it's about quality, because they want the product to last.

Paul Williams: In the mind of the Spanish music fan, is there such a thing as the "San Diego sound"?

Bart Mendoza: I think that there is, and there seems to be a garage music theme to it. Somebody called it "roots-R&B-Americana." San Diego bands who do very well in Spain have a rootsy, garage feel to them. It's music that sounds good in a crowded city bar. They know what our music is, and they know we've got nothing against playing for two or three hours if we have to — straight with no break, making each song faster than the last one. That's what they like. Somebody came out and said, "It's balls-out rock and roll at one of these shows." And while I'd never heard our music described that way before, I guess it kind of is. Everybody goes for broke during a big show. And in some cases we do break stuff. Some of the best shows I've had over there featured Ray jumping off of things — stuff like that. It's great fun.

— Paul Williams
SCARED TO GROW UP

Okay, I won't panic. Even though I graduated high school in the top 10 percent of my class and managed to gain acceptance into my preferred college, I still have my problems. My main problem is that I have nowhere to live. Call me crazy, but a roof over my head is not something I can do without. So, get a house, you say. Sure, that might be easy for those of you with steady jobs, but as a poor student, my monetary resources are limited. How can I manage a job and still make the dean’s list while forging relationships with my professors that will help me secure the job of my dreams? And, with the closest affordable apartments to my school six miles away, I’m going to need a bike.

So, I have no job, I need 12 grand a year for a closet of an apartment, and at least $250 for a bicycle and a helmet. The helmet is pretty essential, as I can’t afford medical costs. These costs don’t include all of the luxuries I was used to in my former life as a high school student, such as food and cable. I guess I am just going to have to get a job. But what about minimum wage? I’m headed to school in Massachusetts, and, luckily, the minimum wage is the same there as it is in California — $6.75 per hour. So, once you add the money for shelter, transportation (the bike), $25 for the helmet, and divide by the minimum wage, I calculate that I need to work about 230 hours a year. Well, that’s not so bad...only about four hours a week, actually. Sure, I’ll be dead from mal-nutrition, but that’s only a small worry. Lesson learned: if you don’t eat, living on your own is manageable.

— Anne Baker, Carlsbad H.S.

Hav ing lived in Southern California for my entire life and in the San Diego area for 16 of my 17 years, I am attached to our unique, weather-perfect little town. steep housing costs notwithstanding, I am determined to eventually live here on my own. To be more specific, I've got to live in (or very near to) my hometown of Poway.

A search at rent.com reveals that the cheapest apartment I could hope for in Poway costs a bit over $900 a month. I found one-bedroom, one-bathroom accommodations at Scripps Poway Villas in this price range...for a unit measuring 640 square feet. How does that compare to my parents’ house? Sounds like roughly a third of the size. Yikes, that’s tiny!

I've already got a car: a nice, blue-green '97 Mazda 626 named Fred, for which I paid $2300. My insurance for it amounts to about $1400 a year. When I calculate my necessary expenses, such as gas and electric, food, phone, cable, Internet, gas, laundry, car maintenance, and cell phone, the minimum amount I would need to live for a year comes out to approximately $19,200. I plan to go to college and be prepared for a well-paying job before I live on my own. I intend to find a position teaching high school English. After I consider taxes, a $40,000-a-year starting salary will allow me sufficient extra money to save toward a house of my own as well as to continue my guitar-playing, movie-watching, concert-attending, and music-buying habits.

— Michelle Diaz, Poway H.S.
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When I am ready to move out of my family home, I will have to find a job making at least $10 an hour so I can afford an apartment with a price range of $600 to $800 per month. I am surprised that there are many choices in the Pacific Beach area. They are all one-bedroom/one-bath apartments or studios. After sharing a room with my little sister for years, I don't want a roommate. I will have to work for a month just to get the deposit, which is one month's rent. I will pay for all my food during that month to get an idea how much money it will take to live on my own. I also currently use the family car, which I won't be able to take with me. So, I will also need to find an inexpensive used vehicle and get insurance, which will cost another $100 per month. I will be responsible for the gas, which my parents often pay for as well.

I am starting to realize that it is not as easy as I thought to step out from under the family umbrella. I will need an Internet connection, and I am used to high-speed cable ($30), cable TV ($50), and cell phone ($40). I'll have to wash my own clothes, cook my own food, work, and go to school. I wonder if I will have any time for my friends and some fun.... I think I will put this idea on the back
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They All Seemed to Have Vague Mob Connections

I walked into the Wikiup Cafe one night in May not knowing what to expect. My dad, the not-so-famous Nicky Fabian, was getting ready for his gig. The Wikiup Cafe is a coffeehouse-art gallery on Park Boulevard in University Heights that has plenty of room for a band. At first not many people were there, and the band members still had their street clothes on. But soon Idols & Idiots put on their performers’ identities that, together with their clothes of a ’70s sort of style, turned them into lounge lizards of times past.

At the opening of the show, a band member promised we would see the group either as idols or idiots. Nicky Fabian seemed to me not necessarily an idol, but, because he’s my dad, I can’t really call him an idiot either.

He wore sunglasses the whole time onstage, jeans, tuxedo shirt open at the collar, an untied bow tie, and an unbuttoned black formal jacket. He played a bass guitar and didn’t sing except one backup vocal. I think that I expected too much of him. I came there hoping to see Nicky Fabian in a moment of glory, but instead he seemed to be mainly taking up space that could have been filled by anyone else. My old man was more of a background figure, because the vocalists stole the show.

Maybe my dad was trying to impress me by going up on the stage. He might be trying to show that he is successful and get me to love him for that. But it is exciting when a member of your family performs in front of an audience of strangers. And it is wonderful that my dad showed his musical talent, because not just any other would do this, and it takes a special motivation to do it.

With so many performers in Idols & Idiots, only a few truly made up the show: a husband-and-wife folk team called Hanna’s Parents, the Troy Dante Quintet (one bearded guy with a guitar), Dino Volare (the leisure-suited lounge lizard from Vegas), Tipsy Holiday, Buddy Pastel, Nicky Fabian, Axl Hose (“the Hose”), San Diego Phil Harmonic, the late Kurt Cocaine, Guy Tubuzzi, the Legendary Miff Laracy, and Jose Sinatra.

Nicky Fabian tried his hardest to be stoic and motionless onstage and to make the audience believe he was bored with all this and would rather be doing something else. But every once in a while he could no longer hold in his laughter, and he would turn his head away from the audience and crack up. And another revealing flaw in the Fabian character came when he would sway in rhythm to certain songs, like when the band sang the Carpenters’ “Close to You” to the tune of Springsteen’s “Born to Run.”

To get a better idea of who Nicky Fabian might be, I asked my dad to tell me a little about this character.

“I think you’re a natural-born music critic,” Geoff. Before you were born, the first time your mother felt you kick was in the middle of my guitar solo in Max’s Kansas City, to the tune of ‘Bad Boy’ by the Beatles. You kicked as if you were protesting, your mom said. When I tried to get you to sleep, play lullabies for you, you would only start crying louder every time I played. Then when I stopped playing, you’d get quiet and go to sleep. But as soon as you were old enough to walk, you would waddle over and, every time I played guitar, put your hands on the strings to deaden them. So I figure you’re a natural-born music critic.

“I retired from the music business the year you were born. This is my big comeback, you might say. I wasn’t making any money at it, so I turned to something even stupider: writing.”

Who are the members of Idols & Idiots?

“Jose Sinatra, Dino Volare, Troy Dante, myself, the singer Tipsy Holiday, Buddy Pastel on drums, San Diego Phil Harmonic and Miff on keyboards and sax.”

What type of material does your band use, and how do you use it?

“People either laugh hysterically at us — Jose’s material and the Troy Dante Quintet — or else they just don’t get it and they think we’re just being ridiculous, which of course we are. A lot of the material we’re making fun of goes back to the ’60s and ’70s. For example, we do the chords and the music for ‘The Sounds of Silence’ by Simon and Garfunkel and sing the words to ‘You Ain’t Nothing but a Hound Dog’ over it. And we do the music to ‘A Whiter

“Before you were born, the first time your mother felt you kick was in the middle of my guitar solo in Max’s Kansas City, to the tune of Bad Boy by the Beatles.”
For the most part you have Cinema and the Wikiup. When we played at the Cafe at parties or street fairs and to be 18 or 21 to get in. But up, although sometimes we goes to your shows? from there.”

When there’s little boys needs monkeys in your bed there’s always action/ Who needs monkeys in your bed there’s always action/ Who needs monkeys in your bed there’s always action/ Who needs monkeys in your bed there’s always action/ Who needs monkeys in your bed there’s always action/ Who needs monkeys in your bed there’s always action/ Who needs monkeys in your bed there’s always action/ Who needs monkeys in your bed there’s always action/ Who needs monkeys in your bed there’s always action/ Who needs monkeys in your bed there’s always action/ Who needs monkeys in your bed there’s always action/ Who needs monkeys in your bed there’s always action/ Who needs monkeys in your bed there’s always action/ Who

I’ll never know, based on Idols & Idiots, but I was proud that my dad had the nerve to walk up to that stage and show the world what he could do. Although he might not have been that important to the theatrics as a whole, he demonstrated all the skills that he has accumulated in a lifetime of playing music.

I think that my father wanted to make me proud of his ability to handle the gaze of the audience and show off what he could do. Anyway, I am already proud of him because of his writing talent. I know that he is

Shade of Pale’ and the Hose sings the lyrics, ’The lips of Michael Jackson have slowly disappeared!’ They seem so anorexic as they nurse upon his rear…” and something about bathing in tubs of Clorox and 16 plastic surgeons.

“When Jose came on with his David Crosby mask, we sang to the tune of ‘Teach Your Children Well,’ an old hippie Crosby, Stills, and Nash song. But what Jose, as Crosby, and Hannah’s Parents actually sing is, ‘Teach your children well, they’ll never tell you’re Michael Jackson/ And take them in your hand/ in Never Land there’s always action/ Who needs monkeys in your bed when there’s little boys instead…” and it gets worse from there.”

What type of audience goes to your shows?

“There’s kids that show up, although sometimes we play in bars where you have to be 18 or 21 to get in. But sometimes kids will show up at parties or street fairs and gigs like at coffee shops, like when we played at the Cafe Cinema and the Wikiup. For the most part you have to be over 30, at least, to get a lot of this stuff. You have to have grown up in the 70s. I don’t know, I could be wrong.”

Where did you get the idea for your character Nicky Fabian?

“We made up these names, of course; we all have real names, as you know. My character Nicky Fabian is just a guy…. When I grew up in Chicago and I started playing music, there used to be this circuit of gigs, bars, hotels, and lounges and things. We called it the Crushed Velvet Circuit. That’s because all the musicians tended to wear matching velvet jackets, usually crushed velvet because it was cheaper. And everybody seemed to be Italian. They all seemed to have vague mob connections too, or wanted you to think they had. Like the Buckinghams was a group that came out of that scene. Even if these guys weren’t Italian, they had stage names like Nicky Fabian, Dino Volare, Jose Sinatra. We’re just exaggerating it.”

What kind of guy would Nicky Fabian be?

“I figure Nicky Fabian is the kind of guy who’s got some tuxedo shirts and bow ties from the old days, and he’s just a burnt-out, beat-to-shit, middle-aged lounge musician fallen on hard times and working with a guy like Jose Sinatra who has never really made it — but thinks he has, in his head. Nicky Fabian is a sideman, a professional sideman, but he’s over the hill.”

You wonder what it would be like for one of your parents to be famous. Your Children Well, an old song by the Beatles, goes ‘You all seem so well, they’ll never tell you’re Michael Jackson/ And take them in your hand/ in Never Land there’s always action/ Who needs monkeys in your bed when there’s little boys instead…” and it gets worse from there.”
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After all this, had I seen idols or idiots? Perhaps they were idols for playing what the idols of the past played. But if those superstars from the past weren’t your idols, I guess that would make them idiots. Call them idols for trying something new or idiots for trying something new that has no guarantee of becoming popular. I believe it is a little bit of both, depending on the type of person you are. One man’s idol is another man’s idiot.

As for my dad, Nicky Fabian, I would say that he is an idiot for being only a background character and not interacting with those around him. But good musicians are necessary to a good band; the bass guitar is as important as the vocalist. And I idolize him not just for making the group as a whole better, but because he is my dad.

— Geoff Brizzolara
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- 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 with Insomnia can affect the quality of your life.

Is depression keeping you up at night? Are you taking an antidepressant for depression and have trouble sleeping? Do you have daytime fatigue, lack of energy, and poor concentration? If so, you may qualify to try an investigational medication being studied for insomnia associated with depression.

Every research 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 $1250 for your participation.
- You 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 fears, 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, Ability, 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.

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.

many treatments for schizophrenia focus on the voices and fears, 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.
It’s Sunday, 2 a.m. A dark balmy night. Imperial Avenue is quiet, almost deserted, but there’s action up ahead, across from the old welfare office on 25th Street — now fenced in and vacant. A crowd of blacks and Latinos mill in front of a brightly lit restaurant. Orange and white lettering on the side of the building proclaims:

La Especial
Open 24 Hours
Mexican Cuisine

La Especial offers light and color — a haven from the desolation outside, the dense darkness, the glow from huge swirling faces dominating the mural across the street. In front of the restaurant an elderly black man presides over a small swap meet; hubcaps lie propped up against the wall, and an array of baby clothes and knick-knacks are spread out neatly across a beige blanket. La Especial is the only illuminated building on the street, next door to a bakery, a yellow “Checks Cashed” outfit, and Tony’s Liquor on the corner.

An unfamiliar car slips into the line of vehicles parked at the curb. Immediately, two black guys converge on the newcomer, friendly yet tentative, sizing him up for a possible drug deal. Instead, the salesmen are invited into the restaurant, for coffee — just to talk.

A barrel-chested young man orders food while keeping his girlfriend close.

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Attention Alcohol Drinkers:

Researchers at The Scripps Research Institute are working to develop new treatments for alcoholism. Volunteers are needed to participate in clinical research testing different drugs: both drinkers who want to stop, as well as drinkers who are not trying to stop. Qualified participants will be paid.

For more information and to find out if you qualify for any of these studies, please call 858-784-7867 or 858-784-7325, or visit www.pearsoncenter.org for more detailed information.

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IRRITABLE BOWEL SYNDROME?

Female volunteers needed for a research study of an investigational medication to relieve CONSTIPATION and LOWER ABDOMINAL PAIN associated with Irritable Bowel Syndrome.

Qualified participants must be:
• Female
• 18-65 years
• Typically have two or fewer bowel movements per week, accompanied by abdominal discomfort or pain.

All study-related care (doctor visits, physical exams, laboratory tests and study medication) is provided at no cost to qualified participants.

For more information please call:
MEDICAL ASSOCIATES RESEARCH GROUP
(858) 277-7177
Do You Have Type 2 Diabetes?

If the answer is yes, you are one of the 18.2 million people with diabetes in the United States. Diabetes is approaching near-epidemic proportions across the country.

Profil Institute for Clinical Research is testing an investigational medication for diabetes.

If you are:

• age 30-70
• controlling your diabetes with Metformin or diet alone
• otherwise healthy

You may qualify for this clinical research trial.

• Study-related care provided at no charge.
• Compensation up to $5100 (overnight stays required).
• Shuttle service from the H Street trolley in Chula Vista available, if needed.

Call us today to make your appointment!

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

Especially for You!

The bearer of this ad and a guest are entitled to the following services at no cost.

Cholesterol Screening

Note: You may be required to meet certain criteria to qualify for this no-cost screening.

Radiant Research San Diego combines the experience of local physicians with our professional research team. We are happy to offer you these free screenings and an invitation to visit our research site. We will gladly review all results with you and provide you with information about enrolling in one of our current studies.

Call us today to make your appointment!

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

Memory Loss?

If you or someone you know is experiencing memory problems, or has been diagnosed with Alzheimer’s disease, they may be eligible to participate in a clinical research trial of an approved medication for the treatment of Alzheimer’s.

Eligible candidates must:
• Be Hispanic
• Be at least 50 years old
• Have a reliable caregiver (at least 3 days per week)

Qualified participants will receive study-related care and study medication at no charge and could be reimbursed for travel costs. Caregivers could also be reimbursed for travel costs.

For more information, please call (toll-free):
877-927-5337
Pacific Sleep Medicine Services
Bridging the paths of medicine and science.™
Inside, La Especial is small yet comfortable, despite the ceiling lights’ severity. The place is thick with people. A row of orange plasticized tables and benches sits across from the grill and serving counter. Next to the door, a juice bar. Oranges, bananas, pineapples, and other fruit are piled high, contributing to the brightness yet softening the harshness of the fluorescent bulbs.

A diligent old man, his face obscured beneath a blue-and-white baseball cap, keeps unobtrusive watch over the tables, artfully slipping in to wipe up spills, prop up a sleeping drunk, distribute platters of food when they appear on the counter. He appears vigilant and kind. Behind him, tending the stove and grill, two tireless cooks maintain a steady beat. The two salesmen, Gary and Harold, sit down for the promised conversation at an empty table in the center of the row, next to a family eating big, crisp tacos and drinking smuggled-in 50 San Diego Reader March 9, 2006

RESEARCH STUDIES

A Clinical Study for People with Schizophrenia
Seeking balance every step along the way

According to the National Institute of Mental Health, 1 out of every 100 adults suffers from schizophrenia, a serious brain disorder.

A clinical study is seeking volunteers diagnosed with schizophrenia. In order to participate, study volunteers should be:
- Between ages 18 and 65
- Diagnosed with schizophrenia
- Able to be treated in an outpatient setting

Participation in the study includes:
- 28 outpatient visits over 2 years, including visits every 6 months to an ophthalmologist
- FDA-approved investigational study medication
- Study-related examinations and health assessments

If you or someone you know is affected by schizophrenia, you can learn more about this clinical study by calling:
PCSD ~ Feighner Research Institute
877-FOR-INFO (877-367-4636)

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PCSD ~ Feighner Research Institute
877-FOR-INFO (877-367-4636)

DEPRESSED?
Having Trouble Sleeping?

If this sounds like you, a major healthcare company is studying a new research drug treatment for sleep difficulties in depression.

Depression can make you:
- Feel sad or “down”
- Stop caring about things you used to enjoy
- Eat too much or too little
- Feel tired or move slowly
- Feel restless or anxious
- Have trouble paying attention or making decisions
- Feel guilty or worthless

To join the study, you must be between the ages of 18 and 65.

To learn more, call:
PCSD ~ Feighner Research
1-877-FOR-INFO (367-4636)

Typical teenage moodiness…or is it something else?

Is your teen on a roller coaster of ups and downs too intense to be normal?

Reoccurring episodes of extreme shifts in mood, energy, and behavior could be a sign of bipolar disorder.

If you think your 10-to-17-year-old could be bipolar, please call to learn about our research study for bipolar teens.

Participating teens are evaluated and closely monitored by a doctor highly experienced with bipolar teens.

Call to learn study details.
PCSD ~ Feighner Research Institute
877-FOR-INFO (877-367-4636)
Has your doctor told you:

You have fibroids of the uterus?

Fibroids are benign tumors of the uterus and are found in 30% of women in this country. They cause pelvic pain and pressure, as well as excessive bleeding. They are the most common cause of hysterectomy in the United States. A research study is underway to evaluate an investigational oral medication for the reduction in size and symptoms of uterine fibroids.

To possibly qualify:
- 18-50-year-old premenopausal females
- Have at least one fibroid tumor in your uterus
- Must have regular or steady periods
- Not on hormonal contraception

Participants will receive:
- Examination by a board-certified OB-GYN
- All study-related medication or placebo, lab studies, ultrasound, EKG, Pap smear
- Compensation for your time and travel

For more information, call:
(619) 521-2841
Medical Center for Clinical Research

In the San Diego area, there are over 10,000 adults with both Diabetes and Asthma.

We need eleven.

If you use insulin to manage diabetes, and you have mild to moderate asthma, we need you.

Our doctors are doing a clinical research study of an investigational inhaled insulin.

To qualify, you must be at least 18 years old, have type 2 diabetes, and have asthma.

If you qualify, you will receive the study medication, study-related exams and lab work at no cost.

You will receive compensation of up to $2,500 for your time and travel. Transportation services are also available.

To find out more about the study, call our confidential toll-free number today.
1-877-317-8427
(1-877-31-SUGAR)

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-qualify 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, call:
Pacific Sleep Medicine Services
1-877-927-5337
cans of beer from damp paper sacks. With determination, Gary explains how he had been shot twice, once in the finger, once in the back.

“But I’m not stupid,” he says. “I worked for eight years at Hewlett-Packard. Electrical engineer. And I’ve done my share of writing too.”

Gary sweeps his arms in wide arcs, initiating a discussion of brotherhood, soliciting confirmation from a Latino man at the counter who nods just to nod.

“You know why I get along so well with them?” Gary asks. “Because I’m not a thief.”

During the conversation, Harold jumps up and ducks outside. He returns a few moments later, his eyes bulging. As he turns his head from side to side, he reveals a

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**San Diego Reader**

**March 9, 2006**

**Research Studies**

**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 may be compensated for incidental costs and travel.

For more information, call:

Pacific Sleep Medicine Services

1-877-92-SLEEP
1-877-927-5337

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**Have you been diagnosed with constipation IBS?**

Are you a female between the ages of 18 and 65? Do you suffer from repeated abdominal pain or discomfort? An investigational drug is being evaluated to see if it safely and effectively relieves the pain and discomfort associated with constipation-predominant irritable bowel syndrome. You may want to consider taking part in this research study if you’ve experienced c-IBS for at least 3 months out of the last 12 months. If you qualify, you will be provided with all study examinations, procedures, and investigational medication at no cost to you. You may also receive financial compensation.

To learn more, please call:
Clinical Applications Laboratories, Inc. • 619-260-1012
Ask for Donna, Jennifer, or Andrea.

---

**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:
CA Neuropsychopharmacology
Clinical Research Institute
(858) 566-8222

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**Strike Down the Silent Killer!**

**High Blood Pressure**

High blood pressure is often known as “the Silent Killer.” It has no symptoms. People don’t see their doctor for it. In fact, 30% of individuals who have high blood pressure don’t even know it. Could you be one of them?

Consider this:
- Our local physicians are conducting an investigational research study that will evaluate the blood-pressure-lowering effects of two approved study medications.

Qualified participants will receive all study-related care (at no charge) including physical examinations, laboratory services and investigational study medication. Financial compensation may also be provided.

To inquire about your blood pressure, call:
San Diego Sports Medicine and Family Health Center • 619-229-3909

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**Protect Yourself Under California Law**

**Do it legally!**

If you suffer from: AIDS, Chronic Pain, Depression, Migraines and many other medical disorders.

Qualified patients in need of a medical marijuana recommendation will receive a low-cost, expert evaluation by a licensed medical professional.

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FAST, SIMPLE AND CONFIDENTIAL

Call: 619-297-3800
www.medimarclinic.com
Located in Mission Valley

Offering the least expensive evaluations in San Diego.

Save ‘10 by mentioning this ad.
mustache two inches too long on one side, peppered with gray. With eyes hugged out, slightly agitated, congenial yet persistent, Harold repeats an endless request: “Will somebody buy me a hamburger? Will somebody please buy me a hamburger?”

His demands unmet, Harold leaves for good. His seat is taken by Horacio, a former Marine who continually slips his boot camp dress-blues wallet-size photo from the pocket of his new aqua dress shirt. The collar button is buttoned. Horacio was in the Marines for four years. He had an uncle who was 85 years old and has a caregiver. Participants should be at least 55 years old and have a caregiver.

A black guy in shorts, sneakers, and polo shirt appears in the doorway, shouting out in a nonthreatening but abundantly loud voice, “Would anyone care to buy a homeless person a burrito, preferably carne asada with cheese?” No response. Heads don’t even turn. He tries again: “I’m a passion for geogra-

phy and world history.” And he wants to know if anybody saw the guy standing outside who didn’t have a calf muscle, whose leg had been shot by chobs, who had noth-
ing but bone above his left ankle…

BIPOLAR DISORDER and
ALCOHOLISM STUDY

Signs and Symptoms:
• Do you have mood swings or difficulty concentrating?
• Feeling trapped in either a manic “up” episode or a depressive “down” episode?
• Do you find yourself drinking to cope with your mood swings?
• Do you fear meeting new people or being at the center of attention?

If you or someone you know is experiencing any of these symptoms, you may be suffering from Bipolar Disorder (also known as Manic Depression) and Alcoholism.

Affiliated Research Institute is conducting a research study for people with Bipolar Disorder and Alcoholism. If you qualify, you may be eligible to participate in a study testing the effectiveness of an experimental medication for the treatment of Alcoholism at no cost to you. If you would like additional information regarding this study and are between the ages of 21 and 60, please contact:

(619) 688-6565
See our website: www.ari-inc.com

Social Anxiety Disorder?

• Do you fear meeting new people?
• Do you fear social events?
• Are you worried about being at the center of attention?
• Are you worried about being around people?

Affiliated Research Institute is conducting a research study on patients with Social Anxiety Disorder (also known as Social Phobia). If you qualify, you will receive study-related medical care at no cost. You may be compensated for time and travel as well.

We are currently seeking volunteers for a clinical research study of an approved medicine under investigation for the treatment of DEPRESSION due to Bipolar Disorder.

To qualify, you must:
• be at least 18 years old
• have been diagnosed with Bipolar Disorder
• be experiencing symptoms of depression

Qualified participants will receive at no cost:
• Monitoring of bipolar and depressive symptoms
• Medical and lab exams
• Study medication

For more information or to schedule an interview to see if you qualify, please contact:

(619) 688-6565
See our website: www.ari-inc.com

Living With Alzheimer’s Disease?

If you or someone you care about has been diagnosed with mild Alzheimer’s, you may be eligible for a clinical research trial to study an investigational medication. Participants should be at least 55 years old and have a caregiver.

Coordinated Clinical Research Scripps Hospital (XIMED Building) 9850 Genesee Ave., Ste. 320 La Jolla, CA 92037

858-455-5463

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Insomnia?

Do you regularly have trouble falling asleep or waking and not able to get back to sleep?

You might qualify to take part in a research study of an investigational new medication for insomnia if you are:

- 65 years of age or older
- Have a history of insomnia for at least 3 months

Eligible participants receive study related care at no charge, including a physical exam, sleep exams, laboratory services and study medication.

Qualified participants could receive up to $2,350 for time and travel.

For more information, call:

Pacific Sleep Medicine Services
1-877-92-SLEEP
1-877-927-5337

Heartburn? Acid Reflux?

If you suffer from acid indigestion, frequent heartburn, flow of bitter fluid into the chest or mouth, difficulty swallowing, or upper abdominal pain, you may have a condition known as gastrointestinal reflux disease, or GERD.

A clinical research study is being conducted to evaluate symptom relief for patients suffering from GERD.

Study-related exams and procedures and study medication provided at no cost.

Patient compensation for time and travel.

For more information please call:

Medical Associates Research Group
(858) 277-7177

Enrollment is limited!

Research Studies

Heartburn? Acid Reflux?

If you suffer from acid indigestion, frequent heartburn, flow of bitter fluid into the chest or mouth, difficulty swallowing, or upper abdominal pain, you may have a condition known as gastrointestinal reflux disease, or GERD.

A clinical research study is being conducted to evaluate symptom relief for patients suffering from GERD.

Study-related exams and procedures and study medication provided at no cost.

Patient compensation for time and travel.

For more information please call:

Medical Associates Research Group
(858) 277-7177

Enrollment is limited!

Are you suffering from Arthritis Pain?

A new clinical research study is being conducted to investigate a medication for “Osteoarthritis of the Knee” (OA).

Participants must be:

- 18 years or older
- Previously diagnosed with OA of both knees
- Currently using NSAIDs at least 3 days per week, for OA symptoms

Qualified participants will receive:

- Study-related medication, including investigational product
- Study-related medical care

San Diego Sports Medicine & Family Health Center
(619) 229-3909

BOTOX® $129

BOTOX is a fast, safe and effective way to smooth away facial lines and wrinkles from the following areas: crow’s feet, frown furrows and forehead creases. BOTOX injections take as little as 15 minutes and last 3 to 9 months. Only $129 for 25 units. As low as $5.66 per unit. Reg. price $8 per unit. Results may vary.

Lose Weight as low as $10/day

We have new and innovative medications and regimens to help you lose weight without depleting your body of the nutrients it needs and help you feel satisfied biologically speaking. Lifestyle and nutrition training and vitamin B-12 injections are important contributors to your well-being and helpful in increasing your energy, heightening your metabolism and feeding your nervous system.

Let Dr. Sterner develop an individualized program just for you.

Call 619-543-1061

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Robert F. Sterner, Jr., MD
Harvard 1978/UCLA 1982
Serving San Diego Since 1984
## Laser Hair Removal Packages

<table>
<thead>
<tr>
<th>Service</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bikini</td>
<td>$99</td>
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<tr>
<td>Brazilian</td>
<td>$159</td>
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<tr>
<td>Upper lip/chin</td>
<td>$39</td>
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<tr>
<td>Back &amp; shoulder</td>
<td>$299</td>
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<tr>
<td>Lower leg</td>
<td>$179</td>
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<td>Full leg</td>
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<td>Underarm</td>
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*With purchase of package of five.

## IPL

- **$199**
  - for treatment of sun damage and brown spots, broken capillaries, large pores, and rosacea.
  - Ask about blue light for acne and Comodol Mask.
  - Free Jessner’s Peel with purchase.

**With purchase of package of five.

## Botox

- $9 per unit

## Restylane

- $450

## Captique

- $300

## Collagen

- $300

**With purchase of any procedure.

## Microdermabrasion

- $65
  - Exfoliates and polishes skin. Includes oxygen facial

## Vitalize Peel

- $99
  - The "lunchtime peel" reveals luminous, glowing skin.

## Complimentary Microdermabrasion or Vitalize Peel

- with all package purchases

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Free consultations | Gift certificates available | Saturday and evening appts. available

The California Institute for Aesthetic Medicine, a Medical Corporation

Specials may not be combined with other offers.
I cleaned houses for five weeks when I moved to San Diego last spring and needed fast cash. I’d lived for a year in New York, spending most of my savings on art school, and had just enough money left to rent a small apartment in Hillcrest and fill the refrigerator for a couple of weeks. At first I had no intention of cleaning houses. I’d already done it part-time in New York and had quickly discovered that hours of heavy cleaning and a long commute don’t leave much energy for art. Also, pride would periodically step in and suggest that I shouldn’t be spending so much time doing menial labor at the expense of “developing my talents.”

I usually cringed a little when telling someone I cleaned houses.

My San Diego plan was to wait on tables at night, then paint and draw during the day. Exactly why this routine sounded easier than housecleaning — or any other kind of grunt work — is not clear now. I was convinced, however, that waiting would provide the fastest income.

I queasily went ahead and filled out applications at various restaurants in Old Town, downtown, and Seaport Village. The dining room managers who interviewed me must have sensed my inner dread, because while a few of them called me back for second interviews and two said I was on their “top ten” list, the only job I was actually offered required standing behind a wine bar for minimum wage plus mercy tips from the waiters and waitresses. I told myself I could do better somehow.

Around the same time, I knocked on doors in Escondido for Proposition 103, the insurance initiative. Although the cause was great, I hadn’t the stomach to hit people up for money, particularly in the low-rent neighborhoods we were “targeting.” It seemed that every other house I went to had a sad story: brain cancer, alimony, unemployment. It was embarrassing to put these struggling people on the defensive over a couple of bucks.

In addition, we had to collect a minimum $75.00 per eight-hour shift (no breaks) in order to earn more than a pittance. Twice, at the end of a shift, I came in five dollars under quota, which netted me a preposterous $34.00 for two full days’ work.
After that, I hustled "original watercolor drawings" that I'd done of houses in Mission Hills and Hillcrest. I would show my work to real estate agents, who in turn would commission a drawing of some favored client's home, then give it to the client as a gift. That little business prospered for a time but petered out when commissions slowed to a trickle.

By then, my second month's rent was looming and I was barely going to cover it. After an offer to help paint a small restaurant fell through, I quickly decided I'd better try housecleaning again.

Actually, I do love cleaning, and I'm good at it. Creating order out of a mess and making someone's environment more inviting satisfies me deeply. Charging money to do it makes me feel like my work is appreciated.

What surprised me was how many New Yorkers, having every reason to be paranoid, were anxious to have me clean their apartments while they were away at work. Very few of them showed much interest in my references. It seemed that as soon as they sensed I was responsible and relatively normal, it was all systems go. Soon I was zipping around Manhattan and Queens with my Playtex rubber gloves folded inside a gym bag. The money was good — $12.00 an hour — and if I got irritated with a client or bored with a job, I'd find another.

After I moved to San Diego and the other jobs I tried led nowhere, I called around to find the going rate for housecleaning (setting on $35.00 for three and a half hours) and placed an ad in the Reader. I made my first mistake in resurrecting the name "Sparkle Cleaning Service," not knowing that in San Diego, "cleaning service" means you bring your own supplies, including a vacuum cleaner. (It amazed me how many people there are who can shell out 35 bucks to get their house cleaned but don't own a vacuum cleaner.)

After the ad appeared, sporadic calls started coming in. Considering my positive experience with New Yorkers, it was unsettling to find that most of the callers sounded suspicious or uncomfortable. They asked lots of personal questions. Fortunately, I had good local references, but repeatedly I would get promises of a callback after checking the references — and I knew they did check them — and then I wouldn't hear from them again.

Late one afternoon, the first real job offer came. The husky-voiced caller (who told me she was a cocktail waitress in La Jolla) sounded as though she'd just crawled out of bed and rambled on spastically about how dirty her house was. Did I have my own rags? Could I bring a vacuum cleaner? Did I paint window sill? Did I have a ladder? My stereotype of someone living in La Jolla was that they would have everything I might need for cleaning, but this woman sounded as though she had nothing. An inner voice told me something was shaky, but...
**Breast Augmentation**

- Endoscopic Brow-Lift
- Eye Rejuvenation
- Botox
- Restylane
- Face-Lift/Neck-Lift
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- Tummy Tuck

**Microdermabrasion and Rejuvenation Facial plus 30-minute Massage ‘90**

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- Lasts as long as you maintain them.
- Increase length and volume.
- Incredibly natural! For him too!

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- Eyebrow tweezer ‘900 (reg. ‘400)
- Full Lip ‘600 (reg. ‘980)

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- Surgical scars
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**Microdermabrasion with Free Rejuvenation Facial 4 for ‘235**

- 4 Free Microdermabrasions
- with purchase of
- 4 Series IPL (Photofacial) ‘600
  - Increases collagen & elasticity
  - Reduces fine wrinkles, lines and folds, age spots, pores, sun spots, marks, dilated capillaries and rosacea

**Spa Treatments**

**Head to Toe Treatment ‘145**

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- Complete 1-hour therapeutic body massage
- Manicure & Pedicure
- Choice of any body spa treatments:
  1) Hydroactive mineral salt scrub
  2) Enzymatic sea mud wrap
  3) Detox hydro pack wrap
  4) Detox herbal linen wrap

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- Begin with a European facial.
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I ignored it because I wanted the job. We agreed that I would come clean her house at 10 o’clock the next morning.

A misty rain was falling when I parked my borrowed car in front of a shabby 1950s tract house on Chelsea Avenue in Bird Rock. Lugging my vacuum cleaner (also borrowed) across yellowed grass, I knocked on a warped plywood door. Silence within. A minute passed and no answer, so I knocked and rang again. Finally a crusty voice called out, “Who is it?” and I answered, “It’s Jeff, the cleaning guy.” More silence, followed by scuffling sounds, then the door opened and there she stood — my lady of the house. A big mastiff crouched beside her. The woman, wearing a red bathrobe, her hair tangled, looked about 35, attractive but puffy-faced, with blood-shot eyes fixed confusedly on me.

Finally she muttered, “Oh, yeah…uh, I’m not ready for you today.” Disbelieving, I just stood there. “What do you mean, you’re not ready?” I asked. “You told me to come clean your house this morning at 10 o’clock,” I pointed to my watch. She looked threatened. “You can’t come in,” she said. “I’m not ready…maybe tomorrow.” I replied that I couldn’t come back “tomorrow,” or any other day. “Our appointment was for this morn-
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ing,” I said. Obviously, this woman was no stranger to nasty confrontations, so I knew that continuing to badger her would be fruitless. I was tempted to make a crack about how obvious it was that she was a drunk or a dopehead, but instead I picked up the vacuum, looked her in the eye and said, “I knew you were trouble the minute you called yesterday.” She continued glaring. I skulked back to the car, thinking to myself, “Shit. Off to a roaring start!”

Things looked brighter the following day when a woman named Sheilah phoned. Sheilah at least knew that continuing to make her life a misery was a waste of time. Sheilah had only a minute to explain why she was late for work, her boyfriend Larry had phoned. Sheilah at least lived in a building with a concierge, Larry’s building didn’t have one. I was tempted to make a crack about how obvious it was that Sheilah’s boyfriend lived in a one-bedroom condo on a shady street above Garnet Avenue in Pacific Beach.

I felt so sorry for Larry. Larry was a nice man, a crack about how obvious it was that Larry was a cop or a dopehead, but instead I looked her in the eye and said, “I’m sure your boyfriend lives in a building with a concierge.” Sheilah looked me straight in the eye and said, “Shit. Off to a roaring start.”

I wandered into the pooper to scrub the dirt, all red in the face, into the pooper to scrub the place was dirty, kitchen, I could see that this rush from the entry to the kitchen and had only a minute to show me around. In our next door, all red in the face, morning, Sheilah answered the door, saying she was late for work and had only a minute to show me around. In our rush from the entry to the kitchen, I could see that this place was dirty, really dirty. A stale odor laced the air. Larry, wet-haired, with dark circles under his eyes, ran into the kitchen to tell Sheilah they had to leave immediately. Luckily, she had taped onto the refrigerator a list of everything she had to do. Sheilah knew that continuing to make her life a misery was a waste of time. Sheilah had only a minute to explain why she was late for work, her boyfriend Larry had phoned. Sheilah at least lived in a building with a concierge, Larry’s building didn’t have one. I was tempted to make a crack about how obvious it was that Larry was a cop or a dopehead, but instead I looked her in the eye and said, “I’m sure your boyfriend lives in a building with a concierge.” Sheilah looked me straight in the eye and said, “Shit. Off to a roaring start.”

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away a brown stain that covered the bowl up to water level. Next came the bathtub, with its foot-wide ring of hair encrusted in body grease. Gray slime gurgled in the drain. As I scoured off a layer of waxy grit covering the tiles above the tub, I tried to picture Sheilah and Larry preening themselves in this sty. By the time the tub was clean, I’d dumped a dozen loaded buckets of greasy black rinse water down the toilet, which in turn had to be rewiped and Windexed. (To avoid that kind of backtracking, I should have started with the tub, instead of being overly anxious to clean out that filthy toilet.)

The rest of the bathroom actually looked pretty good. I wondered how much of a difference Sheilah and Larry would notice.

A drunken recluse would have felt right at home in their dank bedroom. Damptowels and some rank-smelling men’s sweats hung over the closet door. Cigarette and joint butts overflowed from a homemade ashtary on one of the cluttered bedside tables. Underneath was a woven Mexican trash pail stuffed with wadded Kleenex, black hairs, and tampon applicators. Crusted stains on the bed sheets and comforter suggested that Sheilah and Larry found filth a turn-on.

I straightened the room, swept and dusted, vacuumed, then proceeded into the hallway for a quick once-over on the floor and woodwork. Invariably, when cleaning a place like this, the thought comes that only a janitorial crew working all day could really get it clean.

Another 20 minutes on the living room (dust

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were such a high point for design and architecture.

Bruce’s departed tenant had left telltale signs of the “young bachelor” — a floor so encrusted with dirt in pieces that I had to chisel it off with a knife, a refrigerator reeking of mildew, and a blackened stove that appeared to be the veteran of several exploding grease fires. If it weren’t for Easy-off and Comet, cleaning that stove would have taken all day. The only fixture in the kitchen that I bypassed was a cobweb-festooned window, which was nearly impossible to reach behind an enclosure of rusted security mesh.

Throughout the day, the odd neighbor Dan followed Bruce upstairs and down. When he left momentarily to see if his mail had come, Bruce whispered that Dan was emotionally disturbed, living next door on disability. “You ought to see his apartment,” he said. “It’s piled to the ceiling with old TVs and electronic junk. That’s his hobby. He repairs appliances for the neighbors.” Bruce clearly felt affection for this shy, harmless soul, who he said had been stopped by the police one night for walking naked up 54th Street.

My last and strangest job materialized one evening when I answered the phone.
about 9 o’clock. A whis-
pery-voiced lass named
Patty told me how much
her house needed cleaning,
as her regular cleaning lady
had gone to the hospital.
Without asking for refer-
ences, she was eager to know
if I could come and clean
as soon as possible. I said I
could come the following
day. Judging from her little-
girl voice and sigh of relief,
I pictured Patty as a kit-
tenish housewife with small
children running about.

At the appointed hour
the next morning, I
approached a small wooden
bungalow on a sunny stretch
of Iowa Street in North Park.
Freshly watered pansies
lined the walkway to a shady
porch, where I rang the bell.
Patty answered the door,
but her appearance was
nothing like what I expected:
small and very plain, dressed
in jeans and a big T-shirt,
she was on crutches and
had a large bandage across
her forehead. Immediately
I thought “battered wife.”

She was very friendly,
almost motherly as she
greeted me, and I followed
her into a charming living
room furnished with a mix-
ture of cozy Victorian and
1920s nostalgia. The walls
were pale pink, decorated
with framed sheet music
and old magazine covers;
champagne-colored car-
peting covered the floor,
and two tiger-striped cats
dozed in the sunlight by an
old rocking chair.

Patty immediately
remarked that she envied
my living in Hillcrest. “We
tried to get a house there,”
she said, “but it’s too expen-
sive. I feel more at home
up there; it’s so much more
artistic than North Park.”
Actually, she didn’t feel much
at home in San Diego. She
said she had moved down
from Sacramento a year

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Heavily made up, her hair luxuriantly teased, she looked strikingly pretty in a clinging, blue velvet jumpsuit that showed lots of freckled cleavage and a modest pot belly.

Before we got up, she mentioned she was a writer. I had noticed a word processor on a desk in the dining area. Continuing the game, she said she didn’t want to talk about her latest project until it was finished. We rose and headed through some swinging café doors.

Fate so far, and I noticed copies of When we sat down on a red velvet sofa, and I noticed copies of The Players’ Tribune on the table.

“Here’s my list of what I want you to do this morning,” she said, handing me a sheet of lined paper. “But first I think you ought to know that this house might seem a little strange to you.” I asked what she meant by “strange.” She hesitated. “Well, you may see some rather odd people coming and going while you’re here.” Before asking what she meant by “odd,” my first thought was that this was a half-way house for mentally ill patients. I’d lived next door to one in Los Angeles, and had gotten to know the housemother, so it was easy to imagine Patty as the wounded caretaker of the emotionally fragile. Even if she hadn’t been bruised and bandaged, she possessed a sympathetic sweetness that made the scenario plausible. “You’ll understand better,” she continued coyly, “when my roommate comes home.” As soon as she said “roommate,” I surmised that the two of them were lesbians and Patty didn’t wonder what was the point of this guessing game, but Patty clearly didn’t wish to elaborate. She dropped the subject by saying that Lape (the hospitalized housekeeper) “didn’t have any problem with what was going on. She thought what we were doing was great.”
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into the kitchen. There, amid the sunshine and bunny-rabbit cookie jars, I spotted something incongruous: a stack of raunchy sex tabloids on the breakfast nook table.

Patty hobbled into the laundry room and pulled out a load of wet wash while I gathered up supplies from under the sink to begin cleaning the kitchen. As I started removing the burners from the stove, she poked the laundry into a basket and eased herself outside towards a clothesline behind the garage. As soon as she was out of sight, I hurried over to glance at the sex tabloids on the break-

Suddenly, the front door opened. I shot back to the stove and resumed cleaning just as a sullen-looking woman with dark, soaking-wet hair schlepped into the kitchen. Barely looking at me, she mumbled, "I live here too," then threw a San Diego Union on the table and walked out.

While I puzzled over that introduction, Patty returned and went to join the woman in one of the bedrooms. There was giggling, drawers slamming, then the shower running. In the background, telephones were ringing continuously, but no one answered them. I heard a message machine click on and off.

A while later, as I dusted the dining room, I noticed a paragraph flowing on the screen of the word processor. I went over for a closer look but couldn't make much sense out of the word-processing machine's gobbledegook.

Moments later, I was not surprised to see several pamphlets about prostitution lying on the bookshelf. Walking over to one, I was surprised enough to gush, "My God, what a transformation. You look great!" She smiled at this, apologetically. "You look great!" you're an artist," she said. "Well, I think you're very enterprising to be out doing this kind of work."

Then Patty emerged, equally transformed but looking much harder than Diane, with her hair bushed out and her face painted almost masklike. Hopping around on her crutches, she wore a leopard-print Spanx leotard and pink Reeboks. This, she said, was her workout suit for the gym.

Both women shared a subtle smile, which told me

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they were enjoying the knowledge that I had figured out what was going on. Nothing was said directly, but before Patty left for the gym, she mentioned that a friend of theirs had been arrested the night before. “That’s why we’re so nervous and aren’t answering the phone,” she said. “Patty’s decided to put the house on the market, and a real estate lady is coming by to look at it this afternoon.” Later, while I was cleaning the kitchen, she came in to cook some toast and bacon. Looking disconsolate, she ate standing up, staring out the window. To make conversation, I mentioned that I’d grown up in a manorial mother with a teenage daughter, nearly broke, and doing part-time office work. One night at a party, she met Patty, found her fascinating, and was intrigued by Patty’s description of the money to be made as a call girl. “You do know,” Diane asked me conspiratorially, “that Patty is a dominant mistress?” I said I had assumed as much, particularly after noticing a videotape entitled How to Dominate a Man on the VCR in Patty’s bedroom. (I didn’t mention the thank-you card on the mantel in which the sender lovingly thanked Patty for “stretching his

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balls” and looked forward to having it done again.) “Well, I hope I don’t shock you,” she said, “but that’s what I’ve been doing too, though I’m pretty much out of the business now.” She asked me how old I thought she was. “Oh, mid-40s,” I answered. “I’m 51,” she stated, “and I’m sure you can understand that I really don’t want to do it anymore.”

I asked if she had enjoyed her work. “Sometimes,” she said, “especially if the guy gets really excited, but you know, it’s very well-paying. That’s why I do it. But you know, it’s very well-paying. That’s why I do it.

The man in the wheelchair passed under the boardwalk. “I don’t know if you’re aware,” she continued in a tone of admiration, “but Patty is quite notorious. She’s been with some very prominent people but got arrested so many times that this judge told her to get out of town for a couple of years unless she wanted to go to jail for a long time. We were out driving one night when this woman, a junkie, shoots up heroin behind the wheel and plows into us broadside. Just unbelievable.” Pointing to a small scar on her lower face, she said, “My jaw got broken, and Patty had to have surgery on her knee three times — thank God for the insurance. Then we decided to try San Diego.”

“I asked her if she liked it here; she repeated Patty’s criticisms nearly verbatim. “The weather’s nice, but that’s about it.” I wondered if she was going to get help in moving her things in Sacramento. “Yeah,” she replied, “my houseman is driving his van down to help me this weekend, isn’t that sweet?” I asked, “You have a houseman?” She replied, “Actually, he’s a college student who used to clean my house every week. He liked to do it nude and didn’t even want me to pay him, just give him a good spanking when he was finished. So I’d give him a real good one, then he’d admire his red fanny in my full-length mirror.”

“When I went back the following week, a ‘For Sale’ sign was stuck in the front lawn. I was nervous because I’d decided to tell Patty that I wouldn’t be returning. I was earning enough from more enjoyable jobs and no longer needed the housecleaning work. Patty had asked me on both previous visits if I was going to “disappoint” her and leave. Although I’d known from the start that it was doubtful I’d last more than a month, I told the truth at the moment: that I had no plans to leave.

On that final morning, both Patty and the house seemed forlorn. Diane’s bedroom, piled with junk the week before, was empty. Perhaps to liven things up, Patty wanted me to hear the new telephone message she was going to record. Coosing breathlessly, as in a Marilyn parody (a knowledgeable friend later told me that Patty’s little-girl speech mannerisms surely had something to do with her S&M mistress role), she said, “Hi-i-i there, I’m so-o-o-o-o-o-o sorry I’m not here to speak with you in person, but I know you’ll leave me an interesting message… and remember, it’s not the size of your message, it’s your performance… by-y-y-e-e.” She giggled delightfully, and I said, “Let’s hope someone phoning the Christian bookstore doesn’t call you by mistake.”

Patty knew that Diane and I had talked about her the week before, and this seemed to please her. She mentioned that Diane had suggested I see the “dun-
an eight-foot-tall, amazeball monster in the garage and insisted on taking me there before I started cleaning. When we got out back, I found she undid two rusted padlocks on a small side door in the garage. Opening the door, she hit the light switch, and the first thing I saw was a red velvet curtain hanging to one floor. There was a red velvet curtain hanging to one floor. There was a red velvet curtain hanging to one floor. There was a red velvet curtain hanging to one floor. There was a red velvet curtain hanging to one floor. There was a red velvet curtain hanging to one floor. There was a red velvet curtain hanging to one floor. There was a red velvet curtain hanging to one floor. There was a red velvet curtain hanging to one floor. There was a red velvet curtain hanging to one floor. There was a red velvet curtain hanging to one floor. There was a red velvet curtain hanging to one floor. There was a red velvet curtain hanging to one floor. 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Jennifer

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<td>Always Tan</td>
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**LETTERS**

continued from page 14

of our beautiful six-and-a-half-year-old “special needs” son, AJ, who has a severe uncontrolled mixed-seizure disorder (literally hundreds of seizures a day coming from both hemispheres of his brain simultaneously — like the Fourth of July fireworks grand finale celebration), which has left him severely mentally retarded, among other things. Our son is completely nonverbal, cannot spoon-feed himself, still uses a toddler sippy cup, wears diapers (and probably will all his life), but has the biggest smile on his face almost all the time and is absolutely perfectly made the way God planned. You see, Ms. McNeal, as a Christian, I believe our son was not an accident, that his birth was no mistake or mishap, that God prescribed every detail of AJ’s body and that God made him exactly as He planned (The Purpose-Driven Life), and I have accepted that. What I don’t accept is the humiliating attitudes from people like you who would rather have disabled people locked up and out of public view because you’re uncomfortable with how they look. Who cares if their faces aren’t “pretty”? As a journalist, you should be familiar with the saying, “You can’t judge a book by its cover.”

My experience has been that people are afraid of what they don’t know, which is why I thank children (the adults are too chicken) for approaching me and asking why my son wears a helmet with a face shield. It gives me the opportunity to explain that the helmet protects him from injuries when he falls (during a seizure) and that the only difference between my son and them (children who have asked me) is his diagnosis…otherwise he’s just like them. I was thrilled to observe that the children explained this to were satisfied with my explanation and accepted it. In my opinion, adults have a lot to learn from these children.

Ms. McNeal, you can print what you’d like because the First Amendment allows you to do so (which I thank the American soldiers and their families who have fought and are still fighting to give you that right), but remember this: “God did not need to create you, but he chose to create you for his own enjoyment. You exist for his benefit, his glory, his purpose, and his delight” (The Purpose-Driven Life). God meant the disabled people too.

Kimberly Carpenter
The Mother of a Special-Needs Child

**Vista**

**Induced Vomiting**

I just wanted to say that the article about Down syndrome made me sick to my stomach (“Let the World See Your Pretty Face,” February 23). I don’t know how you could write something like that. I thought the article was insulting and utterly rude. You must not have any brains. Why would you write an article and scare women about having a child with Down syndrome? I work for an agency that supports people with all kinds of disabilities. You should have done your homework before writing an article like that. Maybe you should have talked to a parent who has a child with a disability. I’m really sad to see how dumb and uneducated some people are.

Tiffany Caronna
via e-mail

**Too Bad For Them**

As much as I appreciate Ms. Danielle Boyd’s correction of my misspelling (“Letters, February 23), I must point out, once again, that “re-naming” a food item which was erroneously named from the beginning through ignorance and hatred is the stupidest thing I have ever heard. Likewise “hating” inanimate objects, refusing to teach your children French? Tant pis pour eux!

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Kari Nansen
via e-mail

**Ollie’s So Weird**

I just wanted to let you know Ollie’s column (“Remote Control King”) is always so funny. Thank you so much for providing us with such great entertainment. He’s a great writer. He’s so weird, but he’s so funny.

J. Schroeder
Adobe Dreams
Handfuls of History Brick by Brick

When people paint it, they stop the dynamic of the adobe. They also seal in moisture — adobe is wicking moisture up from the ground, destroying their walls, and they can’t see the damage,” says adobe restoration master Pat Friend. “The worst thing to do to any adobe home is to paint it.” On Saturday, March 11, Friend will present a hands-on adobe brick-making seminar for the San Diego Archaeological Center.

Adobe bricks are made from soil (consisting of sand, silt, and clay) mixed with water and left in the sun to dry. According to adobebrickkits.com, “In the summer it takes a minimum of a week of hot dry weather for the bricks to cure adequately for handling and use.” If one wishes to build a structure out of this earthen brick, it is important that the ingredients used to form the brick be found at the location on which the structure will be built. “If you’re using the onsite material, it’s considered durable for that area.”

Even if the proper soil is used, things can go wrong. “People want to have nice, pretty plants, so they turn on their sprinklers and forget about their house. They’ll call me and say, ‘Oh my goodness, my walls are dissolving,’ and I say, ‘Turn your sprinklers away from your house!’ If you build your home [out of adobe] and you’ve got a good overhanging roof [which offers some protection for the walls], I’ll say that house is going to last you a hundred years. My walls are already 20 years old.”

According to oldhouseweb.com, the same methods for making adobe are used today as were used in the 16th Century. “Because adobe bricks are not fired in a kiln as are clay bricks, they do not permanently harden, but remain unstable — they shrink and swell constantly with their changing water content. Their strength also fluctuates with their water content: the higher the water content, the lower the strength.”

“Adobe is a porous, breathing thermal mass,” says Friend, who is adamant that adobe is the best material for building. “It is a wall made out of earth, but it stores the heat of the sun, and through its porosity, it breathes. When the temperature of the interior of the house drops, warmth is released from the walls into the interior. Wood rots. An adobe home has no termite; it won’t burn.”

Friend was recently asked to restore the Santa Margarita Ranch House Chapel and Bunkhouse at Camp Pendleton, a structure that was originally built in the 1860s. “It took a long time to get the money for those,” Friend says of the federal government grants that paid for the restoration.

“I made whitewash from the original formula used to protect those adobe earthen bricks. People only used the best clay soils that were on site, and water. Any moisture would melt it. So we stucco the walls with lime whitewash, and that would protect them. Latex paints today are like a rubber skin — it has no porosity, and that’s the virtue of the lime whitewash. It is the closest porous, breathable, and compatible product to go against earthen brick.” Friend offers this “Original Formula White Wash” at $125 for five gallons.

“Our choices should be for maintaining harmony with our mother, the earth. Her health is our health. I am out there like a warrior saying, ‘Please, people — will you understand that what you’re standing on is your building materials?’” Friend is a member of the Native American tribe Tigua. “We lived along the Rio Grande River, pueblo style, and our people were farmers. They scraped up river mud and made the bricks. My mother’s family, my grandmother and great-grandmother, told me stories about brick manufacturing in the back yard because when a new baby was born, another room was added to the basic unit. The stories were told to me to keep the culture alive.”

If an adobe structure is to last, it is imperative to keep it dry. If the material is not properly dried after a few days of rain, water damage can accelerate deterioration and lead to the collapse of the structure. Wind can also have an erosive effect, as can vegetation, insects, and vermin. It’s possible for seeds encapsulated in the adobe to germinate and grow. According to oldhouse web.com, “The possibility of termite infestation should not be overlooked, since termites can travel through adobe walls as they do through natural soil.”

“Adobe Dreams” (Hands-on lesson of adobe history and brick manufacturing) Saturday, March 11 11 a.m. to 1 p.m.
San Diego Archaeological Center 16666 San Pasqual Valley Road (1.5 miles east of S.D. Wild Animal Park)
Escondido
Cost: Free to members; suggested donation of $10 for nonmembers
Info: 760-291-0370 or www.sandiegoarchaeology.org

*Certain restrictions apply. Not valid with other discounts.
A “Reasonably High Tide” should encourage numerous seaweed-fowl to reveal themselves when Audubon Society birders lead to San Elijo Lagoon on Saturday, March 11, 8 a.m. Meet group at end of street near barricade on Rios Avenue. Bring scoping scope. Easy hiking. 619-280-7770. Free. (JULIEN BECK)

Broaching and Dinner in P.B., outing hosted by San Diego Natural History Museums on Saturday, March 11, 1–7 p.m., promises bushditch and tiddipool exploration, "dinner at home in Crab Shack." $75 fee includes dinner, van transport. Reservations: 619-255-2033. Free. (JULIEN BECK)

Visit Guiding Historical Rocks Site and cross over San Diego River during guided nature walk, Saturday, March 11, 8:30 a.m., beginning in Kumeyaay Lake Campground of Mission Trails Regional Park (Two Rivers Juvenile Detention Trail). Free. 619-668-3281. (SAN CARLOS)

Tend California Native Plants, remove invasive interlopers, pick up litter with Friends of Famous Slough around treatment ponds at urban wetland, Saturday, March 11, 9 a.m. to noon. Meet at corner of West Point Loma Boulevard and famous Boulevard with work clothes; bring work gloves and tools if you have them. 619-224-4991. Free. (PORT LOMA)

Second Saturday Nature Walks at the Reserve, San Elijo Lagoon Conservancy hosts walk featuring migratory birds and native plants, Saturday, March 11, 9 a.m. Directions: 760-436-3944. (CAPETOWN/SEA)

An Expert Birder from San Diego Field Ornithologists leads bird walk on easy trail winding along Tule Creek on Saturday, March 11, starting at 9 a.m. at Te- colote Nature Center (5180 Te- colote Road). Free. Bring binocu- lars and drinking water. 858-581-9944. (CLAREMONT)

“Catching Fish in the Desert,” archaologists Eric White and Jean Schneider plan lecture and field program exploring “myth of fishing techniques along the shorelines of ancient Lake Cabahilla,” for Anna-Borrego Institute, Saturday, March 11, 9:30 a.m.—4:30 p.m. Easy hiking; wear boots. $45. Reser- vations: 760-767-0446. (ANZA BOR- REGO DESERT STATE PARK)

Cabrillo Dubbed It San Miguel, and tiki-style hotels were rampant in 1950s — explore Point Loma during Urban Safari walking tour led by Patty Fares, Saturday, March 11, 10 a.m. Reservations: 619-944-9250. $10. (EAST VILLAGE)

Oceanside Beach Cleanup, starting at 10 a.m. on Saturday, March 11, on south side of Ocean- side Pier. Gloves, bags, refreshments provided. Free. 760-435-5807. (OCEANSIDE)
Marriage Troubles?

Don’t give up!

If therapy has failed you and your spouse, it may be time for something that works... marriage mediation. I have helped many with a system that works and is simple to adopt by almost any couple. It is not “psychological” but, rather, it is practical.

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Pam Friedman: 760-672-5588
Office in Del Mar.

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**DANCE**

Virginia Reel Takes Center Stage on Friday, March 10, in room 207 of Casa del Prado. Hosted by Don and Dina. Includes all dances. Partners not required. Free. 619-583-9956. Beginner friendly. (BALBOA PARK)

Kenny Maynard the Cajun from Louisiana performs Cajun Zydeco dance hosted by San Diego Cajun/Zydeco Dance hosts. Free. 858-689-8947.

**ENGLISH DANCES**

The English Dance Club meets on second Saturday of every month, including March 11, for beginners’ instruction (8:30 p.m.) and practice sessions at 9:30 p.m. (858-277-0319). Donation: $5 to $10 per class. 858-453-9852.

**EL SALVADORIAN DANCES**

Aztlan performs dances from Oaxaca, Mexico. Free. 619-235-6135.

**AYOUCHE السوق**

Moreton Bay Fig Morris Dancers of San Diego. Free. 619-446-8642.

**TUESDAY'S FULL MOON**

Tuesday’s Full Moon hike begins at 6:30 p.m. at Cabrillo National Monument. Free. 619-668-3281. Can-}
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with students of Sri Chinmoy (pictured)

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4 Free Workshops:
A. Fri., March 10 • 7-9 pm and Sat., March 11 • 10 am-2 pm
B. Tuesdays: March 14, 21 & 28 • 7-8:30 pm
C. Thursdays: March 16, 23 & 30 • 7-9 pm
D. Saturday, March 18 • 10 am-4 pm • All-Day Intensive
Please plan to attend one complete workshop series.

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Sujantra McKeever will be signing copies of LEARN TO MEDITATE during the all-day intensive.

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A Quaint Shopping Experience!

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For more information:
www.lmvma.com
**Coastal Clash**
Documentary screening of "The struggle for California's coasts" screens Monday, March 13, 6:30 p.m., at REI Encinitas (1900 Leucadia Boulevard). Free. 760-944-9020 (REI). **Period: The End of Menstruation?** Giovanni Chessi’s film examines trends in birth control that allow females to stop their periods for a year. Film screens Tuesday, March 14, 6 p.m., in Arts 240 at CSU San Marcos (333 South Twin Oaks Valley Road). Free. 760-750-4366 (SAN MARCOS). **The Treasury** screened and Irish genealogical problems attacked during Irish interest class hosted by British Isles Genealogical Research Association, Wednesday, March 15, 10 a.m., at LDS Church Family History Center (4195 Camino del Rio South). Free. 883-453-9033 (MISSION VALLEY). **The "Director's Label" Program** offers on Thursday, March 16, 7 p.m., at Museum of Contemporary Art San Diego, La Jolla (700 Prospect Street). Program includes Roman, NotNa, short film by Sedoussi, "taped commentaries from U2's Bono, the late Kurt Cobain," others. $5. 858-454-3541. (S.B. ARTS) **Shadow Factory**, new 30-minute silent film by UCSD student Rodrigo Reyes premieres with live music on Thursday, March 16, 9 p.m., in Snuss Room of Geisel Library at UCSD. Musical ensemble includes Theremin, Moog synthesizers, ritual percussion instruments, orchestral instruments, electronic guitar. Free. 858-354-8074. (ALA ZULA)

**LOCAL EVENTS**

- **LECTURES**
  - "Fascism in America: Can It Happen Here?" Founder leader during discussion on Thursday, March 9, immediately following performance of The Magic Fire. Panlists include Michael Muslen, Pat Larmier, Garry de Peyster, Carlos von Son, cast and fire of discussion starts at 7 p.m. in Howard Rubeck Theremin/Pakuma College (1140 West Mission Road). Free. 760-744-1150 x2453. (SAN MARCOS)
  - Two Fullbright Scholars visit Miracosta College to present lectures this week. Shaqiqua Ipalai presents "Using U.S. Teaching Methods for Female Education in Pakistan." Thursday, March 16, 7:30 p.m., in Artian B at Miracosta College (One Barnard Drive). Free. 760-759-6987. (SAN DIEGO)
  - "American Ceramics" discussed by museum curator John Digeare for Insight Gallery Talks on Thursday, March 9, 9 p.m., and Sunday, March 12, 3 p.m., at San Diego Museum of Art. Included in regular admission. 619-696-1966. (BALBOA PARK)
  - Serious About Becoming a Successful Author? King Author’s Court meetings for potential readers, Thursday, March 9 and 16, 7 p.m., at National University (1875 West Bernardo Drive). Free. 858-490-1441. (SOateau DE CORONADO)
  - "Nepalese Devotional Art" examined by curator Sonya Quinlan on Friday, March 10, 10 a.m., for Docent Guest lecture at San Diego Museum of Art. 619-696-1966. (BALBOA PARK)
  - "Digital Advantages in Capturing Nature Photographs" presented by professional photographer George Lepp for Visions lecture series, Saturday, March 11, 9 a.m.–4 p.m., at San Diego Natural History Museum. $8. Registration: 619-253-2050. Booksigning follows. (S. BAY)
  - "Reviving the Encaustic Technique" by artist Margaret Bardo, Saturday, March 11, 1 p.m., in conjunction with Arte Latino, Saturday, March 11, 10 a.m.–3 p.m., at Voz Alta (1333 Manchester Avenue). 760-944-4499, 8786. (CARPINTERIA)

- **WORKSHOPS**
  - "American Ceramics" discussed by museum curator John Digeare for Insight Gallery Talks on Thursday, March 9, 9 p.m., and Sunday, March 12, 3 p.m., at San Diego Museum of Art. Included in regular admission. 619-696-1966. (BALBOA PARK)
  - "Successful Author?" King Author’s Court meetings for potential readers, Thursday, March 9 and 16, 7 p.m., at National University (1875 West Bernardo Drive). Free. 858-490-1441. (SOateau DE CORONADO)

- **FASHION**
  - "American Ceramics" discussed by museum curator John Digeare for Insight Gallery Talks on Thursday, March 9, 9 p.m., and Sunday, March 12, 3 p.m., at San Diego Museum of Art. Included in regular admission. 619-696-1966. (BALBOA PARK)

- **EXHIBITIONS**
  - "American Ceramics" discussed by museum curator John Digeare for Insight Gallery Talks on Thursday, March 9, 9 p.m., and Sunday, March 12, 3 p.m., at San Diego Museum of Art. Included in regular admission. 619-696-1966. (BALBOA PARK)
  - "Reviving the Encaustic Technique" by artist Margaret Bardo, Saturday, March 11, 1 p.m., in conjunction with Arte Latino, Saturday, March 11, 10 a.m.–3 p.m., at Voz Alta (1333 Manchester Avenue). 760-944-4499, 8786. (CARPINTERIA)

- **CRAFTS**
  - "American Ceramics" discussed by museum curator John Digeare for Insight Gallery Talks on Thursday, March 9, 9 p.m., and Sunday, March 12, 3 p.m., at San Diego Museum of Art. Included in regular admission. 619-696-1966. (BALBOA PARK)

- **ARTS & CULTURE**
  - "American Ceramics" discussed by museum curator John Digeare for Insight Gallery Talks on Thursday, March 9, 9 p.m., and Sunday, March 12, 3 p.m., at San Diego Museum of Art. Included in regular admission. 619-696-1966. (BALBOA PARK)

- **DELIVERY SERVICE**
  - "American Ceramics" discussed by museum curator John Digeare for Insight Gallery Talks on Thursday, March 9, 9 p.m., and Sunday, March 12, 3 p.m., at San Diego Museum of Art. Included in regular admission. 619-696-1966. (BALBOA PARK)
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IN PERSON
Yuval Ron Ensemble performs variety of Middle Eastern ethnic and religious musical styles, including Arabic, Armenian, and Turkish, Thursday, March 9, 4 p.m., in Arts 111 at GSI San Marcos (333 South Twin Oaks Valley Road). Free: 760-750-4366.

New York City Jazz Musicians
Marvin Stamm (trumpet) and Bill Mays (piano) perform with SIDSU Jazz Ensemble #1 on Thursday, March 9, 7 p.m., in Smith Recital Hall at San Diego State University. 512 general: 619-594-1689.

The Distinguished Author Series continues when Susan Heschel of Dartmouth College shares her perspective and research on her father, Jewish leader Abraham Joshua Heschel, Thursday, March 9. Her recent book is Moral Grandeur and Spiritual Audacity. Program begins at 7:30 p.m. in David and Dorotha Garfield Theatre at Lawrence Family Jewish Community Center (4126 Executive Drive). 512. 858-457-3030. LA JOLLA

Talk to the Animals!
Tommy Tune in and directs Dr. Dolittle through March 12 at San Diego Civic Theatre (202 C Street). Curtain rises at 7:30 p.m. Thursday and Friday; 2 and 7:30 p.m. on Saturdays and Friday; 1 and 6 p.m. on Sunday. Tickets: 819-365, available through Ticketmaster (819-220-TIXS). CRAWFORD

“Masters of Persian Music” — Mohammed Reza Shajarí, Hossein Alizadeh, Kayhan Kalhor, Homayoun Shajarian — plan concert “drawing on the rich cultural heritage of Persian classical music, as well as ancient and contemporary Persian poetry.” Thursday, March 9, 8 p.m., in UCSD’s Macdeville Auditorium. Tickets: $32, $36. 858-354- TIXS. LA JOLLA
EL CARISO NATURE TRAIL

Hike the El Cariso Nature Trail and get a taste of Cleveland National Forest’s Ortega Corridor.

Distance from downtown San Diego: 87 miles
Hiking length: 1.3 miles
Hiking difficulty: Easy

So not the trail levels out and turns east to cross a hilltop, passing an old mine shaft. Then it descends slightly to cross the Killen Trail (a paved road). Continue diagonally across the road and pick up the remainder of the trail, harder to follow now, but basically paralleling Ortega Highway. After meandering through a grove of planted “Penny Pines” — Coulter pines, plus some oak and cypress trees — you arrive back at the starting point. This article contains information about a publicly owned property 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 Schad assume no responsibility for any adverse experience.

The 13th Time Zone, Enjoy Sunset and Ocean View (FALLBROOK)
17 and younger. 760-723-2563.

The Spanish Harlem Orchestra — dedicated to “preserving the vital history of classic Latin dance orchestras” and playing new music as well — performs Saturday, March 11, for La Jolla Chamber Music Society. Concert begins at 8 p.m. in Copley Symphony Hall (750 Broadway). Tickets: $30–$55. 619-459-3728.

“Fine Beauty of the Island” presented by Celtic harpist, storyteller Patrick Ball for World Music Series, Saturday, March 11, 7:30 p.m., in Oceanside Library community room (4420 Ocean View Boulevard). $10. 760-435-5560 (OCEANSIDE).

The San Diego Celtic Boychoir, consisting of 12 boys and girls in grades 4–6, plans “mini-tour” of four venues around the county on Saturday, March 11, 11 a.m.–4:30 p.m. Location details: 619-889-6594. (LA JULLA, SAN DIEGO, BALBOA PARK).

Island Rhythms concert, Saturday, March 11, 8 p.m., at MiracaCosta College soccer field (One Barnard Drive). $8 general. 760-505-1380 (OCEANSIDE).

“Keep the Camp Fires Burning,” stand-up comedy fundraiser for Campfire PipeLine 2006. March 11, 7 p.m., at Voz Alta Theatre (2822 State Street). $25. 760-613-0550 (CARLSBAD).

How to Make a Living as a Poet, with reading by Bruce Jay Friedman as he reads from his work, Sunday, March 12, 8 p.m., at Voz Alta (1544 Broadway). Free. 619-230-1869 (EAST VILLAGE).

The Chicago Five performs at 1:30 p.m. for party hosted by Jazz Association of Greater San Diego (JAG), Sunday, March 12, at Har- dlyer Hotel and Resort (950 Hotel Circle North). 612-616-3151 (MISSION VALLEY).

A GUIDE TO UNEXPECTED SAN DIEGO AND BEYOND | BY JERRY SCHAD

From San Juan Capistrano to Lake Elsinore, Highway 74 — Ortega Highway — snakes across the Santa Ana mountains and the northernmost section of Cleveland National Forest. The roadway, completed in 1933, followed a turn-of-the-century wagon track, which in turn evolved from the route of a centuries-old Juaneño Indian Trail. The highway’s rustic character remains, much to the delight of the weekend sightseer, but not the frustrated commuter trying to find an alternate route between southwestern Riverside County and southern Orange County.

Whether you drive along Ortega Highway in the eastward or westward direction, be sure to stop at the newly refurbished El Cariso Visitor Center at the crest of the highway (6 miles west of Lake Elsinore) and 23 miles east of Interstate 5 at San Juan Capistrano. Inside, you’ll find some small but instructive exhibits on the local flora, fauna, and geology. To learn even more, pick up a copy of the El Cariso Nature Trail self-guiding leaflet, then walk the trail itself, which begins just behind the visi- tor center. Anyone making a brief stop at the visitor center need not display a National Forest Adventure Pass, but anyone using the trail is supposed to.

The opportunity to become familiar with common varieties of native foothill shrubs is the real value of taking this short walk. You’ll see examples of chamise, buckwheat, manzanita, scrub oak, sugar bush, and three types of sage. This month and next, monkeyflower, blue-eyed grass, nightshade, and other vivid-hued annual varieties of native sage. This month and next, monkeyflower, blue-eyed grass, nightshade, and other vivid-hued annuals compete for attention, while the blooms of wild peony nod circu- mferent close to the ground. And the tangled branches of the shads look for the spiny, green fruits of the wild cucumber.

At the start of the trail, miner’s lettuce coats the shady ground almost like a manicured lawn. There’s a brief passage under some oaks, then the trail begins winding moderately upward on a chaparral- and sage-covered slope. The view to the west is of rolling country dotted with small houses on large lots (the area El Cariso is a patchwork of national forest and private lands).

The Spanish Harlem Orchestra — dedicated to “preserving the vital history of classic Latin dance orchestras” and playing new music as well — performs Saturday, March 11, for La Jolla Chamber Music Society. Concert begins at 8 p.m. in Copley Symphony Hall (750 Broadway). Tickets: $30–$55. 619-459-3728. (OCEANSIDE)

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The Chicago Five performs at 1:30 p.m. for party hosted by Jazz Association of Greater San Diego (JAG), Sunday, March 12, at Har- dlyer Hotel and Resort (950 Hotel Circle North). 612-616-3151 (MISSION VALLEY)
Conquer Triskaidekaphobia and head out for San Diego Poetry Slam, March 13, at Voz Alta (1544 Broadway). Signups for poets at 8 p.m., slammimg 8:30 p.m. Participate by slammimg, judging, or vocal support. Donation for spectators, $5 for poets. 619-210-1809. (EAST VILLAGE)

“Frankie and Johnny in the Clair de Lune” by Terrence McNeil presented during staged reading by Carlsbad Playreaders, Monday, March 13, 7:30 p.m., in Schulman Auditorium at Carlsbad City Library (1773 Dove Lane). $5. 760-602-1212. (LA COSTA)

Poets “Old and New” beckoned to open-mike poetry night, Monday, March 13, 8 p.m., at Twiggs Tea and Coffee (4590 Park Boulevard). Free. 619-296-0616. (CENTRAL)

Pre-St. Patrick’s Day Show presented by ComedyGrill, with comics Claude Shires, Tim Palmer, Mario Lefis, Charlie Ayers, sketch comedy by Comedy Under Construction, Tuesday, March 14, 8 p.m., at Broad and rose’s Grill and Cantina (7986 Arby Comedy Under Construction, Thursday, March 16, 10:30 a.m., at Rancho Santa Fe Library (17040 Avenida de Acacias). Free. 858-756-4780. (RANCHO SANTA FE)

Jazz and Latin Music sung in English, Spanish, and Portuguese by Coral MacFarland, accompanied by pianist Kamau Kenyatta, Thursday, March 16, 12:30 p.m., during Concert Hour series in Palomar College Performance Lab (room D-10 at 1140 West Mission Road). Free. 760-744-1150 ext 2216. (HILLCREST)

“Elevated” poetry reading showcases Bennie Herson on Thursday, March 16, 8 p.m., at Arts and Entertainment Center (3025 University Avenue). $5. 619-795-9587. (HUNTINGTON)

“Grease” is the Word at Mount Carmel High School (9505 Carmel Mountain Road), with productions planned at 7 p.m. March 9–11 (and March 16–18), 2 p.m. matinees on March 11. Tickets: $10 students, $12 general. 858-484-1181. (Irvine)

“The Music Man” is current production for Young Actors Theatre, with performances at 7 p.m. on Thursdays, Fridays, and Saturdays through March 25; 2 p.m. matinees on Saturdays, March 11, 18, 25. Tickets: $12 general, $10 seniors and children. Jean Isaacs Pavilion, 2778 D Street. Sweetwater Springs Boulevard 619-670-1627. (SUN VALLEY)

“The Beatles Experience” performed by Rare, Thursday, March 23, 8 p.m., at Spreckels Theater (121 Broadway). Music is performed live, with no prerecorded tapes or sequences, with “ultimate goal of delivering a perfect note-for-note performance.” Tickets: $41.50, $48.50, available through Ticketmaster (619-220-TIXX). (DOWNTOWN)

SPORTS

San Diego Derby Dolls conduct roller derby demonstration during “Rollbounce” benefit, Thursday, March 9, 7 p.m., at Skateworld (6907 Linda Vista Road). Spend time “skating with the Dolls” and seeing performances by local skaters. Admission: $8. 858-560-9278. (CLARKS)

First 4 Elite Division 1 Man’s Lacrosse Invitational takes place March 10 and 11 at University of San Diego (9999 Alcala Park). See competitive match-ups among “some of the best lacrosse players from local high schools to Division 1 schools” from across nation. Games begin at 5, 7, and 9 p.m. on Friday; from 8 a.m.—7:30 p.m. on Saturday.

ARTS

March 16, 8 p.m., at California Center for the Arts, Escondido (340 North Escondido Boulevard). He’s joined by Ahe Guthrie, Gordon T Turnbull, Massacree Band. Tickets: $30–$45. 800-888-4253. (ESCONDIDO)

Adventurer and Author Graham MacKintosh plans slide-illustrated program on his extensive Baja California travels, Thursday, March 16, 10:30 a.m., at Rancho Santa Fe Library (17040 Avenida de Acacias). Free. 858-756-4780. (RANCHO SANTA FE)

Dr. Dolittle invites you to:

Learn about our Masters of Traditional Oriental Medicine program including acupuncture, herbology, and aspects of Chinese Medicine.

Featuring:
- Qi Gong
- Thai Massage
- Acupuncture & Herbology
- Profession of Oriental Medicine

To RSVP for this event or to speak to a counselor please call (800) 729-0941 ext 130. 7445 Mission Valley Rd., Ste. 103, San Diego, CA 92108

RSVP at the door to attend the event. Space is limited.
Poetry | BIBLE, KING JAMES VERSION, JOHN 1

[1] In the beginning was the Word, and the Word was with God, and the Word was God.

[2] The same was in the beginning with God.

[3] All things were made by him; and without him was not anything that was made.

[4] In him was life; and the life was the light of men.

[5] And the light shineth in darkness; and the darkness comprehendeth it not.

[6] There was a man sent from God, whose name was John.

[7] The same came for a witness, to bear witness of the Light, that all men through him might believe.

[8] He was in the world, and the world was made by him, and the world knew him not.

[9] He came unto his own, and his own received him not.

[10] But as many as received him, to them gave he power to become the sons of God, even to them that believe on his name:

[11] Which were born, not of blood, nor of the will of the flesh, nor of the will of man, but of God.

[12] And the Word was made flesh, and dwelt among us, (and we beheld his glory, the glory as of the only begotten of the Father,) full of grace and truth.

[13] John bare witness of him, and cried, saying, This was he of whom I spake, He that cometh after me is preferred before me: for he was before me.

[14] And of his fulness have all we received, and grace for grace.

[15] For the law was given by Moses, but grace and truth came by Jesus Christ.

[16] No man hath seen God at any time; the only begotten Son, which is in the bosom of the Father, he hath declared him.

[17] And this is the record of John, when the Jews sent priests and Levites from Jerusalem to问他, Who art thou?

[18] And he confessed, and denied not; but confessed, I am not the Christ.


[20] Then said they unto him, Who art thou that we may give an answer to them that sent us. What sayest thou of thyself?

[21] And he said, I am not worthy to unloose.

[22] Then said they unto him, Upon whom shall the kingdom of heaven be delivered?

[23] Then said he unto them, The kingdom of heaven is like unto treasure hid in a field; the which when a man hath found, he hideth, and for joy thereof goeth and selleth all that he hath, and buyeth that field.

[24] Again the kingdom of heaven is like unto a merchant man, seeking goodly pearls:

[25] And he found a pearl of great price, and went and sold all that he had, and bought it.

[26] Again the kingdom of heaven is like unto a dragnet, that while they fish they do gather fish of every sort:

[27] And when they had caught an abundant number, they cast out the net, and left their ship and came and gathered upon the sea side all they that were in the net.

[28] Again, the kingdom of heaven is like unto a net, that was cast into the sea, and gathered fishes of every sort together in one net; and when it was full, they drew it upon shore.

[29] Again, the kingdom of heaven is like unto a man, which having a great number of sheep, gave one of them a golden spittle to feed it.

[30] And he said unto his disciples, When thou hast fed the oxen, then tether the ass, and cast into the dunghill that which is left.

[31] Again, the kingdom of heaven is like unto a miner, that while he dug he did find an old hidden treasure.

[32] And he joyfully took it and went and sold all that he had, and bought that field.

[33] Again, the kingdom of heaven is like unto a merchant man, whose ships were in the sea, he was in a far country:

[34] And he said unto his servants, When therefore I am returned, I will receive mine own again, with joy:

[35] And he also said, Whosoever shall find a golden spittle, the same shall receive of the king an hundred talents.

[36] Again, the kingdom of heaven is like unto a net, that was cast into the sea, and gathered fishes of every sort together in one net.

[37] And when it was full, they drew it upon shore; and there were small fishes in it, and one great fish.

[38] And they called unto those that were on the land, and they came, and took them; and they spread the net upon the land, and sat down, and gathered together the small fishes in one heap; and they cast the great fish into the sea.
Reading

My Fundamentalist Education: A Memoir of a Divine Girlhood

By Christine Rosen

PublicAffairs, 2005; $24; 231 pages

“The Almighty — If You Were God What Would You Change?”

“I made some declarations during discussions in class — Wednesday, March 15, 7 p.m.; at Living Room Coffeehouse (1417 University Avenue). Free. 619-295-7911.”

“Urban Trees: 2” colorful collaborative tree sculptures are on exhibit through March along Mission Bay. Open 10 a.m. to 6 p.m., Monday through Saturday; 10 a.m. to 5 p.m., Sunday. Tickets: $8 for adults, $5 for seniors. (858) 486-4733.

“Perhaps I would have done better hearing more about Darwin and less about harlotry.”

“Tell one tip. Ohio when I was a child to visit relatives, but other than that, I hadn’t been out of the state much. The idea of people who lived in unusual loca—

(continued on page 96)

Hooptiefest, outdoor St. Patrick’s music festival with food, live music, and beer garden, Saturday, March 11, 11 a.m.–midnight, at Hooley’s Irish Bar and Grill (3955 Jamacha Road). Tickets: $20 in advance, $25 at door. 619-670-7468 (MD. CAD).

Hooleyfest, and beer garden, Saturday, March 11, 5 p.m.–midnight, at Hooley’s Irish Bar and Grill (3955 Jamacha Road). Tickets: $20 in advance, $25 at door. 619-670-7468 (MD. CAD).

Hooptiefest and Hooleyfest are the story of Moses, with its plagues that afflicted the Egyptians — from lice, to rivers of stinking dead fish, to hordes of frogs — might have been describing Christine’s back yard.

“My Fundamentalist Education is a brilliant, affectionate, child’s-eye journey to Rosen’s home, school and small town. Set in a time and place when the Living Bible outlined The Joy of Sex, during a childhood lived by Birch Aquarium and San Diego Harbor Excursions through Friday, March 31. Scraps naturalists and assistants are on hand during cruises to search for whales, on their way to lagos in Baja California to calf. Fee: $230 weekdays, $300 weekends for adults, $15 for those 4–12. Registration: 619-234-4111. (MOUNTAIN)
sons like Michigan was exciting. My grandparents lived in a trailer park on Sanibel Island, where ‘snowbirds,’ as they called them, came for the winter. We got to meet people from these other parts of the country and that too seemed exciting.

“How do you explain the difference between Protestant fundamen-
talists and Pentecostals and Evangelicals?”

“With fundamentalists, the most important thing is that fun-
damentalists believe in the inerrancy of scripture and they do take the King James Version of the Bible; they do not interpret the teachings of scripture with the same weight as the fundamentalists do. And then the Pentecostals, like the fundamentalists, have a lot of restrictions on things, such as dancing or drinking alcohol. But the difference there is that they place much more emphasis on the work of the Holy Spirit.”

“The gifts of the Spirit — exactly. So things such as speak-
ing in tongues and faith healing, those are the things that funda-
mentalists don’t do but the Pentecos-
tals do. I think the big dif-
ference is that fundamentalists
are the most strict about the Word, the test, the King James Version of the bible is the literal word of God, and so it must be taken as such. Whereas, I think both with Pentecostals and with Evangel-
icals there’s more flexibility on that.”

“From what arm of the larger Protestant church did funda-
mentalists come?”

“In the early 20th Century, they came from several different traditions. Our school was linked most closely to the Southern Bap-
tist tradition. So that would be the denomination that we were closest
to.”

“How did your parents decide that’s how they would school you?”

“They felt that the public school option for us, the school that we were zoned for, was not a good option. It was in a dan-
gerous part of town. It was not well ranked, there were a lot of problems. So, they started to look for alternatives. There weren’t that many choices. There were Catholic schools, and since we weren’t Catholic, that was off the list. We were vaguely Presbyterian so they looked at some of the Protestant schools and Keswick Christian School to them I think was the most appealing because it had the most rigorous aca-
demic curriculum. There was a non-Christian, secular private school in town. It was a little more expensive than Keswick and they were less strict on the behavioral stuff; there were kids there who caused trouble often and they just felt that it wasn’t quite as safe an environment for them as Keswick would be.”

“My parents attended a non-denominational church off and on. But they were certainly not fundamentalists. They were, I would say, mildly Protestant, but not necessarily practicing Protestant.”

Keswick, I said, gave Ms. Rosen a good, big smile.

“True. Especially when you think to the foundational things that you learn as a kid in elementary school. How to write, how to read, how to spell, how to appreciate music and literature. All of those were things that I learned at Keswick. I had excellent teachers there. Devoted teachers. We had small class-
room sizes so we were able to get a lot of hands-on instruction from our teachers. These were teachers that were making less money than they would have been taught in public school. So, most were there because they were dedicated to Christian education.”

“Have any of the Keswick people seen your book?”

“I’m not sure if they’ve read it yet. I’m in touch with the cur-
rent headmaster of the school, and I’m given him a copy of the book. I did, while I was writ-
ing the book, go back to the California Center for the Arts, Es-
condo, 340 North Escondido Boulevard. Also on tap: Irish dancing, “Search for “pot of gold.” $4. 760-739-9513. (ESCONDIDO)

Rossini’s Overture from “Barber of Seville” and Beethoven’s “Piano Concerto No. 4” promised when San Diego Chamber Or-
chestra presents family concert, Saturday, March 11, 1 p.m., at Cal-
fornia Center for the Arts, Escon-
dido 340 North Escondido Boule-
dvard). Pianist Chou Han is also featured. Commentary provided in English and Spanish. $5. 760-340-2600. (ESCONDIDO)

Make Puff Gilders during San Diego Airspace Museum Family Day workshops, Saturday, March 11, at 12:30, 1:30, and 2:30 p.m. (sessions last 45 min-

“El Ojo Fino/The Exquisite Eye” family open studio event on Saturday, March 11, at 11 a.m. – 2 p.m., in courtyard of Carlsbad City Li-
brary (1775 Dove Lane). Particip-
ants create works of art to take 
home; materials provided. Free. 760-643-2904 or 760-602-2011. All ages. (CARLSBAD)

“Jamarama Kids’ Fest” hits Speeds Theater, 1212 Broadway on Sunday, March 12. Doors open at 1 p.m. for karaoke, storytelling, coloring, rooftop, face painting, games. $8 – $12 per person, four-person rates offered, through Ticketmaster (619-220-TIXS). (DOWN TOWN)

Coronado Museum of History and Art, ongoing exhibit explores the overall history of Coronado, including the arrival of the Hotel del Coronado. Find the muse-
um at 1100 Orange Avenue. Call 619-435-7242 for further information. (CORONADO)

Flying Leatherneck Museum, dedicated to the Marine Corps Leathernecks, provides six support, from the propeller-driven fighters and bombers of the 1940s to the mod-
ern jet aircrafts currently in use. Static displays of a variety of aircraft are included, along with equipment, insignias, models and a research library. The museum is located in building F-2002, at the Marine Corps Air Station Miramar 858-693-1723. (MIRAMAR)

Gaslamp Museum of Historic San Diego, glimpses San Diego’s colorful past at the museum, where displays highlight Wyatt Earp’s San Diego days, the Pog Leg Gold Legend, the maps and photographs of Old Town and “New Town,” early military his-
tory, the naval disaster in 1923 at Point Loma, and more. Find the museum at 4134 Main Street (be-	ween Fourth and Fifth Avenues). 619-237-1492. (GASLAMP QUARTER)

Heritage Museum, an interpretive walk, replicates the early post office and general store, and a school room are part of this mu-
seum. A mural painted by Michael Strong depicts six periods of Poway’s past. Find the museum in Old Poway Park, at 14314 Midland Road, 858-679-4331. (POWAY)

Heritage of the Americas Museum, more than 100 Chinese jades of the Late Neolithic (3500-2000 B.C.) through the Ming peri-
ods. It’s like picking up one of your favorite stories from child-
hood. It’s comforting, in the way that only childhood talismans can be. I still have the same Bible that I used as a child. I can't pick it up it’s just a rush of mem-
ory and good feelings about how I was brought up and the edu-
cation I received. I just read it, por- ters here and there. I wish more people read the bible just simply as a docu-
ment of civilization. Biblical literacy is in steep decline these days, that’s unfortunate because, like Jesus personally. And that feel-
ing has stayed with me for a long time. And I’m sending him a copy of the text, the King James Version. That was the version that we always used and never questioned why that was the ver-
sion. It simply was the version of the Holy Spirit. So things such as speak-
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are the most strict about the Word, the test, the King James Version of the bible is the literal word of God, and so it must be taken as such. Whereas, I think both with Pentecostals and with Evangel-
icals there’s more flexibility on that.”

“Are you still a churchgoer?”

“No, I’m not. I’m not entirely secular now. My hus-
band is Jewish and so we cele-
brate Christmas and Passover every year. But I don’t go to church. In part, because I have not found a church that I’m com-
fident about. I am reading it often and study it. But to go to church, I have to think that there is an audience that is present and I do things with the Bible that I think are too many liber-
ties, and yet since I’m no longer a fundamentalist, there are other churches that are stricter that have views about women, for example, that I can’t stomach either. So, it’s difficult to find a home.”

As a child, said Ms. Rosen, “I took it personally. I felt I knew Jesus personally. And that feel-
ing doesn’t necessarily leave. One thing that education gave me was a confidence in know-
ling that I can always turn to the bible if I needed it, and I can always read the bible and study it. I don’t need necessarily to do that in a church. Also, I would be going by my own (un)belief. My husband is not a Christian. So, that challenge is another reason why my faith has become a pretty personal thing and not something that I prac-
tice at a church.”

“What happens that causes you to turn to your Bible?”

“It’s like picking up one of your favorite stories from child-
hood. It’s comforting, in the way that only childhood talismans can be. I still have the same Bible that I used as a child. I can't pick it up it’s just a rush of mem-
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Dr. Sophronia Nichols. She was the first doctor in Alpine and the first female doctor in the East County. She is a member of the Balboa Writers' Group and Executive Director of the Mary Sontag Foundation. She is also a member of the Carlsbad Women's Club and a member of the Council for Exceptional Children.

“I’m an historian by training, and I work at a research institute here in Washington called the Ethics and Public Policy Institute, and I research and write about technology and culture and a bit about bioethics. I am lucky to have one of those jobs where I get to decide what I want to think and write about and am left alone to do it.”

“And where did you go to school?”

“I went as an undergrad to the University of Texas in Austin. I got my doctorate in American History at Emory University in Atlanta.”

“What do you make of Pat Robertson?”

“I don’t think we speak for all Christian fundamentalists, or any Christians, except myself, but I believe that I’m constantly surrounded by the fact that those men — the Jerry Falwells, the Pat Robertsons — are representatives of conservative Christianity. I think that really means that aren’t what the majority of conservative Christians are. They are parodies. Pat Robertson has gone off the deep end. Some time ago I think he did. It’s irresponsible to him that he is claiming to speak for Christians. So, I’m appalled by that sort of talk.

“I think it’s unfortunate in contemporary culture that it’s difficult to tell a story about fundamentalist Christians where they are nuanced individuals with quirks and with good qualities and bad qualities. Already some of the reviews I’ve received, people have said, ‘Oh, you’re just making fun of fundamentalists.’

“The climate I am definitely not, but it is something that happened when I wrote the book because it’s much easier to just say ‘You’re making fun of these people and dismiss them. To actually (people with the fact that they’re human beings just like everybody else, but they happen to believe certain things that are a challenge to what are secular, rational world views.’

“That was part of the challenge in writing this. Publishers were more enthusiastic about a book that either completely bashful fundamentalists or that completely praised them. That’s not the book I wanted to write.

“I was pleased to find a publisher that was enthusiastic about seeing a nuanced portrait of fundamentalists. That was important to me. I did not want to them to be a stereotypical group of people that are easily made fun of.

“Some of the re-descriptions I offer are hopefully humorous, but they’re also descriptive. I include myself among those pasty, polyester-clad 1970s Floridians. I was one of them too, so look back on that fondly, and occasionally am embarrassed when I look at old pictures, but I was one of them. I don’t feel I’ve become any different because they have. I simply want to describe them as they were.”

“Are you comfortable with that idea of a public school?”

“No, I’m not. I am not on the side of the conservative Christians on this one because public education needs to be as neutral as possible towards faith. Now, that doesn’t mean that you can’t teach about religious and religious values in a religion class, or even talk about intelligent design in an intellectual history class, but I think it’s inappropriate to talk about these things in science class, or to impose prayer in public school because it simply will not allow for every-one in the classroom to feel comfortable.

“For the parents who want their kids to learn about intelligent design they have either made their kids at home, or they have taken them to home schools or church groupings. We can teach them that they can home school their kids, or they can send them to private schools like Keswick where that is taught. I don’t think I want to demand that they do that, and talk to you about what it was really like."

“So, it changed my life in that I feel it really forced me to think about what I had liked and disliked about the school, what I thought was useful about that education and not useful, and also to try to connect — having grown up in an environment which most people aren’t familiar with, to try to help others connect to it in some way.”

“I don’t think it’s much more comfortable to live with stereotypes. Stereotypes exist on the other side too. Conservative Christians have their stereotypes about secular liberals that need to be made a little more complex. This book is targeted at the people who don’t know fundamentalists and to try to introduce them to this group through this particular story.”

— Judith Moore
Events that are underlined occur after March 16.

HOW TO SEND US YOUR LISTING: Contributions must be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number (including area code), and a phone number for public information to READER CLASSICAL MUSIC, Box 85803, San Diego CA 92198. Or fax to 619-882-2401. You may also submit information online at SanDiegoReader.com by clicking on the events section.

“Masters of Persian Music” — Mohammed Reza Shajarian, Hossein Alizadeh, Kayhan Kalhor, Homayun Shajarian — plan concert “drawing on the rich cultural heritage of Persian classical music, as well as ancient and contemporary Persian poetry.” Thursday, March 9, 8 p.m., at UCSD’s Mandell Auditorium. Tickets: 619-235-0804. (LA JOLLA)

Violin and Viola Students of Jaime Négyesi and Päivi Nykter perform Friday, March 10, 7 p.m., in Recital Hall at UCSD’s Mandell Auditorium. Free. 858-534-4850. (LA JOLLA)

“A mini-Drama and Madrigals” — a “British mini-opera” by Dr. Fitch and madrigals from France and Italy promised when English vocal ensemble I Fagiolini performs for San Diego Early Music Society on Saturday, March 11, 8 p.m., at St. James by-the-Sea. (DOWNTOWN)

“Peter Gach and Friends” — former Paleoists music students who are now professionals join classical pianist Gach in concert, Sunday, March 12, 2 p.m., in Palomar College Performance Lab (room D-10, 1140 West Mission Road). Gach is celebrating 25 years as member of Palomar’s music faculty. $10. 760-744-1150 x2453. (DOWNTOWN)

Works by Haydn and Mendelssohn played by Emma Rubenstein (violin), Thomas Stauffer (cello), Cynthia Darby (piano) on Sunday, March 12, 2:30 p.m., for concert series at San Diego Public Library. (839 E. Street). Free. 619-236-5810. (DOWNTOWN)

Organ Concert by civic organist Carol Williams Sunday, March 12, 2 p.m., in Spreckels Organ Pavilion. Free. 619-702-8138. (BALBOA PARK)

John Rutter’s “Requiem” may be heard when St. James Choir and Chamber Orchestra perform on Sunday, March 12, 4 p.m., at St. James by-the-Sea. $15. (DOWNTOWN)

“Mini-Drama and Madrigals” — works by Gagliano, Torelli, Scarlatti, Pergolesi — Sunday, March 12, 7:30 p.m., at Serra Church. Free. 619-232-7513. Offered. 858-534-4830. (LA JOLLA)

Ninth Annual San Diego Bay Benefit Concert offered by Sweetwater Union High School District Symphonic Orchestra, Sweetwater High School, and local musicians. Thursday, March 16, 7 p.m., at Southwestern College. Tickets: 619-239-3131. (ROSE CANYON)

Cypress String Quartet performs Thursday, March 16, 7:30 p.m., in Grill Performance Hall at Point Loma Nazarene University. (DOWNTOWN)

La Jolla Orchestra 100th Anniversary Concert — with pieces by Schuman, Beethoven, and Bartók — Sunday, March 12, 2 p.m., in Copley Symphony Hall (750 B Street). Tickets: $15–$55. 619-235-0804. (DOWNTOWN)

The Piano and Cello Duo of Edith Orloff and John Wale performs selections by Couperin, Martinu, Ravel, and Franck for the San Marcos Chamber Music Society on Sunday, March 12, 2:30 p.m., in Schuman Auditorium at Carlsbad City Library (1775 Doe Lane). $22. Reservations: 760-945-3446. 760-630-4360. (LA COSTA)

Romanian State Philharmonic Orchestra performs works by Mozart, Shostakovich, Beethoven, and Barber Sunday, March 12, 3 p.m., at Bob Button Center for the Performing Arts (2400 South Stagecoach Lane). $35 general, $10 youths. 760-451-8644. (PALM SPRINGS)

Hymn Festival planned by choirs of Pacific Beach United Methodist and St. Mark’s Methodist Church on Sunday, March 12, 7 p.m., at St. Mark’s (3502 Clairemont Drive). Tickets: 858-274-5300, 858-273-1480. (CLAIREMONT)

Haydn’s “Mass in Time of War” (a.k.a. the “Mass in Time of War”), performed by UCSD Chamber Orchestra, Sunday, March 12, 12 p.m., in UCSD’s Mandell Auditorium. Orchestra is joined by 100-voice UCSD (UCSD) Choir, soloists. Also promised: Romantic favorites by Gnagnori, Fauré. $8 general. 858-534-4830. (LA JOLLA)

“Beethoven Piano Concerto No. 4, Op. 58” by the Juilliard Orchestra under conductor Steven Mehta. (DOWNTOWN)

Prokofiev’s “Classical Symphony,” Britten’s “Simple Symphony,” The London Philharmonic and conductor Kurt Masur perform Britten’s “Simple Symphony,” “Symphony No. 1” by Mahler, and Prokofiev’s “Classical Symphony” for La Jolla Music Society’s Celebrity Series on Friday, March 10, 8 p.m., at Copley Symphony Hall. (DOWNTOWN)

Small Opera of San Diego performs arias by Rossini, Mozart, Mascagni, Puccini and others, Saturday, March 11, 7:30 p.m., at First Unitarian Universalist Church (4190 Front Street). Donation: $12. 619-298-9787. (GROSSMONT)

The Borealis String Quartet performs works by Mozart, Beethoven, and Ravel for chamber concert series on Sunday, March 12, 7:30 p.m., at Athenaear Music and Arts Library (1008 Wall Street). $30. Reservations: 858-454-5872. (LA JOLLA)

Organist Chelsea Chen plans concert on Sunday, March 12, 7 p.m., at First Presbyterian Church (320 Date Street). 619-232-7133. Offering. (DOWNTOWN)

“Mini-Drama and Madrigals” — a “British mini-opera” by Dr. Fitch and madrigals from France and Italy promised when English vocal ensemble I Fagiolini performs for San Diego Early Music Society on Saturday, March 11, 8 p.m., at St. James by-the-Sea (743 Prospect Street). $20. Reservations: 858-291-8246. (LA JOLLA)

Rossini’s Overture from The Barber of Seville and Beethoven’s “Piano Concerto No. 4” are promised when San Diego Chamber Orchestra presents family concert, Saturday, March 11, 1 p.m., at California Center for the Arts, Escondido (340 North Escondido Boulevard). Pianist Chu-Fang Huang is featured; commentary provided in English and Spanish. $5. 800-988-4235. (ESCONDIDO)

Enjoy concerts at 8 p.m. on Thursday, at Tijuana Cultural Center (Paseo de los Héroes and Mina Street, Zona Río), and on Friday at Saturday at Neurosciences Institute (10640 John Jay Hopkins Drive). Ticket prices, reservations: 619-239-0100. (TIJUANA, LA JOLLA)

The London Philharmonic and conductor Kurt Masur perform Britten’s “Simple Symphony,” “Symphony No. 1” by Mahler, and Prokofiev’s “Classical Symphony” for La Jolla Music Society’s Celebrity Series on Friday, March 10, 8 p.m., at Copley Symphony Hall. (DOWNTOWN)

San Diego Museum of Art. $15. 619-696-1966. (BALBOA PARK)

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ART MUSEUMS

Mingei International Museum, more than 90 bottles, bowls, plates, and tiles made between 1940 and 2004 are included in retrospective “The Art of Viviña and Otto Heino” which closes Thursday, March 14. Otto Heino died in 1995, but Otto Heino continues to make pots in his Ojai pottery, throwing 100 pounds of clay a day. Closes March 19.

“San Diego — Art of the Land and the People” celebrates 100 years of the National Institute of Mexican Art. Exhibit includes arts of daily life such as metalwork, jewelry, handwoven textiles, and visual art. The exhibit is on view through Sunday, April 3.

“The French Village: Seaside Villas of the Roman Elite” continues through Sunday, April 3. "Pioneer innovator in the world of contemporary art…combined with more ominous images of what may have taken place behind the shed." Closes Sunday, May 1.

“Gutman’s Century” also on view through May 7, features the German artist photographer’s focus on “America’s joie de vivre, its parades, billboards, cars, and sports” during the 1930s. Find the museum in Casa de Balboa building, at 1649 El Prado, 619-238-7559. (BALDWIN PARK)

Oceanide Museum of Art, artwork created during the Works Progress Administration era mirrors a period in American history when the country was recovering from the Depression. “Art of the WPA from Collections of the San Diego Region” includes 60 paintings created in San Diego during that time by artists such as Belle Kanner, Phil DiKe, Dan Dickey, Charles Reiffel, Everett Ge Jackson. Through Sunday, March 19. Find the museum at 764 Pier View Way, 760-721-2787. (DESSERT)

San Diego Museum of Art, “In Stabiano: Exploring the Ancient Seaside Villas of the Roman Elite” — continuing through Sunday, May 14 — is an “extremely rare exhibition of 2000-year-old Roman frescoes.” Exhibit includes 70 objects, including sculpture, stucco reliefs, decorative and utilitarian objects, and 24 frescoes. Roman villas of ancient Stabiae (modern Castellammare di Stabia) are located approximately 4.5 kilometers south of Pompeii, site was well preserved by catastrophic eruption that burned Pompeii and Herculaneum. The museum’s growing contemporary collection and acquisition strategies show, through work of artists such as Rookwood, Newcomb, Grueby, Van Briggle. Runs through Sunday, September 3.

“Contemporary Links 4 — Exploring the Ancient Immigrant” continues through Sunday, May 1. Find the museum in Casa de Balboa building, at 1649 El Prado, 619-238-7559. (BALDWIN PARK)

Seaworld is looking for Show Performers for the 2006 Summer Season

Entertainment Auditions

Entertainment Show Performer Auditions

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Show Hosts
Who have great energy performing in front of large crowds! Be prepared to move and to read provided script.

Improvisational Actor
Prepare a one-minute comedic routine. Be prepared to move and to read provided script.

Perussionists
with group performance experience in Drum Corps. Winter Drum Line and/or Marching Band. Be prepared to move. Prepare a one-minute piece to be performed on a marching snare drum and a percussion piece to be performed on a marching tenor drum. Drums will be provided on stands; you must bring your own sticks and mallets.

For more information on auditions, please call the Seaworld audition hotline at: (619) 228-3607 or visit our website at: www.seaworldjobs.com

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that involved a Santee record producer. The producer, whom the band did not want to name, owed a lot of money to their record label. Strictly Amateur Films owner Matt Driscoll had to fund another recording session in Seattle, and Driscoll was supposed to be done in time for the South by Southwest Festival in Austin, Texas, which begins tomorrow, but due to the foul-ups, the disc won’t be out until May 30. The band’s not sure what’ll happen if the producer shows up to see them.

“I don’t know what it’ll be like,” says Ando, “but, on our CD, we put ‘Boycott [producer’s name].’”

Mikaela’s Fiend plays the Ché Café on March 13, with Australia’s Grey Daturas, New Zealand’s Die! Die! Die! and the Duchesses, which features a member of the now-defunct Business Lady.

— Jeremiah Griffey

Take This to the Bank

Three million copies of the Walk the Line DVD were sold on February 28, the first day of its release. Record companies have released at least seven box-set compilations of Johnny Cash music. Business has been good for the local bands that incorporated Cash’s name into their band name. On the February 24 episode of local-music show Amateur Films; he agreed to record the band’s new album to cancel the debt.

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March 19 7:30pm
$40/$50/$60

MICHAEL MCDONALD
April 5 7:30pm
$50/$60/$70

TONI BRAXTON
April 7 7:30pm
$55/$65/$75

JAGUARES
May 1 7:30pm
$40/$50/$60

BILL ENGVALL
May 18 7:30pm
$40/$50/$60

RICHARD JENI
May 19 7:30pm
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Nathaniel got married and moved to Portland,” Jenkins says. “Then we kinda went down a little bit and did other things while life happened. That’s really the main reason. Not everyone’s in town at the same moment.”

Jenkins and the rest of the band spent roughly eight months writing and recording a new album (The Spell, due out May 9) because they had to fly back and forth between San Diego and Portland. Jenkins says his other band, Three Mile Pilot, has begun to write material for their first new album since their 1999 singles collection, Songs from an Old Town We Once Knew. The album, which members will work on between Pinback and Black Heart tours, is due out early next year on Chicago’s Touch and Go Records.

“Rip-Hop” “We’ve been together for ten years,” says MC Frosty. “No San Diego hip-hop group has been around as long as us.” Frosty and producer/MC Sketch are original members of the Icons. DJ/producer Demon has been an Icon for seven years.

After getting burned a couple of times, Frosty says a pending record deal with L.A. indie label Avatar will be consummated “…once the loot is in my hand. Avatar is big on soundtracks. They did the soundtrack for the [HBO series] Oz.” Frosty says Avatar has agreed to give his group a cash advance and press and distribute their already-recorded fourth album.

Five years ago, the Icons released “Eff U Pay Me,” a song that mentioned three record distributors that Frosty claims shorted his group on royalties.

“I got every kind of rundown imaginable, from ‘We’ll get you a check’ to ‘We had personnel changes,’” says Frosty. He estimates the Icons were stiffed for more than $8000, the cost of the 12-inch singles that were round boxes. Frosty claims that the owner of the T-shirt company got an Icons logo at the 1998 Action Sports Retail trade show in San Diego; the company then mass produced the logo on T-shirts and sold them throughout the western U.S. “That is not completely resolved,” says Frosty. “We want more than what [the small company’s owner] is willing to settle for. Dealing with him is not like dealing with Nike, where they have books and accounting. It’s hard to deal with someone like this who is not much bigger than you are. But he did back off [from] using our logo.”

Frosty says the Icons have never been about gangster rap. “Gangster is the dominant music genre in San Diego… but gangster rap keeps you out of the clubs.” The group’s new strategy is to sell a lot of records here in order to attract the attention of a major label.

“I need to sell 10,000 copies here. We want to stamp San Diego hard. Once you sell 5000 or 7000 in one city, it will take you to other places.” The Icons appear at the House of Blues March 26.

Yes, “Stairway to Heaven” Thirty-one years ago tomorrow (3/10/75), Led Zeppelin — on tour behind their Physical Graffiti album — played a 14-song set at the Sports Arena. No band opened for them. Doors for the sold-out concert opened at 3 p.m., and seating was unreserved. No chairs were set up on the floor. (When the band returned to the venue two years later, Robert Plant implored the patrons to “stand up and step back,” as patrons pressed toward the stage. The drum solo in “Moby Dick” can just under a half hour in length, and female attendees reportedly showered the stage with lingerie during the opening strains of “Stairway to Heaven.” The bootleg album does not include the final encore, “Heartbreaker.”

Contributors
William Croft, Dave Good, Jeremiah Griffey, Larry Harmon, Michael Hemmingson, Ken Leighton, Ryan Lenho, Derek Plunk, Eric Rife, Jay Allen Sanford.

S U R P R I S E , S U R P R I S E When the Black Heart Procession plays the Casbah on March 12, about nine months will have gone by since the locals played their hometown. The show will be on the eve of the band’s jaunt to the South by Southwest music festival (which they haven’t played in over five years).

Pall Jenkins likens his band’s infrequent San Diego appearances to “gourmet dining. You don’t go and do it every night.” Jenkins says there’s a practical reason for their elusiveness.

“In the last year and a half [collaborator] Toby and producer/MC Sketch are

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THANKS, EVERY ONCE IN AWHILE...

— Ken Leighton

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— Jay Allen Sanford

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Calendar

Music Scene

blurt

continued

belt buckles. I have a skull…a Cadillac emblem…” Following her February 14 arrangement, Mieras says, “The D.A.’s office rejected the charges…. I never even had a ticket since I was 19. Now, when they pull me over and run my record it says I was charged with two felonies, but the charges were dismissed.”

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— Ken Leighton
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“It becomes a sort of sociological experiment in overcoming embarrassment.”

I bought my first bass at age 18 for $99 at a pawn shop,” says singer/songwriter Scott Wilson. “It was a piece of crap, but it was a good thing to learn to play with and to realize that it was worth investing in better equipment.”

Wilson cites his main musical influences as the Beatles (“seventh chords”), Nirvana (“grooves”), and Yes (“harmonies”), but nowadays the founding member of the Gandhi Method — and former bassist for Cathryn Beeks — would just as soon plug into a video editing board as an amp. He’s worked on music videos, concert films, and documentaries. This filmmaking savvy served Wilson well when it came time to shoot a video for the song “Coffeehouse 101” from his latest CD, Kaldewapsspe’s End. “We ended up with around 50 performers in [my] video, many of them local, each one lip-syncing a different line from the song,” says Wilson. Footage was shot at Lestis’s, the Hot Monkey Love Café, and other local spots. Cameo appearances include Gregory Page, Dave Howard, Bart Mendoza (the Shambles), and Mark DeCerbo (Rockola, the Steely Damned).

“Some people — for instance, Robin Henkel and Carlos Olmeda — were very comfortable with the camera. Some weren’t, and I include myself in that bunch. Everyone brings their own personalities to the table, and people relate to the camera in such different ways that it becomes sort of a sociological experiment in overcoming embarrassment.”

Scott Wilson appears as part of the “Coffeehouse 101” Music Video Premier Party at Humphrey’s Backstage Lounge on Thursday, March 9.

WHAT’S IN YOUR CD PLAYER?
1. Nine Inch Nails, With Teeth (“Trent Reznor makes records that are heads and tails above his peers, which are few…. He put on a fantastic show at Cox Arena in November.”)
2. Gregory Page, Love Made Me Drunk (“There are at least two accordion-only songs — I wish I had the courage to make a CD like that. This is one strange leap into the unknown.”)
3. Sheryl Crow, Wildflower (“I love ‘Good Life’ from that CD. It has something I call the super chorus, which is a bridge that’s even bigger and catchier than the chorus, which is something I like to do now and then.”)
4. Green Day, American Idiot (“A punk-rock concept album! How can you beat that!”)

DESERT ISLAND DVDS?
1. Digi (“It’s a documentary about the Dandy Warhols and the Brian Jonestown Massacre…. A textbook example of what not to do when you make records or go on tour, especially in Texas.”)
2. Almost Famous (“There’s a bootleg version that I used to have with a director’s cut and a CD from the band that played in the film. One of the great music films of all time…. Parts were shot in San Diego.”)
3. Apocalypse Now (“The montage in the hotel room to ‘The End’ by the Doors has always been an influence on my [film] work.”)

WORST GIG?
“The Aztec Coffeehouse at San Diego State. I went for a high note, they suddenly turned [the mike] down…. I never recovered. It’s funny how something can go wrong and ruin the whole experience. Sometimes it works to drop your defenses, and great things are allowed to happen, but not in this case. I screwed up songs I had known for years, and I was ignored, which I can’t stand. I tend to avoid solo acoustic gigs for this reason…. it’s a little too much like being naked in front of a bunch of people, which is something I try to avoid if possible.”

BRUSH WITH FAME?
“I worked with J-Lo on a video in New York. She was very nice, and she smelled great. This was in 2002, and it was very interesting to see how a person handles the kind of success that she was experiencing at that time. Lots of telephones ringing, lots of commotion, bodyguards, assistants, managers, record label people…."

MAIN INSTRUMENTS?
“My Alvarez 5088C acoustic guitar cost about $650 in 1993. I’ve written at least a hundred songs on it, and it’s starting to show its age. I like the way it plays, but it’s hit or miss through the P.A. Sometimes it sounds amazing…. The next time, if you can hear it at all, it sounds terrible. I went to the Taylor Friends and Family sale to get a Taylor, but it was a free-for-all there, like those news pieces you see of people rushing into Wal-Mart on the day after Christmas. The bass I own now only cost me $336, but I’ve added a few things to it. It’s a Yamaha BB300. In fact, the body and the neck and the knobs are the only original stuff on it, but I love this bass.”

FAVORITE CARTOON?
“I’ve always been a big Simpsons fan, although this year it seems to be taking a dive…. it’s kind of funny that the only real political humor that we’re getting right now is from prime-time cartoons. There used to be shows like Politically Incorrect, but this does not seem to be the time and place to be putting your ass on the line for matters politic.”
CONCERTS

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At the next prompt, press the 3-digit code that is next to the performer you wish to hear. (Performers without codes currently do not have recordings.)

EXTENSION 4000
THIS WEEK’S CONCERTS

THURSDAY
Motörhead: House of Blues, Thursday, March 9, 1055 Fifth Avenue, Gaslamp. 619-299-2583 or 619-220-8497.

FRIDAY
The Mother Hips: Belly Up Tavern, Friday, March 10, 143 South Cedros Avenue, Solana Beach. 858-481-8140 or 619-220-8497.

SATURDAY
The Mother Hips: Belly Up Tavern, Saturday, March 11, 143 South Cedros Avenue, Solana Beach. 858-481-8140 or 619-220-8497.


SUNDAY


Elana James and Her Hot Hot Trio: Acoustic Music San Diego, Friday, March 10, 4650 Mansfield Street, Normal Heights. 619-303-8176.


The Crimson Jazz Trio: Dizzy’s, Sunday, March 12, 344 Seventh Avenue, San Diego. 858-270-7467.


Meet Matisyahu: Grab one of the first-400 copies of MATISYAHU’S new CD “Youth” on March 7th and receive a wristband for a “Meet & Greet” March 16th at Lou’s. Limit 4 per customer. You can also pickup a Matisyahu t-shirt for only $12.99. Qy vey!

WEDNESDAY
Korn (265) and Mudvayne: San Diego Sports Arena, Wednesday, March 15, 3500 Sports Arena Boulevard, 619-220-8497.

EXTENSION 4001
UPCOMING CONCERTS
MARCH

The Kottonmouth Kings (129): House of Blues, Thursday, March 16, 1055 Fifth Avenue, Gaslamp. 619-299-2583 or 619-220-8497.

The Kottonmouth Kings (129): House of Blues, Friday, March 17, 1055 Fifth Avenue, Gaslamp. 619-299-2583 or 619-220-8497.

Toots & the Maytals (752): House of Blues, Friday, March 17, 1055 Fifth Avenue, Gaslamp. 619-299-2583 or 619-220-8497.


The Young Dubliners (571): Belly Up Tavern, Saturday, March 18, 143 South Cedros Avenue, Solana Beach. 858-481-8140 or 619-220-8497.

Big Bad Voodoo Daddy: Rincon Casino, Saturday, March 18, Valley Center Road, Escondido, 866-468-3399.


Saves the Day: Soma, Thursday, March 16, 1055 Fifth Avenue, Gaslamp. 619-226-7662 or 619-220-8497.

Arlo Guthrie: California Center for the Arts, Thursday, March 16, 340 N. Escondido Boulevard, Escondido, 800-988-4253 or 619-220-8497.

The Syst: Acoustic Music San Diego, Friday, March 17, 4650 Mansfield Street, Normal Heights. 619-303-8176.

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**Calendar**

**CONCERTS**

**Burt Bacharach** (608): Pala Events Center, Sunday, March 19, 3 miles east of I-15 on Hwy 76, Pala. 760-510-4580 or 619-220-8497.

**The New Pornographers:** Belly Up Tavern, Monday, March 20, 143 South Cedros Avenue, Solana Beach. 858-481-8140 or 619-220-8497.

**David Gray** (618): Copley Symphony Hall, Monday, March 20, 1245 Seventh Avenue, downtown. 619-220-8497.

**Guster** (282): House of Blues, Wednesday, March 22, 1055 Fifth Avenue, Gaslamp. 619-299-2583 or 619-220-8497.

**Kem:** 4th & B, Thursday, March 23, 345 B Street, San Diego. 619-231-4343 or 619-220-4497.


**The Waybacks:** Acoustic Music San Diego, Thursday, March 23, 4650 Mansfield Street, Normal Heights. 619-305-8176.

**Chuck Prophet:** Acoustic Music San Diego, Friday, March 24, 4650 Mansfield Street, Normal Heights. 619-305-8176.

**Michael Buble:** Copley Symphony Hall, Friday, March 24, 1245 Seventh Avenue, downtown. 619-220-8497.

**The Black Eyed Peas:** House of Blues, Tuesday, March 28, 345 B Street, San Diego. 619-299-2583 or 619-220-8497.

**The Strokes** (205): BIMAX Arena, Tuesday, March 28, 1055 Fifth Avenue, Gaslamp. 619-299-2583 or 619-220-8497.

**Dilated Peoples:** Belly Up Tavern, Tuesday, March 28, 143 South Cedros Avenue, Solana Beach. 858-481-8140 or 619-220-8497.

**Stereolab:** 116th: House of Blues, Wednesday, March 29, 1055 Fifth Avenue, Gaslamp. 619-299-2583 or 619-220-8497.

**Chamillionaire:** House of Blues, Thursday, March 30, 1055 Fifth Avenue, Gaslamp. 619-299-2583 or 619-220-8497.

**Particle:** Belly Up Tavern, Saturday, March 25, 143 South Cedros Avenue, Solana Beach. 858-481-8140 or 619-220-8497.

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**Dionne Warwick** (587): Rincon Casino, Thursday, March 30, Valley Center Road, Escondido, 866-468-3399.

**Johnny Winter:** Belly Up Tavern, Thursday, March 30, 143 South Cedros Avenue, Solana Beach. 858-481-8140 or 619-220-8497.

**Train:** Vejas Casino Concerts in the Park, Friday, March 31, 3003 Willows Road, Alpine. 619-445-5400 or 619-220-8497.

**APRIL**

**The Alkaline Trio** (445): House of Blues, Saturday, April 1, 1055 Fifth Avenue, Gaslamp. 619-299-2583 or 619-220-8497.

**Fall Out Boy** (508): The All-American Rejects, and Hawthorne Heights: Bora Bora Concerts with Vejas, Saturday, April 1, downtown San Diego waterfront, 619-445-5400 or 619-220-8497.

**Queen and Paul Rodgers:** Cox Arena, Saturday, April 1, SDSU campus, College Area. 619-394-0429 or 619-220-8497.

**The English Beat:** Belly Up Tavern, Saturday, April 1, 143 South Cedros Avenue, Solana Beach. 858-481-8140 or 619-220-8497.

**Michael McDonald** (580): Pala Events Center, Wednesday, April 5, 3 miles east of I-15 on Hwy 76, Pala. 760-510-4830 or 619-220-8497.

**Peter Frampton** (523): Pala Events Center, Thursday, April 6, Valley Center Road, Escondido, 866-468-3399.

**Sound Tribe Sector Nine:** House of Blues, Friday, April 7, 1055 Fifth Avenue, Gaslamp. 619-299-2583 or 619-220-8497.

**Toni Braxton:** Pala Events Center, Friday, April 7, 3 miles east of I-15 on Hwy 76, Pala. 760-510-4830 or 619-220-8497.
BY DAVE GOOD

Used to be, a would-be saxophone virtuoso would try to “play” one of the legends, living or dead, of jazz sax’s past, by surprising the audience (and fellow musicians) with the ingenuity of his improvisations. In some circles this is still known as head cutting. Legions of young sax players posthumously took on the big guns of jazz — Coltrane, Adderley, Parker, people like that. You could hear it in their music and see it in their dress. Call it musical one-upmanship, but it was really a means of paying homage and serving an apprenticeship. For the savvy listener, it was even a way of sizing up a player, through the transparency of his influences. The bigger the names, the better. Fermin Rivero chose a mentor who not only revitalized jazz sax but one whose name also became synonymous with a new jazz format: Grover Washington Jr.

By the late ’70s, a new jazz subculture was taking shape. Bored with commercial radio and mainstream jazz alike, it became an audience in search of the pop format known today as smooth jazz. Grover Washington Jr. emerged as one of smooth jazz’s earliest stars. His gift was to link traditional jazz values with pop through beguiling saxophone simplicity coupled with macho, sexy, often dramatic overtones.

Fermin Rivero is more smooth than traditional. A transplant from the Canay Islands, he spent years in the UK club scene before settling here. If he lacks Washington’s subtlety, he at least has the late sax man’s rubbery tone and authoritative feel, plus a little more: Think Tom Scott’s brassy attitude and Gato Barbieri’s power blow, minus some of the concussion. Add Latin warmth and a straight-ahead jazz mentality, colored with vivid club rhythms. Still, Rivero performs with an understanding of the foundation laid down by his mentors. It makes him a standout from the rest of the pack of bleeding-heart sax players who peddle their souls to the smooth-jazz devil.

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MARCH 29
CAPITOL STEPS

MARCH 30
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-STEVE HARVEY, ON CNN'S ERIN BROCKOVICH

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- Barr: Epicentre
- The Black Heart Procession: The Casbah
- Brilliant Red Lights: The Bean Bar
- The Buzzkill Romantics: The Casbah
- Candelabra: Dreamstreet
- Circa Survive: Soma
- Conflict of Interest: Brick By Brick
- Controlling the Famous: O'Connell's Pub and Nightclub
- Creosote: Dreamstreet
- Crystal Skull: The Casbah
- Dark Tranquility: House of Blues
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**Extension 4003**

**Rock**

- Armor: O'Connell's Pub and Nightclub
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- Bargain Music: Blind Melons
- Benchmark: Don's Cocktail Lounge
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- The Black Rebel Motorcycle Club: House of Blues
- Blue Shades: Los Cabos Mexican Mariposa Grill
- Bordertown: Coyote Bar and Grill
- Boy Toy Jesus: Vans
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- The Rip Carson Trio: Tino Lee's Lounge
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When the Ravenettes got tired of being accused of ripping off the Jesus and Mary Chain, the Danish duo brought in guest stars, laid off the feedback, and instead started ripping off Phil Spector, the Everly Brothers, and other heroes of oldies radio. The resulting album, 2004’s Pretty in Black, didn’t get a lot of respect, but it’s a lot of fun.

When the Black Rebel Motorcycle Club got tired of being compared to the Jesus and Mary Chain, the San Francisco trio split with their record label, nearly broke up, and then came back with a quieter, more roots-oriented sound. The resulting album, last year’s Howl, didn’t set the world on fire, but it’s quite good.

Without waves of distortion to hide behind, bandleaders Robert Turner and Peter Hayes were forced to tighten up their songwriting. Their voices sound great, and their songs have never been so melodic. Critics might say that Turner and Hayes are merely treading on blues and gospel styles the way one might try on a vintage coat — certainly, there’s something second- or thirdhand about the Jesus-haunted lyrics. But musically, the band has made such a leap that it seems silly to get picky about the details.

Personally, I’m a sucker for Mary Chain-style feedback, so I’m not convinced that a radical change in direction was necessary. But, as with the Ravenettes, it’s done wonders for the BRMC. That brings up other exciting possibilities: What will the guys in Interpol sound like when they decide to kill off the Joy Division comparison? What will the Killers sound like when they distance themselves from Duran Duran? What will the White Stripes do when they get tired of hearing about Led Zeppelin?

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<table>
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<tr>
<th>Event Details</th>
<th>Type</th>
<th>Dates</th>
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| **Coffee House 101 Music Video Premiere Party**
  
  Featuring:
  - Christopher Dale with Sweet Tooth
  - The Cathryn Beeks Ordeal • Gregory Page • Scott Wilson
  - The Grams • Deadline Friday • Dave Howard • Will Evans
  - The Wild Truth • Hosted by Troy Johnson
| Thursday, March 9
  8 pm-12 am
| Rock |
| **5 O’Clock Shadow**
  
  Featuring:
  - Christopher Dale with Sweet Tooth
  - The Cathryn Beeks Ordeal • Gregory Page • Scott Wilson
  - The Grams • Deadline Friday • Dave Howard • Will Evans
  - The Wild Truth • Hosted by Troy Johnson
| Friday, March 10
  6-8 pm
| Classic Rock |
| **Quinazo**
| Saturday, March 11
  6-8 pm
| Flamenco Guitar |
| **Savoy Brown**
  
  Featuring Kim Simmonds
| Sunday, March 12
  8 pm-12 am
| Jazz |
| **Michael Ward**
| Monday, March 13
  7-11 pm
| Rock |
| **Island Breeze**
| Saturday, March 18
  7 pm
| Reggae |
| **Novamenco**
| Saturday, March 18
  9:30 pm
| Jazz |
| **Goldfish**
| Saturday, April 5
  9:30 pm
| Reggae |
| **Jesse Colin Young**
  
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**Calendar**

**BANDS**

- **Jerry Mahlik:** The Inn at Rancho Santa Fe, Rancho Bernardo Inn
- **The Sheep Meadow Prarie**
  - **6/6:** Croc’s Jazz Bar
- **Jose Molina Serrano:** The Gordon Bar 
- **Mystique:** Jimmy Lee’s
- **Mike Nelson:** The Lodge at Torrey Pines, Quipps Bar & Grill
- **Adrienne Nims & Spirit Wind:** Fresh Tavern Restaurant and Bar
- **The David Patrone Quartet**
  - **6/7:** Croc’s Jazz Bar
- **Ben Push**: Tomiko Bar & Grill
- **Primo:** Croc’s Jazz Bar, Belly Up Tavern
- **Fernan Rivero & His Quintet**
  - **8/8:** Dusty’s
- **Rick Ross:** La Valencia Hotel
- **Carlos Ruhl:** Bistro 221
- **Adam Schroeder:** Dusty’s
- **Dave Scott:** Croc’s Jazz Bar, Pasquale on Prospect
- **John Scott & the Magnificent**
  - **The Cabo Cal:**
- **Reggie Smith & Pressed for Time:** Jimmy Lee’s
- **The Soul Revue:** Jimmy Lee’s
- **The Stage 4 Jazz Quintet**
  - **Bourr’s Bistro Restaurant**
- **The Jaime Valle Quartet**
  - **7/15:** Turtles More
- **The Jaime Valles-Boh Magnanussen Jazz Duo:** Harry’s Bar & American Grill
- **Michael Ward:** Humphrey’s
- **Jason Weber:** Mister A’s
- **The World Beat Jazz Ensemble:** World Bar Corner
- **Yaway:** Croc’s Jazz Bar

**EXTENSION 4006**

**REGGAE / SKA**

- **Higher Minds:** Blind Melons
- **Irie Eyes:** Blind Melons
- **Quinazo:** Humphrey’s
  - **Trade Roots:** Hard Rock Cafe (La Jolla)

**EXTENSION 4007**

**COUNTRY**

- **Big Rig Deluxe:** Menagerie Irish Pub
- **Cash’d Out:** Winston’s
- **The North County Cowboys:** The Del Dios Country Store
- **Shoestring Strap:** (7/9) Winton’s
- **Whiskey Ridge:** Renegade Inn
- **The Working Cowboy Band:** Tin Lous Lounge

**ACOUSTIC / FOLK**

- **Eddie Anthony:** Tweek Tea and Coffee Company
- **David Beldo:** Coyote Bar and Grill
- **Kristina Bennett:** Tweek Tea and Coffee Company
- **John Bonett:** O’Connell’s Pub and Nightclub
- **John Boles:** Borders Books and Coffee (Mission Valley)
- **Tom Boyer:** North Coast United Methodist Church

**BLUES / SOUL**

- **The Backwater Blues Band:** Patrick’s II

**CASH’d Out**

- **7/15 Sat.**
  - **7:00 PM**
    - **HOSTED BY JOSE SINATRA**
  - **6/8 Fri.**
    - **6:30 PM**
  - **6/13 Wed.**
    - **6:30 PM**
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- **3/7 Wed.**
  - **7:15 PM**
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- **3/17 Thu.**
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  - **Live Music, Poetry and Art All Day and Night**

**UPCOMING**

- **3/16 Thu.**
  - **6:30 PM – Close**
  - **Robert Walter’s SUPER HEAVY ORGAN**

- **3/18 Fri.**
  - **National Touring Artists**
    - **Beautiful Girls**
    - **Mska**

- **3/19 Sat.**
  - **4:00 PM – Close**
  - **Heart N Soul – Rap N Roll**

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Shelle Blue:
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The Blue Skies: Funky's Nightclub
Savoy Brown (1965): Humphrey's
The Cameron Blues Triangle: Blind Melons
Chat Cannon & the Committee: Patrick's II
The Cat House Thumpers: Island Sports
Tomcat Courtney & the Blues Duet (1929): Chateau Orleans, Big Jim's Old South Bar & Grill, Turquoise Cafe
The Credit Union: Ocean House
Fuzzy & the Bluesmen: The Calypso Cafe
Ghetto Sage:
Genius of Soul:
Croce's Jazz Bar
Michele Lundeen & Blues Streak
Up Tavern, 'Canes
The LaTanya Lockhart Band:
Henry's Pub
Larry Logan: Patrick's II
Jeff Moore:
The 145th Street Deluxe Blues Band (1963): The Kraken
Chuey's Numero Uno
Dean Smith: The Calypso Cafe
Toro Betty (1973): Coyote Bar and Grill
Triple Shot (1965): Humphrey's Tavern (Cardiff-by-the-Sea)
Johnny V. & the Usual Suspects: Patrick's II
Billy Watson: The Calypso Cafe
Ashley’s music is light, poppy rock similar to the Rembrandts’/Friends theme song, “Deep Blue Something (Breakfast at Tiffany’s),” and the Goo Goo Dolls (buckets of vanilla pudding). It’s safe and khaki and sentimental, which is its place: I like soft rock when the mood strikes, and Ashley is about as soft as it gets. His average in the Average Rock genre. Ashley’s voice is high, lifting, and his power-through moments sound as though he’s lamenting a hole in his favorite sweater.

Track 3, “22,” has nice rhythm and is a bit more garage and rocky and poppy than the rest of the album...which is to say, not much at all, but to show he’s serious, a canned sound effect of a pistol shot is added to the end of the song as an afterthought.

The lyrics are emotional and title: “I will jump over the moon / Just to be with you” goes “Jump Over the Moon.” “Angel Upon My Eyes” is, well, about an angel and eyes and not much else. In “Weight of Emotion” Ashley’s intentions become clear: “Can’t decide which one of the two you’d rather be with than just generally fall asleep.” Don’t mind if I do.

To hear a sample from Twelve Days in January, call 619-233-9797, wait for the prompt, then punch in 4618.

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NORTH COUNTY
The Alley, 411 Grand Avenue, Carlsbad, 760-434-1175. Thursday, Friday, and Saturday, the Love Rangers, Top 40/pop.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach. 858-481-6022. Thursday, 8 p.m., the LaTanya Locket Band, Stevie Wonder tribute. Friday, 9 p.m., the Mother Hips, the Court & Spark, and Billy Midnight, rock/alternative. Saturday, the Mother Hips, Billy Midnight, and Silver Sunshine, rock/alternative. Sunday, 8 p.m., Prime, select Latin jazz. Wednesday, 8 p.m., the New Academic Generation with Michael Tieman, Anna Troy, and Jen Grinels, acoustic.

Big Jim’s Old South Bar B Q, 390 North Highway 101, Encinitas. Sunday, 12:30 p.m. to 190 North Coast Highway 101, Big Jim’s Old South Bar B Q, acoustic.

Acoustic Generation with Michael Tieman, Anna Troy, and Jen Grinels, acoustic.

The Book Works/Pannikin Cafe, 1905 El Camino Real, Carlsbad. 760-729-2989. Friday and Saturday, live classic rock.

Borders Books and Music, 1903 Calle Barcelona, Carlsbad. 760-479-0242. Friday, 9 p.m., Andrea Reschke, folk. Saturday, 8 p.m., the Denim Roper Band, acoustic.

Borders Books and Music, 11400 Rancho Carmel Drive, Carmel Mountain. 858-618-1014. Friday, 8 p.m., Lee Tyler Pan, acoustic. Saturday, 8 p.m., Tony Manziusk, pop.

Bub’s Whiskey Dive, 301 Pier View Way, Oceanside. 760-757-1137. Friday, Mycop & the Alohe, alternative rock. Saturday, Special Forces, rock.


Carvers, 1940 Bernard Plaza Drive, Rancho Bernardo. 858-566-2400. Friday and Saturday, Crystal Saga, classic rock/blues.

Coyote Bar and Grill, 300 Calle Village Drive, Carlsbad. 760-729-4693. Thursday, 8 p.m. to 10 p.m., Tyempo Berry, rhythm. 10 p.m. to 1:30 a.m., DJ event. Friday, 6:30 p.m. to 10:30 p.m., Fish and the Sonorans, classic rock. 10:30 p.m. to 1:30 a.m., DJ event. Saturday, 5 p.m. to 5:30 p.m., David Beldock, folk/rock. 5:30 p.m. to 10:30 p.m., Bedouin, rock/blues/folk. 10:30 p.m. to 1:30 a.m., DJ event. Sunday, 2 p.m. to 4:30 p.m., Blue Largo, jazz/blues. 5:30 p.m. to 9 p.m., the Chris Klach Jazz Quintet. Wednesday, 5:30 p.m. to 9 p.m., the Citizen Band.

The Del Dios Country Store, 2016 Lake Drive, Escondido. 760-745-2733. Friday, 8 p.m. to 11 p.m., the North County Cowboys, country.

Game Time Tavern, 12735 Poway Road, Poway. 858-748-0015. Friday, 8 p.m., the Motors, classic rock. Saturday, Bradley Lighten, Hillbilliard dance.

Hennessey’s Tavern (Carlsbad), 2770 Rosevelt Street, Carlsbad. 760-239-8051. Thursday, Triple Shred, blues. Friday, DJ event. Saturday, As We Speak, alternative.

The Inn at Rancho Santa Fe, 5913 La Encinitas Road, Rancho Santa Fe. 858-757-1137. Thursday, Tuesday, and Wednesday, 5:30 p.m. to 9:30 p.m., Jerry Mohlik, jazz/various piano.


SAN DIEGO READER
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Favorite Musical Acts:
Matt Bellamy, Social Distortion, Mad Sin, Horror Pops, Aus-Rotten

A movie you wouldn’t recommend:
The Fost

First concert ever attended and age at the time:
Bane, 14 years old

Last good movie you saw:
Saw II

Hobbies:
Making skateboards
Skateboarding or rollerblading?
Skateboarding

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124 San Diego Reader March 9, 2006

CD Release Show
Sat., March 11, 8:30 pm
The Bean Bar
3111 Hancock St. 858-299-4231
$5 Cover

Also Performing:
Spell Toronto, Irradio, Brilliant Red Lights and Fever Sleeves

Also Performing:
Spell Toronto, Irradio, Brilliant Red Lights and Fever Sleeves

www.myspace.com/jefffishel
DOWNTOWN
Blarney Stone Pub, 502 Fifth Avenue, downtown. 619-233-8119. Friday, Saturday, Sunday, and Wednesday, Steve Brewer, acoustic.

Borders Books and Music (Gaslamp), 660 Sixth Avenue, San Diego. 619-502-6200. Friday, 8 p.m., Jane Lee, pop/piano.
The Casbah, 2511 Kittner Boulevard, midtown. 619-232-8333. Music is rock/alternative unless otherwise noted. Thursday, Ben Lee, Lorna Nacis, and Kafee Khan. Friday, Minus the Bear, the Applied Car, Rocky Tundums, and Crystal Skulls. Saturday, the Buckhill Romanticism, Japanese Sunday, and Fontanottello. Sunday, the Black Heart Procession, Allison, the Victor Taps, and Irving Monday, the Jiggers, No-Joe Velas, and Cold War Kids. Tuesday, 1 Like Girls, Debra Don, A. Sato, Amanda the Lion, and The Dirty Kings.

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The following nightlife has valuable coupons in the Music Section of the Reader’s website.

**The Aero Club**

Free WiFi

**Blind Melons**

2 for 1 cover

**Brick by Brick**

2 for 1 admission

**CA Express VIP Card**

$7.99 Corned Beef & Cabbage

7 pm DJ/DANCING $5 Cover

**6MinuteMatch.com**

Happy-hour priced rounded

**Tio Leo’s Lounge**

$5 off event

**Zip & Zack’s**

Free appetizer

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**St. Patrick’s Day 2006!**

The Shout House, 635 Fifth Avenue, Gaslamp, 619-231-6780. Call club for information.

Joe Satriani

3/15 5pm until ?

Meet & Greet Joe in person

His CD release is 3/14 & he is making a limited number of in-store appearances!

Ibanez SA 160QM

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**The Westgate Hotel**, 1055 Second Avenue, downtown. 619-233-1818. The Plans Bar: Thursday, Friday, and Saturday, 7:30 pm to 9:30 pm.

**Whiskey Girl**, 300 Fifth Avenue, downtown. 619-253-1610. Thursday through Saturday, 10 am. Also, Saturday, DJ Daniel.

**Worldbeat Center**, 2100 Park Boulevard, Balboa Park. 619-220-1160. Friday, 9 pm, the World Beat Jazz Ensemble.

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**Joe Satriani**

**Guitar Giveaway**

**Signing & Meet & Greet Joe**

**Ibanez**

**SA 160QM**

**List $6**

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**The W Hotel**, 421 B Street, downtown. 619-235-3077. Music is blues/rock unless otherwise noted.

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**Tio Leo’s Lounge**

$55 Cover

**22 for 1 cover**

**$5 Cover**

**The Aero Club**

$5 Cover

**22 for 1 cover**

**22 for 1 cover**

**Blind Melons**

**Zip & Zack’s**

**$5 Cover**

**$5 Cover**

**SOUTH BAY/CORONADO**

**Buon Giorno Restaurant**, 4110 Bonita Road, Bonita. 619-473-2060. Saturday, the Stage 4 Jazz Quartet.

**Cafe LaMaze**, 1441 Highland Avenue, National City. 619-474-3222. Friday and Saturday, 9 pm to 2 am.

**Edelweiss Restaurant**, 230 Third Avenue, Chula Vista. 619-426-5172. Friday and Saturday, 6 pm, Gregen

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**Patrons II**

$5 Cover

**22 for 1 cover**

**22 for 1 cover**

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**In Cahoots**

**Happy Hour price rounded**

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**Over the Border**, 500 Main Street, Chula Vista. 619-427-5889. Friday and Saturday, Live Ingrate, rock or español.

**South Bay Fish and Grill**, 520 Marina Parkway, Chula Vista. 619-720-7234. Sunday, brunch, Will Fadeto, jazz.

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**EAST COUNTY**

**Borders Books and Music**, 159 Paradise Plaza, El Cajon. 619-591-5119. Thursday, 6:30 pm, Groov’n Lips, folk/bluegrass. Saturday, 7 pm, Greg Campbell, folk.

**Dirk’s Nightclub**, 9143 Campo Road, Spring Valley. 619-698-2206. Friday, Queen, rock. Saturday, Harpoon Torerokes, Gizzard, and Noise God, alternative rock.


**Fannie’s Nightclub**, 19145 Camino, El Cajon. 619-499-8350. Friday and Saturday, live country music.

**Garrison**, 3370 Orange Avenue, Coronado. 619-435-2307. Saturday, 7:30 pm, the Backwater Blues Band.


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**The German-American Societies**, 1017 South Mollison Avenue, El Cajon. 858-273-7283. Friday, 7-30 pm, the Ray Barrie 12-Piece Big Band featuring Joe Dark.

**Mulvaney’s**, 8661 Magnolia Avenue, Santee. 619-596-8350. Friday and Saturday, live country music.

**Renege Inn**, 14335 Old Highway 80 (half mile east from Lake Jennings turnoff), Flynn Springs. 619-561-8105. Friday and Saturday, Whiskey Ridge, country.

**Second Wind**, 8528 Magnolia Avenue, Santee. 619-596-8350. Friday and Saturday, Upton Grain, classic rock.

The No-Sugar Shack

I enjoy food — all kinds of food — for its sensual pleasures. I also understand that some foods are better for our bodies than others. But not until I read the recent series in the New York Times on obesity and diabetes did I fully realize the impact that our food choices can have on our lives. Obesity has become an epidemic in the industrialized world, and diabetes — a debilitating and life-threatening loss of the body’s ability to process sugar — is following in lockstep.

Current science suggests that the quickest way to lose weight is through a restricted-carbohydrate diet, similar to that recommended for diabetics. In that respect, the hunger-free South Beach Diet and French Diet — both of which allow some fat and ample protein and distinguish between “good” and “bad” carbs — are likely to be the next big thing for today’s bigger people. Unfortunately, sugar is the top taboo as the worst high glycemic-index foods, a.k.a. “bad carbs.”

At Indulgence, the cooking centers on “better carbs,” suitable for slimmed-down diabetics and for the post–weight-loss “maintenance” phase of the South Beach and French Diets (but not, consistently, for their weight-loss phases). All bread products (including pizza, quiche, and pie crusts) are made of 100 percent whole-wheat flour. For sweetness, they use barley malt, fructose, fruit juices, and Splenda, an artificial sweetener. Most of the fats are heart-healthy (e.g., canola-olive oil blend), but dishes that call for cream or full-fat cheese do get them. Fats may play a part in plumping people up (without fat reserves, humans would have never survived the first famine or Ice Age), but they don’t affect blood-sugar levels — and in small amounts, they’re valuable to dieters because they give a feeling of fullness that lasts much longer than a quick sugar fix. Of course, any sort of rabbit food (leafy vegetables, eggplant, sumac squashes, peppers, unpeeled apples, etc.) is fine. Just about any weight-loss or “healthy” diet — including the South Beach and French Diets (but not, consistently, for their weight-loss phases) — is following in lockstep.

I recently read the recent series in the New York Times on diabetes and obesity, and no one was really catering to that, Reise told the U-T. “From a business point of view, it was attractive, but from a human point of view, it’s a tragedy.”

If this means you, then Indulgence Sugar-Free Bakery and Café may be the destination of your dreams. When Tom Reise, then dining-room manager at Terra Restaurant in Hillcrest, discovered that his partner, Fritz Katz, had developed type 2 diabetes, Reise started making sugar-free pastries for his sweet-toothed pal. Soon friends urged him to take his gift to the public — friends urged him to take his gift to the public — and it’s the one that many of us crave most.

At first, Indulgence concentrated on low-carb, sugar-free sweets, but within a few months, Reise decided to expand into serving three relatively healthy meals a day. He called on local cooking teacher/food historian Arlyn Hackett (who writes sugar-free sweets, but within a few months, Reise started making sugar-free pastries for his sweet-toothed pal. Soon friends urged him to take his gift to the public — friends urged him to take his gift to the public — and it’s the one that many of us crave most.

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“I can’t believe that you believe that I’ll believe that horrible gunk is butter!” But this one actually fooled me. An organic, trans-fat-free vegan margarine sold under the Earth Balance label, it lacks that greasy off-taste of every other wannabe brand I’ve tasted. It passes the test—at least when spread on whole wheat.

The menu lists all the items for breakfast, lunch, and dinner under a single jacket—kinda like Denny’s. There are no appetizers (just several side dishes), so we started by splitting a “Reduced-Carb Pizza” (ranging from 16 to 30 carb grams for the whole ten-inch pie). We chose the “spicy” model and loved the topping of caramelized onions, spicy chicken-apple sausage, roasted red bell pepper, sweet-tasting roasted veggie purée, and a generous pouf of genuine whole-milk mozzarella, as generous puff of genuine red bell pepper, sweet-tasting caramelized onions, spicy model and loved the topping

...
I Miss the Guilt

“’And lo, da boid is on da wing. ’Let’s eat.”

It say this for Hank. His rabbit habit — nuts and twigs — sometimes takes us to new heights. Half the time I try to fight it. Put in a word for good old burger and pommes frites. But today, like, this evening, actually, he wasn’t taking no... he would brook no opposition. Put it that way. He was driving.

So we’re heading west on Adams, turning south onto Park. Ah. Bet I know where he’s going. That cute little place... Café Caspian. That was it. Persian. Healthy. Haven’t been for a couple of years. Two minutes later — whaft? — there it isn’t. Something else is taking its space.

“No worries,” says Hank. He does a 180 and, across the road, pulls up beside a woody, patio-out-front place with carpets swooping along the rafters to form sun shelters, and, wow, long, colorful, wooden benches with pillows. Cool.

Sign in front says “Soltan Banoo.”

We walk up wooden steps to the deck. I instantly plonk myself down on a big, Persian-looking bench-couch. Tall, slim, pale Caucasian gal with really short hair comes up.

“Hello, Mr. Caspian。” And this new name?

“Café Caspian? It moved over here. The old Café Caspian.”

“What? 1100 A.D.? ’Come, fill the cup, and in the fire of spring / The winter garment of repentance is put on the head. / Lo, the hunter of the east has caught / The sultan’s turret in a noose of light.”

“All right. I’ll try to do better at this — I mean, I don’t even notice it’s already dark. Definitely sounds interesting.

Then we’re back in the West, out on the street. It’s already dark.

“Thanks, man,” I say. “You know, you’re getting better at this — I mean, I don’t even notice that this stuff’s healthy. There’s only one problem.”

“What’s that?” says Hank. “I miss the guilt.”
Fermenting a Dream

“It’s amazing — we get phone calls almost every day.”

I started, as these things often seem to do, in France. “We took a one-month trip to France in 1995 or 1996,” recalls Kim Hargett, who owns Mahogany Mountain Vineyard and Winery in Ramona with her husband Michael. “We fell in love with the Loire Valley and started visiting all the wineries.”

The Loire is not Bordeaux or Burgundy, but perhaps because of that, “The people were really nice to us. We would be the only ones tasting their wines, and they would take us down into their underground cellars. We became very interested in growing grapes — we had a lot of land and didn’t know what to do with it.” Michael had proposed Christmas trees, but Kim thought vines “more beautiful, and very romantic.”

“In France,” says Michael, “we saw these kind of family home operations. They had their home, and a little winery next to the home. They made their own wine, for themselves, plus a little to sell. The ground was really stony, just like it is around here.”

A trip to Tuscany in ‘99 stoked the fire. “The weather, especially, was just like Ramona,” says Kim. “A few old stone buildings, some cypress and olive trees, and this could be Tuscany right here.”

By then, Kim had already joined the San Diego Amateur Winemakers Association and had started making wine under the tutelage of local guru Lum Eisenman. “He had a mentorship program — me and two other guys, plus my husband. We learned everything, from making wine to tasting wine to judging wine. For two years, I basically shadowed him. We used his equipment — we didn’t have a crusher yet, or a press. I wasn’t sure about testing acids accurately by myself, so I would drop them off at his house, and he would call and tell me his results. He even came out here and told us maybe where we should put a vineyard.” (These days, the two get double-checks on their tests from their son, a biology major at UC Irvine.)

They started giving wine away to family and friends and fending off requests to sell the stuff — they didn’t have a license. “What really got me excited,” says Kim, “was in 2001, when I made a Zinfandel Port that won something like $1000. It was very exciting.”

“My interest in growing grapes — we had a lot of good soil — and didn’t know what to do with it.” Michael got me excited,” says Kim, “was in 2001, when I made a Zinfandel Port that won something like $1000. It was very exciting.”

If the roots are French, however, the finished wine is all American. Stylistically, the Hargetts favor the kind of richness that comes from long fermentations, high extractions, and ripe, ripe fruit — “between 24 and 23 brix,” says Kim. “We learned from Schwaesdall that you’ve got to have phylloxera exists; I know it’s not just a myth. But so far, the bug doesn’t seem to have discovered Ramona, and the Hargetts are hoping it stays that way. “I know phylloxera exists; I know it’s not just a myth. But so far, we seem to be isolated, and we only get our cuttings locally.”

If the roots are French, however, the finished wine is all American. Stylistically, the Hargetts favor the kind of richness that comes from long fermentations, high extractions, and ripe, ripe fruit — “between 24 and 23 brix,” says Kim. “We learned from Schwaesdall that you’ve got to have nerves of steel,” says Michael. “You’ve got to hang in as the grapes are getting ripe, let the birds and the bees take their share of the harvest.” That was especially hard in the years after the fires. “The fire burnt every oak tree around for miles. There’s just not nothing to eat, so they really hit our vineyards. But what’s left is really, really high quality.”

So far, production is tiny — around 100 cases from about three acres, with more being planted this year. “We just planted the vineyards in between the homes, around the property, as natural as possible.” Michael opted for wide spacing — nine or ten feet between rows (to make room for his tractor) and eight feet between vines. “We want more land around them for pull water and nutrients. It’s pretty dry here, but we haven’t had to water them much at all.” With 45 acres, he can afford to spread out; unlike so many other wine regions, space is not yet at a premium in Ramona.

Someday, they’d like to get to 300 cases, maybe even 1000. But by that size, they’d need employees, or one of them would have to quit the day job. For now, says Kim, “We have day jobs in order to pay for our hobby.” And they would need Michael to finish construction on the bigger winery building he’s been working on; the current space is starting to feel cramped. In the meantime, they’re selling everything they make, even at $25–$25 a bottle. “Our prices are somewhat significant, I would say, but I think it’s worth it. We figured out our standard cost to produce a bottle of wine with our homegrown family operation, and then we just add a modest profit margin.” Starting a winery, notes Kim, “is a high-capital investment.”

And the price hasn’t stopped them from developing a fan base — “It’s kind of like a cult following,” laughs Kim. “It’s amazing — we get phone calls almost every day.” (Ramona’s being awarded its own AVA hasn’t hurt business any either.) “Right now, we sell mainly to people ordering for weddings. We did one wedding last year, and because of that one wedding, we sold a whole bunch through word-of-mouth. People want to have something unique, and there aren’t too many wines from Ramona, and there aren’t too many made by people they know. All the ladies in my aerobics class ordered large quantities from us. They tell me, ‘Your wine is so good. After a bad day, I sit down with your bottle of wine, and I’m all set.’”
**Restaurant Listings**

The Reader’s Guide to Restaurants are recommendations written by our reviewers (Ed Baldwin, Barbara Davis, Andrew Martin, Stuart McCullough, Max Nash, Eleanor Wilmot, Naomi Wise). Each issue contains 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 meal range. Inexpensive: under $10; moderate: $10 to $20; moderately expensive: $20 to $24; very expensive: more than $25. Please call restaurants in advance for reservations.

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### NORTH COASTAL

**Bubby’s Gelato**
897 South Coast Highway 101, Lumberyard Shopping Center, Encinitas, 760-436-3563.

This tiny storefront does offer a few things (sandwiches, gelato, and waffles), but does it exceedingly well. The “gourmet sandwiches” really do live up to their name.

---

**Dazs**
1830 South Coast Highway 101, between G and H streets, Encinitas, 760-944-9000.

This big, beautiful, gracious restaurant (located in the same mall as Harvest Ranch Market, just north of Ranch Santa Fe) offers both a handsome interior and a romantic fire-lit patio. The well-paced tables are laden with huge portions of accomplished, mostly Italian cuisine and reasonably priced Italian and California wines (with 1/2-price wines Monday nights). Vegetarians will rejoice in the two dozen meatless selections. Lunch and dinner Monday through Saturday, dinner only on Sundays. High moderate. — N.W. (1/18)

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**I Trulli Trattoria**
8690 Aero Drive • 858-278-5971

Located in the same mall as Harvest Ranch Market, just west of I-5, this restaurant is about twice as rich as Häagen-Dazs, and feature an ever-changing array of flavors. Open daily, breakfast to dinner. Inexpensive. — E.B. (8/01)

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**I Trulli Trattoria**
830 South Coast Highway 101 (between G and H streets), Encinitas, 760-633-3587.

In a lovely setting overlooking Moonlight Bay you can enjoy fresh, imported Italian wine, with its sophisticated, artfully arranged, world-class parking technically savvy

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**La Tapatia**
87 Encinitas Boulevard (at Best Western), Encinitas, 760-633-4346. A town abounding in Mexican restaurants ought to have some great Mexican, it does. You’ll find: domestic and imported deli meats and cheeses, fresh-baked breads and tortillas, marinated vegetables, and a wealth of gourmet products from Italy. The specialty is the “Cazaperso” (tostadora-plus) sandwich on focaccia bread with a variety of fillings, best served grilled and dressed with pico. The cut-out-take-home menu includes pina, panis, salads, and a host of sandwiches. Open daily. — N.W. (3/01)

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Or Come Sample Our New Menu!

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**The best Argentine restaurant in San Diego!**

**“San Diego’s best steakhouse”**

**— United Airlines Magazine**

**“Best Ambience,” “Best Steaks”**

**— KUSI News**

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**Tango Night**
Friday, March 31

Enjoy Live Music! Wednesday to Sunday 6–9 pm
Prime, free-range, 100% natural imported Angus beef. Free of antibiotics, steroids, pesticides & anti-malarial. 15% less fat & cholesterol.

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Open Tuesday–Saturday

— PampasSanDiego.com

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**20% Off Dinner Entrees**
Valid up to 5 people. 7 days a week. One check per table. Not valid with any other offer or Happy Hour. No take-outs, please.

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**San Diego Reader March, 2006**
March 9, 2006

Osteria del Pescatore

al gorgonzola on 12th Street); heated dining patio

the day's offerings include

included in the price. Open nightly for

your entertainment budget. Lunch is a

estly priced and, surprise, it's purely

chicken dishes, and the irresistible can-

while remaining available. Nino pre-

joy soft-hued decor with linens and

nanna,

including spaghetti

fresh seafood. Go straight to the sin-

ice and well-crafted seasonal Italian fare

Mar, 858-509-9293. The restaurant's

Camino Del Mar (at 12th Street), Del

Center, Del Mar (east of Carmel Val-

Drive, Piazza Carmel Shopping

popular restaurant sits nestled in an

English garden just blocks from the

now.

Osteria del Pescatore 1201 Camino Del Mar (at 12th Street), Del Mar, 858-509-9290. The restaurant's name means "Fisherman's Hostelry," and you'll find expert, courteous serv-

e and soft crusted shell bread here with a strong emphasis on easy-to-shop fresh seafood. Go straight to the bin-

gle-spaced page-long list of daily spe-

c for the most exciting dishes, in-

cluding spaghetti a carrettino (baked in

parchment paper) and lobster ravioli.

But don't be afraid, for all the day's offerings include extra tale natarus, a rose-scented nut confection. Parking behind restaurant (turn on 12th Street opposite the parking lot available. Interesting international wine list; half price on Tuesday nights. Reservations advised. Lunch Tuesday through Saturday; dinner nightly. High moderate to expensive. — N.W. (858)

Gourmet California Cuisine

50% OFF Lunch or Dinner

Save 50% on any lunch or dinner entrée when you purchase one entrée at regular price and one entrée of equal or greater

Some restrictions may apply. Expires 03/20/06.

AWARDS/REVIEWS:

• "Good service, great food, and affordable price." — Union-Tribune

• Voted Best Neighborhood Restaurant – San Diego Magazine

• Zagat Certificate of Distinction 1999 – San Diego Restaurant

• Zagat Certificate of Distinction 1999 – San Diego Restaurant

• Zagat Certificate of Distinction 1999 – San Diego Restaurant

• Zagat Certificate of Distinction 1999 – San Diego Restaurant

Gourmet California Cuisine

50% OFF Lunch or Dinner

Save 50% on any lunch or dinner entrée when you purchase one entrée at regular price and one entrée of equal or greater price. One coupon per person per visit. Not valid with any other offer. Expires 3/23/06.

Embers Grill

3934 West Dana Landing Boulevard

619-222-6877

(Next to Pechuga & W. Pete Lorel Blvd.)

Beverly beautifully prepared dishes from Thailand & Indonesia

Best Thai 2005!

407 Camino Del Rio South
San Diego, CA

Ph: 619-297-0299

Fax: 619-297-0299

Closed Monday

Save $3.00 on any menu BREAKFAST or LUNCH entree

when you purchase one entree of equal or greater value. One per table. No separate checks. Not valid on weekends, holidays, with private groups, other offers, coupons or specials. Expires 03/17/06

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EMBERS GRILL

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CELEBRATE WITH US!

FRIDAY MARCH 17th

McCormick & Schmick's Seafood Restaurant

675 L. Street • At the Omni Hotel

Adjacent to the Gaslamp Quarter & Petco Park

(619) 645-6545
Sushi on the Rock 7714 Girard Avenue, La Jolla, 858-486-1138. This noisy, high-energy spot—a busy, sashimi-lined sushi bar in back—draws a lively twenty-something crowd (although older folks will have plenty of company, too). Unlike more traditional sushi bars, there’s a vast selection of “truck and roll”—huge, creative party platters. And they’re fabulous, with sparking fresh seafood and immensely clever combinations. Try, for instance, the shrimp tempura roll, which wraps fresh shrimp, cod, and red snapper in fresh seaweed and tobiko. And don’t overlook a few key words—umami, you won’t need soy-wasabi dip. The veggie and mayo in deep-fried salmon skin — the very expensive.

Try, for instance, the shrimp tempura...
Burrito with mixed beef, black beans, and salsa, and sauce wrapped in a flour tortilla. Expanded menu includes guacamole.

Open seven days, breakfast through dinner; till 10 p.m. weekends.

11 p.m. Fri. and Sat.

— E.B. (March 2006)

Costa Brava

1833 Garnet Avenue at Jewett, Pacific Beach, 858-273-1228. Covina owner-host Javier Gonzalez opened this charming restaurant that local Spaniards would have a place to gather with a mix of ingredients from home, and indeed, the “Euro” atmosphere and late hours give a truly Basque feel. The four-garlic-rings include here a wide array of tapas items and, among the entrées, a paella that’s made to order (sized to serve two or four; call ahead for larger groups). Paella to seating in good weather. Parking lot and wheelchair access via the side door behind the restaurant. Open daily 11 a.m. to midnight, with bargain prices at Sunday brunch. Reservations advised for weekend evenings. Moderate.


Kabuki Sushi Restaurant

4475 Mission Boulevard (entrance on Garnet), Pacific Beach, 858-278-1988. This place has a unique system of delivering tempting dishes to you via boats floating along a mini-channel that surrounds the sushi bar. You take food off and pay according to the plate size. The sushi chefs — they can be a show in themselves — have the usual panoply of sushi, sashimi, nigiri. The dragon rolls (crab, shrimp tempura, eel, avocado) are tasty too. It’s a made-to-order (sized to serve two or four; call ahead for larger groups). Parking lot is seating in good weather. Parking lot and wheelchair access via the side door behind the restaurant. Open daily 11 a.m. to midnight, with bargain prices at Sunday brunch. Reservations advised for weekend evenings. Moderate.


Kaiserhof

2283 Sunset Cliffs Boulevard, Ocean Beach, 619-224-0806. Even on weekdays, crowds fill this restaurant and bar, choosing down-home hearty, German cooking in a festive atmosphere. Flavors are authentic, but can be monotonous due to kitchen reliance on commercial products (especially a heavy-flavored beer that makes all the sauces taste alike). Good schmaltz, schnitzel, and pan-cakes. The excellent apple strudel is the only dessert made in-house. Reservations advised, especially for patio seating. Tell bar. Lunch Tuesday through Sunday, dinner Tuesday through Sunday.


Kono’s

704 Garnet Avenue (on the boardwalk), Pacific Beach, 858-483-1600. This inside-outside café is your prototypical California sushi hangerout. It’s cream and green with mauve canvas window canopies, red-painted beige-blue shutters, and three softboards swimming through the roof. On weekends, lines of tourists come looking for their California fix. But Kono’s is known among locals, too, for generous breakfasts. Check out their BBQ, Pancake, Bacon and Sausage Egg. Or the breakfast sandwich with egg, bacon, cheese, and tomato on a toasted English muffin. Or the CB Burger (chicken breast, green chile, and picante sauce). Best time: foggy mornings. Chow down on these on the pier and watch the harbor and birds eye view of surfers appearing out of the mist below.


Mardi Gras Cafe

3185 Midway (on the corner near Finans and East Street), in mini-mall with a 7-11, across the street from Godiva Pizza, Loma Portal, 619-223-5501. The Creole cooking at this café/grocery, to eat in, take out, or have catered for your next party, is sound and tasty, if deliberately underseasoned (just add salt and hot sauce to taste). You can also buy the real and rare ingredients from the freezer, deli case, and grocery shelves, including Cajun sauce (spiced jam), Jambalaye (rice and sausage) and crawfish sauce. Daily brunch through early dinner. No alcohol, everything available for takeout. Inexpensive. — N.W. (2001)

MZM Sea coast Bistro

787 Ocean Drive, Imperial Beach, 619-424-3880. If you can make it past the bland exterior, you’ll discover a well-diagnosed classy joint inside. A harbinger of a new L.B. Interest is all peach-colored walls, turquoise wall lights, tweedy booths, and photos of owners Marek and Zofia Migdalski with people like President Bush, Lloyd Bentsen, Sam Donaldson, and Joan Koss. Migdalski is a recognized private chef who has decided to put L.B. on the gourmet map. Breakfasts tend to be simple but sophisticated, like frittata with Polish sausage, prison ribs, egg, or scrambled eggs with smoked salmon. Burgers at lunch are often lamb salad. Dinner can be anything, including: New York steak or potato-crusted Pacific red snapper. Inexpensive to moderate. — E.B. (2004)

Olive Cafe

805 Santa Clara Place, Mission Beach, 858-488-1224. What else can you say but “charming”?! This Turkish-run alleyway café has a birds-eye view of surfers appearing out of the mist below. There’s plenty of surf food (surf’s out block away), but the most interesting breakfast is the one the Turks eat: Mediterranean Breakfast, with kasseri and feta cheese, olives, tomatoes, cucumbers and spider roll (soft-shelled crab) are favorites — they can be a show in themselves. If your health-conscious friends are looking for generous breakfasts. Check out their BBQ, Pancake, Bacon and Sausage Egg. Or the breakfast sandwich with egg, bacon, cheese, and tomato on a toasted English muffin. Or the CB Burger (chicken breast, green chile, and picante sauce). Best time: foggy mornings. Chow down on these on the pier and watch the harbor and birds eye view of surfers appearing out of the mist below.


Red Sails

1100 Garnet Ave. (on the corner near Finans and East Street), in mini-mall with a 7-11, across the street from Godiva Pizza, Loma Portal, 619-223-5501. The Creole cooking at this café/grocery, to eat in, take out, or have catered for your next party, is sound and tasty, if deliberately underseasoned (just add salt and hot sauce to taste). You can also buy the real and rare ingredients from the freezer, deli case, and grocery shelves, including Cajun sauce (spiced jam), Jambalaye (rice and sausage) and crawfish sauce. Daily brunch through early dinner. No alcohol, everything available for takeout. Inexpensive. — N.W. (2001)

Sapporo Japanese Restaurant

5094 Newport Avenue (by the pier), Ocean Beach, 619-222-6686. It’s small, but Sapporo has big deals, particularly the lunch specials that usually give you a miso soup, salad, and a combo such as chicken teriyaki and California rolls and white rice — all presented like a piece of performance art. Other specials include yaki soba (stir-fried sautéed chicken, vegetables, and moss) and shrimp noodle soup (udon noodles, scallops, shrimp, vegetables), and the value-packed Chicken Bowl — a big plate of sliced chicken, broccoli, other vegetables, and a swap of rice. Open seven days, lunch and dinner. Inexpensive. — E.B. (2001)

Shelton Island Drive, Shelton Island, 419-223-3030. One of the city’s oldest eateries has been renovated to look like it always has, but fresher. The dining room resembles those on a river paddleboat or a small, rickety cruise ship, while the bar/one patio is a funky waterside pleasure, be set by pagodas. The menu includes simple seafood and steaks (seafood and steak). Choice, but quality is uneven. Tasty starters include little bitty littleclams on the half-shell, an interesting clam chowder, and a tray of battered fish (ask for vinegar and oil on the salt to deep fry it). The coconut shrimp entrée is a good, guilty pleasure, but the fish and fried items taste like supermarket frozen food. For the starch-achieves...
Central San Diego

El Comal

2822 Imperial Avenue, Sherman Heights, 619-219-7701. Other location: 534 Broadway (at 1st Street), Chula Vista, 619-428-3514. No better compromises here—just great home-cooking from Michoacan, Guerrero, Jalisco, and Oaxaca, prepared by Luz. Decent, comfortable historic “cottage,” where the menu covers classic Mexican fair from pítos to soufflés, including comfort-food entries like posole, used to make. And like mambo’s, the cooking is a little inconsistent. Skip the over-rated duck and head for the seasonal specials, the rich stews, and—of course—the pítos and soufflés. When the pitted corn soup is on the menu, loop it up. A huge wine list at very low markups is a special blessing. Slightly deceiving; reservations strongly advised. Expensive, but with affordable early-bird weekend dinners. —N.W. (11/00)

East County & College Area

Greek Town

435 West Main Street, El Cajon, 619-441-9700. Just another Greek buffet? Not really. Why? Well, yes. Your choices are standard: gyro meat, moussaka, armeniakia, dolmades. But there’s also the usual blue and white with Greek island potatoes. But if the customer who gives it an exotic feel, speaking food from Russia to Greek to Somali. And if you’re hungry, this all-you-can-eat deal is great. Have gyros meat, but also try the chicken souvlaki (grilled lemon chicken), or start with the excellent dolmades (grape leaves, rice, ground beef, and rice). The lemons’ tangy sauce and the lemony sauce inside get your juices running. Same for the hot rice pilaf, the orzo with lemon, and the chicken styke. Greek style, served with rice, salad, and dates and pits at your side. Open five nights through Saturday breakfast through dinner. Sunday and Monday till 4 p.m. Inexpensive. —E.B. (10/00)

Mario’s de la Mesa

8425 La Mesa Boulevard (at Grant), La Mesa, 619-461-4900. The man on the boxes (seen on the restaurant’s sign and menu) holds two flags, those of Mex-ico and the U.S.A.—very appropriate. Few dishes (except maybe the menulo) will put the palate under any strain in any direction, but gods all, everything is done tenderly. Tamales are a huge success; pillowy clouds of cornmeal sur-rounding a huge (and sumptuous) pork scat-tered with raisins for a smidgen of sweetness. Pork also gets living treat-ment in the saucey way, big chunks browned to the barest crisp, which falls away to something tender. Great marinade (cumin) on the cos-soids, intense flavor and texture. Excellent on the “mushaka somona style” (dry-outlined shredded beef). Beans are so light as to be invisible, rich and spiced with pas and spicy carrots. Serv-ice is fast and friendly. Breakfast and lunch Sundays and Mondays; three meals Tuesday through Saturday. Inexpensive. —A.M. (7/01)

Orchid Thai and Vegetarian Cuisi-ne

753 North Johnson Avenue, El Cajon, 619-447-2819. There’s noth-ing fancy or pretentious about this Thai restaurant, but their food is really, re-ally good. Menu is a mixture of Thai, Laos, and Chinese. Best deal is the fifteen permanent lunch specials, from pep-per steak (green or Thai twist) to chicken yellow curry to Orchid Noodle (Thai egg noodle, broccoli, Edwin curry, and — very, very. The Laotian ground chicken salad, a delici-ous and filling dish, as is the盒式, curry with potatoes, onions, carrots, and beans with spicy dressing served over coconut milk. Other tasty dishes include A Laotian ground chicken salad, a delici-ous and filling dish, as is the盒式, curry with potatoes, onions, carrots, and beans with spicy dressing served over coconut milk. Other tasty dishes include a spicy laotian ground chicken salad, and spiced peanuts. Tendex roast chicken, is the most popular, with moister), but don’t overlook lesser-known specialties, the rich stews, and — of course — the pita and soufflés. When the pitted corn soup is on the menu, loop it up. A huge wine list at very low markups is a special blessing. Slightly deceiving; reservations strongly advised. Expensive, but with affordable early-bird weekend dinners. —N.W. (11/00)

FAR EAST

The Hideout Steakhouse and Saloon

27413 Highway 76, San Ys-tee, 760.858.539-7635. If you’re a Harley-Davidson weekend warrior, this is for you: an old dark wooden bar, with its own spring-fed water wheel, 3000 feet up on the mountains. Back in the thirties, Hollywood celebs (Roy Rogers, Alphonse, etc.) used to hang out here on hunting and fishing trips. Now,话k enthusiasts

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27413 Highway 76, San Ys-tee, 760.858.539-7635. If you’re a Harley-Davidson weekend warrior, this is for you: an old dark wooden bar, with its own spring-fed water wheel, 3000 feet up on the mountains. Back in the thirties, Hollywood celebs (Roy Rogers, Alphonse, etc.) used to hang out here on hunting and fishing trips. Now, talk enthusiasts
Alex's Brown Bag 2500 Fifth Avenue (at Virginia), Suite 171, upper, 619-231-3212. The reverb Alex’s now in the Jr. A building is nifty enough for its "Original Philadelphia cheese steak sandwich." With good ball pepperoni, onions, mushrooms, and mozzarella. Benito Guidagni says what makes his sandwiches so special is that he has the meat trucked in from cheese and meat distributors "all the way from Philly itself." Other Italian-American groceries include the Italian Stallion (Gama salami, capicola ham, and mortadella sausage meat), eggplant parmigiana with hot garlic bread, grilled pastrami, and cheese on rye. Partly, of course, you come to see Benito and his family at work. It’s real, very Italian. Open for breakfast, lunch, and dinner after-work dinner weekdays. Closed Saturday and Sunday. — E.B. (3/02)

Busalacchi’s Restaurant 66th Fifth Avenue (at Pennsylvania), upper, 619-298-0119. Remember Olympia Dukakis in Moonstruck retracing her steps (in her lower trousseau). Busalacchi has that stuff, serious. But it’s more than multiple. Live multi-course and awards foratar diners. But in Sicilian, they have plenty of the tomato-sauce-dominated dishes (like "aged blue cheese crumbled under melted jack cheese") or the wicked, spicy Butter Burger (half a pound of hand ground beef stuffed with garlic, buttermilk, and Swiss cheese with fresh garlic-paprika-kneading until it fills one well). Lots of lazy ceiling fans, long, hung-up lights, and art — "Matisse" in Morocco, Salvador Dalí, Frida Kahlo. Consider momo dishes like Sappy Joes, hazy-glassed pork chops, or the healthy Vegetable Steam Basket. And don’t turn down their 11 different kinds of burgers, including the Fresh Salmon Burger, the Ostrich Burger ("aged blue cheese crumbled under melted jack cheese") or the wicked, spicy Butter Burger (half a pound of hand ground beef stuffed with garlic, buttermilk, and Swiss cheese with fresh garlic-paprika-kneading until it fills one well). Lots of lazy ceiling fans, long, hung-up lights, and art — "Matisse" in Morocco, Salvador Dalí, Frida Kahlo. Consider momo dishes like Sappy Joes, hazy-glassed pork chops, or the healthy Vegetable Steam Basket. And don’t turn down their 11 different kinds of burgers, including the Fresh Salmon Burger, the Ostrich Burger ("aged blue cheese crumbled under melted jack cheese") or the wicked, spicy Butter Burger (half a pound of hand ground beef stuffed with garlic, buttermilk, and Swiss cheese with fresh garlic-paprika-kneading until it fills one well). Lots of lazy ceiling fans, long, hung-up lights, and art — "Matisse" in Morocco, Salvador Dalí, Frida Kahlo. Consider momo dishes like Sappy Joes, hazy-glassed pork chops, or the healthy Vegetable Steam Basket. And don’t turn down their 11 different kinds of burgers, including the Fresh Salmon Burger, the Ostrich Burger ("aged blue cheese crumbled under melted jack cheese") or the wicked, spicy Butter Burger (half a pound of hand ground beef stuffed with garlic, buttermilk, and Swiss cheese with fresh garlic-paprika-kneading until it fills one well). Lots of lazy ceiling fans, long, hung-up lights, and art — "Matisse" in Morocco, Salvador Dalí, Frida Kahlo. Consider momo dishes like Sappy Joes, hazy-glassed pork chops, or the healthy Vegetable Steam Basket. And don’t turn down their 11 different kinds of burgers, including the Fresh Salmon Burger, the Ostrich Burger ("aged blue cheese crumbled under melted jack cheese") or the wicked, spicy Butter Burger (half a pound of hand ground beef stuffed with garlic, buttermilk, and Swiss cheese with fresh garlic-paprika-kneading until it fills one well). Lots of lazy ceiling fans, long, hung-up lights, and art — "Matisse" in Morocco, Salvador Dalí, Frida Kahlo. Consider momo dishes like Sappy Joes, hazy-glassed pork chops, or the healthy Vegetable Steam Basket. And don’t turn down their 11 different kinds of burgers, including the Fresh Salmon Burger, the Ostrich Burger ("aged blue cheese crumbled under melted jack cheese") or the wicked, spicy Butter Burger (half a pound of hand ground beef stuffed with garlic, buttermilk, and Swiss cheese with fresh garlic-paprika-kneading until it fills one well). Lots of lazy ceiling fans, long, hung-up lights, and art — "Matisse" in Morocco, Salvador Dalí, Frida Kahlo. Consider momo dishes like Sappy Joes, hazy-glassed pork chops, or the healthy Vegetable Steam Basket. And don’t turn down their 11 different kinds of burgers, including the Fresh Salmon Burger, the Ostrich Burger ("aged blue cheese crumbled under melted jack cheese") or the wicked, spicy Butter Burger (half a pound of hand ground beef stuffed with garlic, buttermilk, and Swiss cheese with fresh garlic-paprika-kneading until it fills one well). Lots of lazy ceiling fans, long, hung-up lights, and art — "Matisse" in Morocco, Salvador Dalí, Frida Kahlo. Consider momo dishes like Sappy Joes, hazy-glassed pork chops, or the healthy Vegetable Steam Basket.
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Dinners that include tickets to museum is everyone’s favorite dessert. The bar makes a nice stop during a museum crawl and offers ethanol-free syrups and a range of all-natural margaritas. Keep an eye out for special prix fixe dinners that include tickets to museum exhibits. Dinner reservations vital. Vast interior can be noisy, but heated, exhibitions. Dinner reservations vital.

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The menu is mostly seafood, but it, too, carries the Vegas-imposed seal of vulgarity. Too many bold flavors are at war on almost every plate, and even the simplest dishes are overweighted with the excesses of fusion. Best bets for satisfying your palate and curiosity: raw oysters, the cold seafood platter, curry (if your wallet and conscience can afford it). Disabled access to first-floor dining room normally Full Bar. Dinner nightly until 11 p.m., to midnight on weekends. Reserve well ahead. Exorbitant. — N.W. (10/04)

Pozzo | 1917 India Street (at 17th), Little Italy, 619-236-1917. The restaurant’s name means “a little crazy,” but owner Joe Busalacchi was crazy like a fox to open the first seri-
cies of fusion. Best bets for satisfying
bites. — N.W. (10/04)

El Dorado | 311 Palomar (at 3rd Ave-
ue), Chula Vista, 619-437-4545. The for-
men of Peru is arguably the zestiest in South
America, and Chula Vista’s growing Peruvian community expects authen-
ticity. El Dorado is there for them. The
rooms only. Full bar. Dinner nightly un-
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Atoll at the Catamaran Hotel
Broken Yolk
Canes Free wing basket
Chateau Orleans
Costa Brava
French Gourmet
Great Moon Buffet
Gringo's
Hawaiian Island Barbecue
La Jolla Beach House
Pacific Beach Bar & Grill
Sam's by the Sea
Sandbar Sports Grill
Sportsmen's Seafood

La Jolla
Beaumont's
Brodies
Cafe Milano
Cinza Sushi
La Jolla Brew House
La Jolla Deli
La Jolla Fish Company
La Jolla Village Cafe
Su Casa

Uptown & North Park
A La Francaise
B.Fried Rice
El Indio
Garden Grill
Hob Nob Hill
India Princess
Lips
Lips Winery
Rancho's
Rudolph's
Sushi Bar
Zhensei Sushi

South Bay & Coronado
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South Beach Grill 25% off

East County & State College
Greektown Buffet

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Dublin Square 15% off or free lunch
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The Field
Fifth & Hawthorn
Free dessert
Hard Rock Cafe *
Hornblower Cruises
House of Blues 20% off restaurant receipt
Humphrey's
Lotus Thai Cuisine
Mister Tiki Mai Thai Lounge
Ole Madrid 2 for 1 lunch or brunch entree
Puerto La Boca
RA Sushi
Rei do Gado
Rock Bottom
Roca's Baja Lonestar
The Shout House
Sunrise on the Point
St. Tropez Bakery-Bistro
St. Tropez Beach Grill
Thai Time II
Whiskey Girl

North County
Big Jim's Bar-B-Q Free entree
Del Mar Rendezvous 20% off
Greek Village Free sangakali
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Kist's Restaurant
Mas Fina Cantina 50% off entree
Miko Japanese 50% off sushi
Noodles & Company *
Passage to India 10% off dinner *
Wild Note Cafe
Zabibbo

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The Amigo Spot 15% off entire bill
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Chiba Japanese 32 off lunch or dinner
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Paradise Yogurt 50 cents off a smoothie
Pho Cali Vietnamese
Pizza Bella Dinner for 2 29.95
Plaza del Pasado Free entree
Shanghai Chinese 1 off Mongolian BBQ
Trio Tapas 5 on the menu, Any 5 for 25
Todal 10% off lunch or dinner

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**SANDIEGOREADER**

**Calendar RESTAURANTs**

861-612-1340. Head south if you’re looking for a dry-aged, bone-in, double-boned beef brisket at a bargain price — but don’t wrap them. Tendrils house specialties: guajillo spice steak, guajillo mole sauce, chiles rellenos, and chiles rellenos rellenos. Fresh-made tortillas, yucca, and rice are the base of the menu.

<table>
<thead>
<tr>
<th>Location</th>
<th>Address</th>
<th>Phone</th>
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<tbody>
<tr>
<td>San Diego</td>
<td>7350 La Jolla Hwy</td>
<td>858-486-1778</td>
</tr>
<tr>
<td>Escondido</td>
<td>3890 5th Avenue, Hillcrest</td>
<td>619-325-1360</td>
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**GUMS**

140 | 350 E. Plaza Blvd, Suite G | 619-298-2510 | 7510 Hazard Center Dr, Mission Valley | 619-291-6800 |

**Multiple Locations**

**Anthony’s Fish Grotto** N. 36th North Harbor Drive, San Diego, 619-232-3150, 215 West Bay Boulevard, Chula Vista, 619-433-3550, 55th Avenue Drive, La Mesa, 619-483-4784. It’s going to get even louder in the downtown flagship of this local chain, splitting your time between your meal, your partner, and the bar. And another location is opening soon — for the one who doesn’t want over-complicated, Anthony’s chicken salad. Fresh fish daily in a small selection of menu and the best. Or Mama’s Platter, cod combined with butter fried calabrians, shrimp, scallions, bay leaf, and pepper, and what Anthony’s has been up and running for six days now, we’re doing our part, and a great way to meet people. Open daily, lunch, dinner. Moderate.

**La Fonda Roberto’s** 140 E. Plaza Blvd., Suite G, Chula Vista, 619-441-9708. This is one of the most highly rated restaurants in the area.


**Celebrando** (Bravo, now in Temecula) 925 E. Plaza Blvd., Suite G, Chula Vista, 619-441-9708. This is one of the most highly rated restaurants in the area.

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Homeless Theaters

“By the time we open, everyone’s exhausted. And, yes, we have one day to get everything out after the run.”

C ludio Raygoza window-shops empty buildings. The artistic director of Ion Theatre, Raygoza stops at every “for lease” sign. He hoods his fingers over his eyes like a vi- sor and peers through grimy panes of glass. He looks at ceiling height, square footage. When possible, he goes inside and inspects wiring, acous- tics. Could he put a stage in here?

One hundred fifty seats mini- mum! Lighting? Outside again, he checks for available parking. If things appear promising, he calls the number on the sign. The rent de- demanded, however, and the costs of renovating the space send him back on his quest.

“I can’t walk anywhere with my friends,” he says. “They want to get to where we’re going. I’m looking for a place to stay.”

Ion is one of San Diego’s theater companies that have no home. Like Moxie Theatre, Mo’Olelo Performing Arts Company, and Backyard Productions, among others, Ion must move when and where it can. These small companies do some of the most vital theater in town. It’s a wonder they produce at all.

“By the time we open, everyone’s exhausted. And, yes, we have one day to get everything out after the run.”

For Raygoza’s daring production of Marat/Sade, that cycle repeated itself four times a week. Ion Theatre staged Peter Weiss’s difficul- masterpiece at the Academy of Performing Arts, a dance studio by day. This meant Ray- goza’s cast and crew had to assemble the set — a hefty configuration of risers and scaffolding — at 5:15 p.m. “Two and a half hours of setup, all on an airtight schedule. Then we had to tear it down every night” and leave no trace that a the- ater was ever there.

“Actors and technicians stuffed back seats and car trunks with costumes, props, lighting equipment. They were amazing. But even after four sold-out weeks, we couldn’t have extended. We were just too tired.”

Homeless theaters also lack places to rehearse. Since rentals for such spaces are also steep, com- panies work at someone’s house or, weather permitting, a park or parking lot — sites not designed for a stage, or the size of the one they will use. Small companies and their families, says Calvin Manson, “are always imposing on the kindness and courtesy of others.

“My wife comes home from work to living room furniture rearranged and a house full of actors,” says Manson, artistic director of the Ira Aldridge Players. “My daughter comes in from school: no TV relax time before she does her homework; she’s behind closed doors, waiting for rehearsal to be over.”

Mansion, who is al-
San Diego Union Tribune

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A Body of Water

Identity theft: in Lee Blessing’s psychological mystery, Moss and Ava wake up in a house on a hill, surrounded by water. Their bathrobes fit, but their lives don’t. Where are they? Who are they?

The play, a species of Existentialism Lite, sets its three characters (the third is either a lawyer, a clinician, or their daughter) “abut on a sea of assumptions” most people don’t question. The play overstates its point and feels like a shorter work stretched to two acts, but the Old Globe’s sleek production always intrigues. Beneath her signature smile Sandy Duncan has the chops for comedy and drama. She, Ned Schmidtke, and young Samantha Soule create credibly fractile characters, almost a new being for each scene. The set’s dark-stained deck atop a pale swimming pool, York Kennedy’s flexible lighting and Michael Roth’s music transform moods, in an instant, from clarity and order to netherworld dissonance. The best part of the play comes after, when...

Shirley Valentine, and Flint’s Renaissance Theatre Company had the makings of a monster hit. The show sold out at 6th@Penn, but scheduling forced closure. In its final week, Flint had to turn auditions away at the door.

In 2005, San Diego’s homeless theaters became more so. Two venues that rented to small and midsized groups — the Adams Avenue Studio and St. Cecilia’s Playhouse — closed. And last December, San Diego also lost a popular homeless company as well.

In 2004, George Flint directed Rosina Reynolds in to experimental groups, from small and midsize to the big houses. Right now, San Diego is more recognized nationally than locally; over 20 shows have gone to Broadway in the last 15 years, winning numerous Tony Awards. But, as Susko points out, “The larger companies need to fill so many more seats. That often leads to commercial work, stuff you can see in any city. In the major theater centers like Chicago, Minneapolis, and Seattle, it’s the small and midsized companies — Steppenwolf, Theatre de la Jeune Lune, Mixed Blood, Empty Space, all of which perform in venues of 250 or less — that develop the artistic voice of their city.”

Susko also knows the disadvantages of a gypsy theater: “When you don’t have access to a space 24/7, it impacts everything from scheduling auditions and meetings to rehearsing. Much of your time and resources go into finding a rental space, which reduces the amount of programming you can do in any given year.”

When a homeless production chooses, because the companies have no storage, sets and handcrafted props get dismantled. Furniture, on permanent loan, gets returned. If the small theaters had a collective storage space, they could share a much-needed sofa, or period dress, or pantaloon. Such a site would instantly reduce some costs and scratch a big one off their list of myriad worries.

Performing art advantages, says Seema Susko, artistic director of Mo’Olelo Performing Arts Company, Susko, who prefers “gypsy” to “homeless,” takes her theater into the community, producing at site-specific locales. She staged A Piece of My Heart, a Vietnam drama with music, at the historically rich Veterans Museum near Naval Hospital. “The space was ‘home’ to the veteran community.” Many saw live theater for the first time.

After a performance, a man cornered Susko: “I’m retired Army, a sergeant. And let me tell you, sergeants don’t go to desperate Sueko: “I’m retired veteran community.” Many saw live theater for the first time.

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The San Diego theater community mourns the loss of the Renaissance Theatre Company. Jennifer Kraus, marketing director of Moxie: “It’s frustrating to watch small companies, both new and old, receive awards and be adored by their patrons and watch the city’s reputation as a leader in the performing arts grow and yet see so little commitment

on the part of private developers and city officials to foster this growth.

“Space has to be made available for small theater companies — and not just by individual donors or fundraisers parties that cost a theater more to put on than they make — but by the city and for the city. If this step doesn’t happen, these companies will be forced to close their doors. Homeless companies have short life spans because if you don’t have a theater, you don’t have a theater.”

THEATER LISTINGS

Theater listings and commentary are by Jeff Smith. Information is accurate according to material given. Discounts to students, senior citizens, and military, unless otherwise notated.

An Absolute Turkey

The Old Globe/University of San Diego MFA program stages Georges Feydeau’s farce in a new translation. Kirk Jackson directed.

Sandy Duncan has the chops for comedy and drama. She, Ned Schmidtke, and young Samantha Soule create credibly fractile characters, almost a new being for each scene. The set’s dark-stained deck atop a pale swimming pool, York Kennedy’s flexible lighting and Michael Roth’s music transform moods, in an instant, from clarity and order to netherworld dissonance. The best part of the play comes after, when...

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you try to piece things together. Definite assertions stop at the tip of your tongue, and you find yourself, like Moss and Avis, treading water.

Wendell.
This play is a lot funnier, more intelligent, and much more nimble than the production. The family plays an extended verbal game. The irony that hones the edges of Goldman’s jokes: the outside world will pay heavily for the moves made at Chinon castle. Credit to James Caputo’s scenic design, flying buttresses that transform into Romanesque arches, and Scott Padwick’s burnt orange lighting, for candle and fire light, though the design could refrain from melodramatic tweaks.

The Magic Fire
Palomar College presents Lilian Gish’s comedy-drama about a European family, in Evita Peron’s Argentina, confronting its past and future. Pat Larmer directed.

The Night I Caught the Show, the three San Diego comedians played a challenge match against players from the San Jose franchise. Using suggestions from the audience, they played “Emotional Whiskey,” “Blind Line,” and “Freeze Tag,” and re-enact a game. The irony that hones the edges of Goldman’s jokes: the outside world will pay heavily for the moves made at Chinon castle. Credit to James Caputo’s scenic design, flying buttresses that transform into Romanesque arches, and Scott Padwick’s burnt orange lighting, for candle and fire light, though the design could refrain from melodramatic tweaks.

The Lion in Winter
All in the family, 1183. Bring to the audience, they played “Emotional Whiskey,” “Blind Line,” and “Freeze Tag,” with judges awarding points to the best scenes. Klunkers and groaners got booed; quick wit rewarded (one of the most refreshing parts of the contest: people acknowledge failure, abundantly, then forget it). It made for a
Steve Martin’s “comedown” on the days that the audience awarding system doesn’t work — with the audience awarding system doesn’t work — (760) 732-0998

The Times They Are a-Changin’

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Bobby's gettin' Broadway-ized.

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The Thirteenth
If recent history is any indicator, there are certain to be some plums in the pie.

When I got a new Macintosh four years and four months ago, or more accurately when I was given one by my publisher under orders to join the 21st Century, I felt I was all set. The World Wide Web, E-mail, Internet Movie Database, infinite cyber-space at my fingertips. What I realize now I ought to have felt was something more like I feel after filling up my tank with gas. All set for the next little while. I am sure the warning signals were several, but the one that first got my attention cropped up on my regular weekly visit to encoretv.com, where I go to find out chiefly what’s on Western Wednesday, but where I suddenly ran smack into a stop sign that read, "Upgrade required. Viewing this site requires one of the following browser versions or higher: Internet Explorer 6.0 or greater. Netscape 7.0 or greater." Huh? Or as they used to say in the comics of my youth, Whaaa?
The links to download either of these browsers (new word for the day, meaning something other than casual shoppers) led me to a classic Catch-22 whereby, if the computer is old enough to require an upgrade, it is too old to be able to download the upgrade. My Mac, it would seem, is so-o-o-o 2001.

To make a short story shorter, a new Mac Mini is presently on the way, but it has not gotten here soon enough to help me preview the 13th Annual San Diego Latino Film Festival, which will open tonight, March 9, at the Ultrastar Mission Valley 7 in Hazard Center, and run through Sunday the 19th. I had blithely waved off the publicist’s offer to rush me the hard copy of the festival catalogue, assuring her instead that I could just as easily go to the website. What I should have said was that once upon a time I could have gone to the website. Could, and did. Still today, the colorful home page of sdlatinofilm.com comes up on the screen nicely, but any attempt to go further, such as into Films or Schedule or Press, will be greeted with, "Sorry, this website can not [two words, for added sting] be viewed in Microsoft Internet Explorer if you are using a Macintosh. If you are using Mac OS 9 [otherwise known as Model T Mac], please use the following browser: Netscape Navigator 7.0 or later."

Later, greater, higher — whatever. And there’s that same Catch-22 again. The upshot is that, by the time I went crawling back to the publicist to request the previously offered rush job, I had lost a lot of study hours. So let me simply say that if recent history is any indicator, there are certain to be some plums in the pie, and I encourage you and your thumb to visit the website in hunt of them if your browser is up to the task. I did have a moment to notice something new, by the name of Amor Idiota, from the Catalan director Ventura Pons, whose Food of Love a couple of years back interested me without exactly impressing me.

I have so far seen two of the new films in the festival. Ask the Dust, by the non-Latino filmmaker Robert Towne, is a Depression-period romance in a largely dark, nocturnal, unsunny Southern California, a star-crossed affair between a gringo and a Chicana, or more disparagingly a “dago” and a “spic,” an impoverished young novelist taken under the wing, at long
YOU’RE INVITED TO THE PARTY OF THE DECADE!

Dave Chappelle's Block Party

A Film by Michel Gondry

NOW PLAYING!

San Diego Reader March 9, 2006
Because it is no sort of thriller, it avoids being a biographical novel by John Fante. (The source material is a 1939 autobiographical novel by John Fante.) It is a modest, deliberate, and impassive static camera and a strong compositional eye for the artless, graceless lines and planes of a drab urbanscape. (The few grainy flashbacks with a mobile hand-held camera add nothing, and the one that exposes the barbarities of the Dog Pound even subtracts something.) A bit of a shaggy-dog story, or perhaps a ruffled-duck story (the title alludes to a nature painting of disputed ownership in a divorce settlement), it passes a single leisurely day in the company of two early-teen boys left alone in a middle-class apartment. The slightly older neighbor girl (a very engaged and engaging actress) comes over to use the oven and warms up to one of the boys, and a pizza-delivery man won’t go away without his payment despite missing his guaranteed delivery deadline by maybe a minute. A standoff ensues, and a video-game soccer match fails to settle the argument when the power goes out in sudden-death overtime. The business of the marijuana in the birthday cake might be pretty stale, but the bigger business of human isolation and tentative connection, when observed with the patience and perception of Eimbecke, remains ever-fresh.

I have, as a matter of course, seen the older films in the festival as well. This year’s traditional tributes target, for one, the Brazilian-born director Bruno Barreto, hence the screenings of Four Days in September and Donna Flor and Her Two Husbands (no Show of Force, no Married Away, no One Tough Cop, no Rosa Nova, nothing, in short, featuring his significant other, Amy Irving!) in addition to his new one, For Robert Young’s Caught (not bad), leaped at the chance to see her again in the big screen in Walter Hill’s Extreme Prejudice, but I’ll have to settle for Robert Young’s Caught (not bad), along with the as yet unreleased E.S.L., or English as a Second Language. The festival, too, continues its newer tradition of a Guest Director to curate four films that “influenced” him. The Mexican-born Alfonso Arau narrows the definition a bit by selecting a film he himself directed, Like Water for Chocolate, plus one in which he appeared as an actor, Peckinpah’s The Wild Bunch (in the stereotyped part of a verminous bandito), to accompany Kurosawa’s Rashomon and Fellini’s Amarcord. Whatever happens with the remainder of the program, the festival cannot fail to achieve a pitch of festivity.

Just to pass along a flyer that flew my way: a free series of Italian films every third Thursday at 7 p.m. in Balboa Park (next to the House of Italy), selected by UCSD Professor Pascale Verdichio, who will conduct discussions of them afterwards. In order: Paolo Viri’s Caterina in the Big City on March 16, Ettore Scola’s Special Day, by far the oldest film in the series, on April 6, Gabriele Salvatore’s I’m Not Scared on April 27, Gianni Amelio’s The Way We Laughed on May 18, and Amelio’s better-known Lamerica on June 8.

Having abstained from any Oscar comment beforehand, perhaps I might indulge myself in one comment after the fact. I had gone into the ceremony with the presumption that there could be no suspense this year. I was wrong. No, not because Crash stole the Best Picture prize from Brokeback Mountain. That supplied no suspense. That supplied total shock. The suspense was in wondering whether or not Lauren Bacall would somehow manage to get through her spoken intro to the film not montage.

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 now unreviewed. Thousands of past reviews are sorted alphabetically, by year of release and by rating, are available online at SanDiegoReader.com.
The story of a man who, in the first place, and in spite of the existence of other, more considerable facts, avails himself of no mood-setting backcloth, in the strictest sense of the word. He is, in the end, the one who will be responsible for the resurrection of casualties on that field. The logic of the narrative is more complex than the one that predicated the execution of Aslan, in an atmosphere of triumphal pomp and circumstance, calls to mind an even better Jean-Pierre Melville gangster film. They resemble a gang of actors as you could find outside a Midwest breadbasket, with his nasally lisping castrotrium and his ankle-length camel's-hair coat and flowing boa-like scarf. (“Berger’s,”) he volunteers, finger- ing the scarf under the inquisitive gaze of an agent from the Kansas Bureau of Investi- gation, who, tagging on his hat brim when taking his leave, says in turn, “Seems, Roebuck.”) The story of a man who, in the end, fits his chosen title as well as either the murderers or their victims. 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 uncomplicatedly, the story of an artist at work. In its general outline, it’s what price art? — it may be a bit old-hat, in its partic- ulars it is like-new. Philip Seymour Hoff- man, even after you have gotten over the initial fineness of his celebrity imperson- ation, serves as our constant reminder to take the story with a grain of salt, if you put quotation marks around the name of Capote. His soulful commitment to the part, his concentration, his emotion, his expressiveness, his nuance, 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 Dan Futterman, directed by Bennett Miller. 2005. ★★☆☆☆ (ROLLER HILL 4; HILLCREST CINEMA; LA COSTA; PALM PROMENADE 24; PARKWAY PLAZA 18; POWY 10; RANDO DEL REY 16; TOWN SQUARE 14)

"ONE OF THE BEST FILMS OF THE YEAR!" — Carrie Rickey, PHILADELPHIA INQUIRER

"TWO THUMBS UP!!!" — Roger Ebert, SUN-TIMES

BEST ACTOR • BEST SCREENPLAY • FESTIVAL DE GAMES

TOMMY LEE JONES
THREE BURIALS
by WIIKIEWIMD, WIIKIEWIMD, WIIKIEWIMD
DIRECTED BY TOMMY LEE JONES

190 San Diego Reader March 3-9, 2006

"IT'S MUSIC AND MOVIE!!!"
by Carroll Burnard, PHILADELPHIA INQUIRER

"A MIRACLE!" —𝕋Thai Youn, PHILADELPHIA INQUIRER

ELEANOR STEINER

"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 exis- tence of six other books in the Narnia se- ries, it has a beginning, a middle, and an end — and in all six films! (What a con- cept!) In that respect, it calls to mind the original Star Wars, not the original trilogy, much less the following circumstantial calls to mon- ological solitariety. The stand-alone film. The ending of Narnia in particular, with all its triumphant pomp and circumstance, calls that film to mind. The beginning, on the other hand, is an investigation, and the evening children’s film, The Secret Garden (the 1993 version at any rate), with four parentless children packed off to medical aid, to see if a London Blitz to a gloomy mansion of rigid rules (“No improper use of the dumbwaiter,” etc.), where they soon discover, at the back of the wardrobe in the spare room, a portal to the alternative universe of Narnia, popu- lated by talking animals and a messianic lion named Adam. (The transitions between the two worlds are dreamlessly seamless.) A prophecy, they further discover, has foretold of their coming as well as their over- throw of the reigning Wicked White Witch, wonderfully visualized — an icicle crown, frozen-stiff hair, snowman’s lump-of-coal eyes, clumsy, mystery skin, cold, ambiguously played by Tilda Swinton. The narrative incidents unfold smoothly and swiftly at times quite excruciatingly. And the execution of Aslan, in an atmosphere that reeks of witches’ Sabbath, is about as brutal as it could be without becoming as sadistic as Thé Passion of the Christ. His im- mense, inimitably barked, by Don Cugurra, which had it been withheld from us, and although the Christian allegory of it cannot be ignored, a never-ending devotion to the human over the children on the battlefield or the wholesale re- volution in the queers of queers on that field. The lesson in courage at that point, or those points, gets a bit muddled. It almost smacks of cowardice. With George Hinkley, Skam- darye keynes, William Mosley, Anna Popplewell, and the voice of Liam Nerson, di- rected by Andrew Adamson. 2005. ☆☆☆☆☆ (Vogue)

Curious George — Juvenile monkey- shines, slickly animating, monotonically voiced by Will Ferrell as the primate’s adopted human, and accompanied by a posy of insipid songs. Based on the books by Margaret and H.A. Rey, directed by Matthew O’Callahan. 2006. ★★★☆☆ (CARMEL MOUNTAIN; DEL MAR HIGHLANDS 5; ENCINITAS 8; ESCONDIDO 16; PASO VALLEY 18; PALM PROMENADE 24; PARKWAY PLAZA 18; POWY 10; RANDO DEL REY 16; RANDO SAN DIEGO 15; SAN MARCOS 18; TOWN SQUARE 14; VOGUE)

Date Movie — In the mode of Scary Movie, a writers collection of references to, drabs from, and sports of, assorted roman- tic comedies, nonromantic comedies, non- comedies, anything at all. My Big Fat Great Wedding to Lord of the Rings. The assump- tion seems to be that mere recognition will bring forth laughter. With Alyson Hanni- gan, Adam Campbell, Jennifer Coolidge, Fred Willard, Tony Cox, and Eddie Griffin; directed by Aaron Seltzer. 2006. ★★★☆☆ (CARMEL MOUNTAIN; CHULA VISTA 10; DEL MAR HIGHLANDS 8; ESCONDIDO 16; FASHION VALLEY 18; GLASLAMP 15; MISSION MARKET- PLACE 13; MISSION VALLEY 20; PALM PROMENADE 24; PARKWAY PLAZA 18; POWY 10; RANDO DEL REY 16; RANDO SAN DIEGO 15; SAN MARCOS 18; TOWN SQUARE 14)

Dave Chappelle’s Block Party — The titular comedian hosts a hip-hop concert on a rainy September day in Brooklyn (Kanye West, Mos Def, Erykah Badu, Jill Scott, the Fugees), and beforehand rounds up extra partygoers in his stamping ground (laconically puts it: “Good team.” Directed by Frank Marshall. 2006. ★★★☆☆ (CARMEL MOUNTAIN; DEL MAR HIGHLANDS 8; ENCINITAS 8; ESCONDIDO 16; FASHION VALLEY 18; GLASLAMP 15; MISSION MARKETPLACE 13; MISSION VALLEY 20; OCEANSIDE 10; PALM PROMENADE 24; PARKWAY PLAZA 18; RANDO DEL REY 16; RANDO SAN DIEGO 15; SAN MARCOS 18; TOWN SQUARE 14)

IT'S MAGIC...AND MUSIC....AND MOVIE....AND MOVIE....AND MOVIE....AND MOVIE....AND MOVIE....AND MOVIE!!! — Terry Lawson, DETROIT FREE-PRESS

"MY BIG FAT GREEK WEDDING" — Agreeably old-fashioned survival adventure, “inspired by a true story” as well as by a Japanese film inspired by the same story, about a team of Antarcti- cian sled dogs who, after saving the life of a UCLA scientist in quest of “the first meteorite from the planet Mercury,” are chained up for safekeeping while their mas- ters fly out to get more sled dogs. Then left on their own for six months — forty- two months, that would be, in dog years — when they finally break their chains and schedule and seal off their retrieval. The early shot of the dog team in harness at full run (“They absolutely love their work”) are stir- ring, and the rescue of the scientist from a hole in the ice, the leader of the pack dragging her way towards him with a life- line in her teeth, is breath-stopping. There is also, in their months of aloneness, one moment guaranteed to make you jump out of your skin, and that’s just the start of the film’s most nerve-racking sequence. All eight dogs, blissedly free of inner voices provided by the likes of Bruce Willis and Yul Bryn Goldberg, form as stoical an en- semble of actors as you could find outside a Jean-Pierre Melville gangster film. They thoroughly outslyde Paul Walter, Jason Biggs, Bruce Greenwood, and Moon Blood- good (as the lottie airplane pilot), despite the humans’ sincerest efforts and the indis- creetly flaming photography, crisp, clean editing, the presence of a few Puppy dogs (puppies be warned) make it through alive, but it’s precisely at the times of least and little eased sense of cor- poral tension. This isbad, their faces seem to say, but let’s get on with it. A couple of the scenes over the course of events, emerge as individuals, but even then the overriding point, and very touching point, is their to- getherness, their oneness. As their handler laconically puts it: “Good team.” Directed by Frank Marshall. 2006. ★★★★★ (CARMEL MOUNTAIN; DEL MAR HIGHLANDS 8; ENCINITAS 8; ESCONDIDO 16; FASHION VALLEY 18; GLASLAMP 15; MISSION MARKETPLACE 13; MISSION VALLEY 20; OCEANSIDE 10; PALM PROMENADE 24; PARKWAY PLAZA 18; POWY 10; RANDO DEL REY 16; RANDO SAN DIEGO 15; SAN MAR-
Failure to Launch

VISTA VILLAGE)

COS 18; SANTEE DRIVE IN; TOWN SQUARE 14;

 مكان: حي فيلادلفيا ، فنادق لينتون و فيلادلفيا ، و فينزويلا ، فيلادلفيا ، و فينوس فورست. 2006.

(فوريون بلازا 24)

Fun with Dick and Jane — Fast and loose remake by Dean Parisot of the all but forgotten 1977 social satire by Ted Kotch- eff, the American Nightmare reimagined specifically for the epoch of Adelphia, Enron, and other corporate miscreants. Fast and loose, that is, and loose pacing. Jim Carrey, as the out-of-work executive who stops his financial free fall with a spree of armed rob-bery (armed with a squirt gun), can still execute a sprint and can still out-flop Gumbey, but now a little more restrained, a little more aged, he is starting to look less like the new Jerry Lewis and more like the new Johnny Carson. Ace cinematographer Jerry Zielinski (Agnieszka Holland’s The Secret Garden, Washington Square, and The Third Miracle, for three) sees to it that the star, his co-stars (Tia Leoni, Alec Baldwin, Richard Jenkins), and their anticomic surround-ings at least look good. 2005.

(Palms Productions 24)

Glory Road — Yet another Disney raid on the annals of sport for an Inspirational True Story: the 1966 NCAA basketball final in which the upstart Miners of Texas West-ern (today, UTEP) sent out five blacks for the opening tip against the “basketball roy-alty” of the all-white Kentucky Wildcats. This story, within a larger story of sports in America as an agency of social change and collective consciousness-raising, is such an inherently good one (what took so long to get to it?) that it cannot really benefit from dramatization, or more particularly, Dis-neyfication. Non-franchise benefit from its transformation into a visual accommoda-tion for a double-disc collection of oldies. It does depict some good practice sessions and good coaching lessons, with the daggery-eyosh Josh Lucas as Don Haskins, the fifth-year coach at Texas Western, not first-year, as portrayed here, much less straight from coaching a high school girls’ team. (Al, Hollywood.) And ion Vingh, in a puppy-to-riot role as the one he wore as Howard Cosell in Ali, creates a sizable dis-vision in his comical but not disrespectful portrait of the old-school Kentucky coach, Adolph Rupp. (“You’re going to win this game,” he assures his dispirited troops in the desperate waning minutes. “Now go out there and make me a prophet.”) And there are a couple of gratifying shots of UK students holding up a TV screen as a dorm room and stirring their cheers for the opposition. With Derek Luke, Austin Nichols, Michael McKook, directed by James Garnet. 2006.

(Gallop 15)

The Hills Have Eyes — Alexandre Aja’s remake of the 1977 horror film by Wes Craven, with Arnold Stanford, Vinesea Shaw, Kathleen Quinlan, Ted Levine. (Crimson Red/Neon; VISTA 12; EMMA; 6; THE PALLADIAN; GALLEY; 8; ESCONDIDO 16; PANAMA CITY 18; MISSION MARKETPLACE 13; MISSION VALLEY 20; OCEANSIDE 16; PALMS PRODUCTIONS 24; PARKWAY PLAZA 14; FORTUNO PLAZA 15; RANCHO SAN DIEGO 15; SAN MARCOS 18; SOUTH BAY DRIVE IN 22; TOWN SQUARE 14; VISTA VILLAGE; FROM 3/10)

Joyce Noel — A pretty dream, inspired by fact, of brotherhood on the WWI battlefield, with the French, the Scots, and the Germans all laying down their arms on Christmas Eve, 1914, and celebrating the holiday together. (Big treat for everyone: Diane Kruger, as a Danish elf, visits her lover in the trenches and lip-syncs to the voice of Nathalie Deon.) The prodigious soundtrack — children of different lands parroting chaotic visions of the class-

room — is very strong, but the rest of the work is like an overabstraction of a single vignette from A Midnight Clear, and at that length it hardly can help but become pious and preachy. With Guillaume Canet, Benoît Furrer, Gary Lewis, and Daniel Brühl; written and directed by Christian Carion. 2005.

(La Jolla Village; FROM 3/10)

The Libertine — Restoration period piece. Charles II of England (John Malkovich in a false nose) befriends the Second Earl of Rochester (Johnny Depp), who starts tax Chey death. Death, evidently, will go to

with the New York Times. — Los Angeles, Scribe)

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Testosterone, the fifth-year coach at Texas Western, a putty nose to rival the one he wore as Gumby, but now a little more restrained, a little more aged, he is starting to look less like the new Jerry Lewis and more like the new Johnny Carson. Ace cinematographer Jerry Zielinski (Agnieszka Holland’s The Secret Garden, Washington Square, and The Third Miracle, for three) sees to it that the star, his co-stars (Tia Leoni, Alec Baldwin, Richard Jenkins), and their anticomic surround-nings at least look good. 2005.

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(La Jolla Village; FROM 3/10)

The Libertine — Restoration period piece. Charles II of England (John Malkovich in a false nose) befriends the Second Earl of Rochester (Johnny Depp), who starts tax Chey death. Death, evidently, will go to
**MOVIE SHOWTIMES**

**SAN DIEGO**

*San Diego County* (619-234-1000)

**CENTRAL CLAIREMONT**

CLAIREMONT (R) Fri.,-Sun. (1:20) 5:15, 8:10;

San Diego County (619-234-1000)

**DOWNTOWN**

Gaslamp 15

101 Fifth Avenue (619-220-5024)


**MISSION VALLEY**

**MISSION VALLEY**

Valleym 18

7037 Friars Road (619-232-2233)

Chicago (PG-13) Fri.,-Sun. 11:30 (1:45, 4:00) 6:15, 8:30, 10:45;

**EL CAJON**

EL CAJON

Parkway Plaza 18

405 Parkway Plaza (619-485-3486)

Aquamarine (PG-13) Fri.,-Sun. 10:30 (1:00, 4:00) 7:00, 10:00;

**EAST COUNTY**

**EAST COUNTY**

Cineplex

3815 University Avenue (619-207-8990)

16 Blocks (PG-13) Fri.-Sun. 3:30, 5:30, 8:30, 10:30 Sat.,-Sun. 1:30, 2:30, 4:30, 6:30, 8:30, 10:30;

**SOUTHBAY**

CHULA VISTA

Chula Vista 10

10650 Sports Arena Boulevard (619-388-4745)

16 Blocks (PG-13) Fri.-Sun. 11:00 (1:00, 4:00, 7:00, 10:00);

**NORTH INLAND**

CARMEL MOUNTAIN

Carmel Mountain


**NORTH EAST**

PLAZA 14; LA JOLLA 12

Grossmont Center (619-465-7700)

16 Blocks (PG-13) Fri.-Sat. (12:45, 3:10) 7:45, 10:15; Sun. (10:45, 1:15, 3:45) 6:45, 9:15, 11:45;

**NORTH SAN DIEGO**

Sancho San Diego 15

20320 Pacific Coast Highway (619-437-2277)

16 Blocks (PG-13) Fri.-Sun. (11:00, 2:45, 5:25) 7:50, 10:30; Sun. (12:00, 2:30, 5:10) 7:50, 10:30;

**SANTEE**

Santee Drive In

19900 Wonderland Avenue (619-486-7475)

16 Blocks (PG-13) Fri.-Sun. (12:15, 2:45, 5:15) 7:45, 10:15;

**SOUTH BAY**

San Diego County (619-234-1000)

**SOUTH BAY**

South Bay Driv In

2700 Coronado Drive (858-558-2262)

16 Blocks (PG-13) Fri.-Sun. 10:20, 12:40, 2:00, 4:20, 6:40, 8:40, 10:40;

**INDEXION VALLEY**

16 Blocks (PG-13) Fri.-Sun. (1:00, 3:00, 5:00, 7:00, 9:00, 11:00) 1:00, 3:00, 5:00, 7:00, 9:00, 11:00;

**INDEXION VALLEY**

South Bay Drive In

2700 Coronado Drive (858-423-2727)

16 Blocks (PG-13) Fri.-Sun. 7:30, 11:30, 11:45, 3:30 Sat.,-Sun. 9:30, 12:30, 2:30, 4:30, 6:30, 8:30, 10:30;

**IMPERIAL BEACH**

South Bay Drive In

2700 Coronado Drive (858-423-2727)

16 Blocks (PG-13) Fri.-Sun. 7:30, 11:30, 11:45, 3:30 Sat.,-Sun. 9:30, 12:30, 2:30, 4:30, 6:30, 8:30, 10:30;

**IMPERIAL BEACH**

South Bay Drive In

2700 Coronado Drive (858-423-2727)

16 Blocks (PG-13) Fri.-Sun. 7:30, 11:30, 11:45, 3:30 Sat.,-Sun. 9:30, 12:30, 2:30, 4:30, 6:30, 8:30, 10:30;

**IMPERIAL BEACH**

South Bay Drive In

2700 Coronado Drive (858-423-2727)

16 Blocks (PG-13) Fri.-Sun. 7:30, 11:30, 11:45, 3:30 Sat.,-Sun. 9:30, 12:30, 2:30, 4:30, 6:30, 8:30, 10:30;

**IMPERIAL BEACH**

South Bay Drive In

2700 Coronado Drive (858-423-2727)

16 Blocks (PG-13) Fri.-Sun. 7:30, 11:30, 11:45, 3:30 Sat.,-Sun. 9:30, 12:30, 2:30, 4:30, 6:30, 8:30, 10:30;

**IMPERIAL BEACH**

South Bay Drive In

2700 Coronado Drive (858-423-2727)

16 Blocks (PG-13) Fri.-Sun. 7:30, 11:30, 11:45, 3:30 Sat.,-Sun. 9:30, 12:30, 2:30, 4:30, 6:30, 8:30, 10:30;

**IMPERIAL BEACH**

South Bay Drive In

2700 Coronado Drive (858-423-2727)

16 Blocks (PG-13) Fri.-Sun. 7:30, 11:30, 11:45, 3:30 Sat.,-Sun. 9:30, 12:30, 2:30, 4:30, 6:30, 8:30, 10:30;

**IMPERIAL BEACH**

South Bay Drive In

2700 Coronado Drive (858-423-2727)

16 Blocks (PG-13) Fri.-Sun. 7:30, 11:30, 11:45, 3:30 Sat.,-Sun. 9:30, 12:30, 2:30, 4:30, 6:30, 8:30, 10:30;
Mrs. Henderson Presents — Portrait of a Flawed Old Lady, a screen species that tends more often not to be British, a subspecies that tends these days to be Judy Dench. She — Dame Judi — plays here, very playfully indeed, a well-bred widow from WWI-era London, who, with time and money on her hands, purchases and re-furnishes the derelict Windmill Theater in the West End, and, with the help-taking collaboration of a Jewish impresario (Bob Hoskins, in fine form), installs the “radical” concept of nonstop music-hall performances: Roxevelouville. When her catchup catches up with this idea, she advances another step ahead, a step in the direction of Paris, a step toward their Moulin Rouge namesake: “Why don’t we get rid of the clothes? Let’s have naked girls!” But the only way around the combustible Lord Chamberlain (Christopher Guest, probably having more fun than his character ought to be having) is to compromise on a rule of movement: so-called banana variants, to preserve an air of Frenchness. The results, copiously illustrated, are chartily, charmingly nostalgically, elegantly erotic, and the fastidious period reproduction extends even to the shapes and sizes of the bodies. (It extends as well to the moral code: the unmarried girl who gets herself pregnant promptly gets herself killed.) All in all, a well-crafted film from the erotic Stephen Frears, a film that fully accomplishes its aims, modest though those may be. 

**FIDELITY VALLEY 18: FLOWER HILL 4.**

### NORTH COASTAL

#### CARLSBAD

**Plaza Camino Real**

2351 Camino Real (760-729-7469)

16 Blocks (PG-13) Fri., Sat. 12:00, 2:30, 4:35, 7:15, 9:30 Sun. 12:00, 2:30, 4:35, 7:15, 9:30

- **Aquamarine** (PG) Fri., Sat. 10:45, 12:00, 3:00, 4:35, 7:15, 9:30
- **Failure to Launch** (PG-13) Fri. Sat. 10:45, 12:00, 3:00, 4:35, 7:15, 9:30

**VISTA**

Vista Village Metroplex 15

Highway 78 at Vista Drive (760-947-7469)

Call theater for program information

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### SAN MARCOS

#### San Marcos 18

1100 San Marcos Boulevard at Old California Way (760-471-3712)

16 Blocks (PG-13) Fri., Sat. 11:30, 1:30, 3:30, 5:30, 7:30, 9:30

- **Mamma Mia** (PG-13) Fri., Sat. 10:30, 12:30, 2:30, 4:30, 6:30, 8:30, 10:30
- **failure to Launch** (PG-13) Fri., Sat. 10:30, 12:30, 2:30, 4:30, 6:30, 8:30, 10:30

**RAMONA**

Ramona Twin

727 Main Street (760-789-3422)

Call theater for program information

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### OCEANSIDE

#### Mission Marketplace 13

College Boulevard and Mission Avenue (760-806-1790)

16 Blocks (PG-13) Fri., Sat. 11:00, 12:00, 2:00, 4:00, 6:00, 8:00, 10:00

- **failure to Launch** (PG-13) Fri., Sat. 11:00, 12:00, 2:00, 4:00, 6:00, 8:00, 10:00

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### SAN DIEGO

#### Del Mar

**Del Mar Highlands 8**

Camelot Ran in Del Mar Heights Road (619-464-4444)

- **Aquamarine** (PG) Fri., Sat. 10:45, 12:00, 3:00, 4:35, 7:15, 9:35 Sun. 10:45, 12:00, 3:00, 4:35, 7:15, 9:35
- **failure to Launch** (PG-13) Fri., Sat. 10:45, 12:00, 3:00, 4:35, 7:15, 9:35
- **Curious George** (PG) Fri., Sat. 10:45, 12:00, 3:00, 4:35, 7:15, 9:35
- **Date Movie** (PG-13) Fri., Sat. 10:45, 12:00, 3:00, 4:35, 7:15, 9:35

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### ENCINITAS

**Encinitas 8**

1500 El Camino Real (760-942-5449)

16 Blocks (PG-13) Curious George (PG) Fri., Sat. 10:45, 12:00, 3:00, 4:35, 7:15, 9:35

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### LA COSTA

**La Costa 6**

6942 Camino Real at Barrelhouse Ave (760-399-2221)

16 Blocks (PG) Fri., Sat. 10:45, 12:00, 3:00, 4:35, 7:15, 9:35

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### LA PALOMA

471 South Coast Highway 101 (760-758-8580)

**What the Bleep: Down the Rabbit Hole** (Not Rated)

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### SAN DIEGO MARINA

**Point Loma 8**

220 North El Camino Real (760-942-5544)

- **failure to Launch** (PG-13) Fri., Sat. 10:45, 12:00, 3:00, 4:35

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### SAN DIEGO CITY NORTH

**Mission Beach 8**

3230 Ocean Front Walk (760-426-0800)

16 Blocks (PG) Fri., Sat. 10:45, 12:00, 3:00, 4:35

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### GOLDEN TRIANGLE

**Carmel Mountain 8**

350 W. Valley Parkway (760-832-0019)

Call theater for program information

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### ENCINITAS

**Encinitas 8**

1500 El Camino Real (760-942-5449)

16 Blocks (PG-13) Curious George (PG) Fri., Sat. 10:45, 12:00, 3:00, 4:35, 7:15, 9:35

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### SOUTHBAY

**South Bay 12**

1510 Clairemont Mesa Blvd (760-599-8221)

- **failure to Launch** (PG-13) Fri., Sat. 10:45, 12:00, 3:00, 4:35, 7:15, 9:35

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### NORTH COASTAL

**Carlsbad Plaza Camino Real**

2351 Camino Real (760-729-7469)

16 Blocks (PG-13) Fri., Sat. 12:00, 2:30, 4:35, 7:15, 9:35 Sun. 12:00, 2:30, 4:35, 7:15, 9:35

- **Aquamarine** (PG) Fri., Sat. 10:45, 12:00, 3:00, 4:35, 7:15, 9:35
- **Curious George** (PG) Fri., Sat. 10:45, 12:00, 3:00, 4:35, 7:15, 9:35
- **Date Movie** (PG-13) Fri., Sat. 10:45, 12:00, 3:00, 4:35, 7:15, 9:35

**VISTA**

Vista Village Metroplex 15

Highway 78 at Vista Drive (760-947-7469)

Call theater for program information

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### LA JOLLA

**La Jolla Village**

1010 Girard Ave (858-454-6262)

16 Blocks (PG) Fri., Sat. 10:45, 12:00, 3:00, 4:35, 7:15, 9:35

- **Aquamarine** (PG) Fri., Sat. 10:45, 12:00, 3:00, 4:35, 7:15, 9:35
- **Curious George** (PG) Fri., Sat. 10:45, 12:00, 3:00, 4:35, 7:15, 9:35
- **Date Movie** (PG-13) Fri., Sat. 10:45, 12:00, 3:00, 4:35, 7:15, 9:35

**SOUTH BAY**

**Peninsula 12**

761 East Sunset Drive (760-594-2000)

16 Blocks (PG-13) Fri., Sat. 10:45, 12:00, 3:00, 4:35, 7:15, 9:35

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### FIDELITY VALLEY 18: FLOWER HILL 4.
childlike wonder, wandering around con- 
scious as if to try remembering where he 
might have mislaid his script. Large chunks 
of the words in a very sparse screenplay 
have been dubbed onto the soundtrack 
later, in marmurous, barely audible voice- 
covers from more than one narrator. (Most, 
not all of, the paraphernalia quotations 
above come from these first-person rami- 
fications.) The employment of multiple nar- 
ators is of course a modernist storytelling 
device which Malick wove upon in The 
True Life of — an advance on the solo, 
substitute female narrators of his Audlins 
and Days of Heaven — and it sounds all 
the more evocative, all the more preten- 
tious, in a setting of the early 17th Century 
that is one of the Second World War. De- 
spite the bigness of the budget (the excel- 
lent set of the frontier fort must have cost 
a mint by itself, this is a bona fide art film, 
one whose jump cuts — very tiny jumps — 
cannot juice up its stagnant pace, one 
whose integrity is declared most clearly in 
its ineditiveness. It’s too easiest, it seems 
to say, to be bothered with entertainment.

Colon Farrell, Olwen Foukal, Christian 
Bale, Christopher Plummer, David Threlis. 
2005. ★ (GALSLAMP15)

Night Watch — Manichean fantasy made 
in Russia (by Timur Bekmambetov) but in- 
fluenced with a universal underground-comic 
se industrious. It may therefore please the 
proponents of homogeneity. A long prologue 
in a generic Dark Age (with narration in 
English before the subtitles take over) lays 
out the background of “the eternal war, 
light against dark,” in addition to the rules 
under which the opposing forces have 
created the present day, with the soldiers of the light 
marshalled into a Nightwatch and conversely the sol- 
diers of the dark into a Daywatch, to stand 
guard against each other. The advent, or 
resurrection or reincarnation or whatever, 
of the Virgin of Byzantium will herald the 
Final Battle, the balance of which will be 
tipped by the choice of allegiance of the 
Great Other. To reverse to the point that may be, 
not a very not that's not too much to miss the Virgin of Byzantium, 
because she walks around under an enormous Vor- 
tex awash with crows or ravens or whatever — 
the hero, whom we became ac- 
quainted in a second lengthy prologue set 
twelve years in the past, is not the Great 
Other but merely an Other, a precognitive 
soldier of the light (“but what we need, an- 
other asshole with visions of the future”) — 
also, that other comic-book hero, 
Blade, strick to keep vio- 
lation is, however, the 
very least a very favorite comic: a solitary 
person adrift in a sea of tall grass or grain, 
engulfed by nature, embroiled in a state of
Syriana — Serious. Moshi monster. So not to be dismissed or ignored, in part, because of its series-like link intercon- necting ticking time bombs, the slow-burn catalytic reaction, in the Middle East. As noted by Stephen Gaghan did for the illicit drug business in Traffic, he attempts to do again, both as writer-director and first-time director, for the even more intricate oil business, adopting some of the same “realistic” con- ventions (the underactive camera, the interminable subtitles, the egalitarian cast of characters, a lack of dramatic emphasis, an absence of heros), and following the same pattern of crosscutting between plotlines in an apparent absence of strategy of supersu- rior interdependence. Limpidity is not his aim. Complexity is, and no matter if the cost is confusion and incomprehension. You really need a scorecard to tell all the players, and even if you have figured out who’s who, it’s still hard to know which one, or two, to root for, which outcome would be the best. All in all, it works out to be roughly a fourth as funny as any half-hour episode of the Ricky Gervais TV series, Extras, on HBO. The fleeting presence here, in an unfunny part, of the delightful Ashley Jensen from the British series, leaving the film’s com- position. Winterbottom is/positionally purely immune not to findroadbears. With Rob Brydon as a nasally disfigured Lilo-afflicted, Jeremy Northam, Ian Hart, and Gillian An- derson. 2006. [LA JOLLA VILLAGE]

Ultraviolet — Ultraviolet vision of the sort seen in the human species and a few other vertebrates, such as bats. It has been evolved for use in the ultraviolet part of the electromagnetic spectrum. The human visual range extends from 400 to 700 nanometers, with sensitivity peaking at about 555 nanometers. Ultraviolet vision is found in some insects, such as bees, and in a few birds, such as hawks and owls. It is also found in some mammals, such as bats and cats. Ultraviolet vision is often used in low-light conditions, as well as in situations where other visual systems may not be as effective. It allows animals to detect certain features of their environment that are not visible to humans. For example, ultraviolet vision is used by bees to detect nectar sources and by birds to detect insects. Ultraviolet vision is also used in some medical applications, such as in studying in vitro fertilization and in the diagnosis of certain diseases. Ultraviolet vision is also used in photography, as some cameras are equipped with ultraviolet filters to capture images that are not visible to the human eye. However, ultraviolet vision is not as common as human vision, and only a small percentage of animals possess it. Therefore, it is not surprising that only a few movies have been made about ultraviolet vision. One such movie is Ultraviolet (2006), which is based on a novel by the same name and follows a female detective who uses ultraviolet vision to solve a murder case. The movie received positive reviews for its use of ultraviolet vision, but it did not become a box office success. Overall, ultraviolet vision is an interesting and important aspect of the animal kingdom, and it is likely that more movies will be made about it in the future. [LA JOLLA VILLAGE]

When a Stranger Calls — Simon West’s remake of a decent little well-structured thriller, vintage 1979, inde- finitely increases the budget, the scale, the at- tention, and the sound effects, while dragging it out incrementally and de- stroying the strategy. Camilla Belle, Brigitte Gabriel, Kari Skogland, Gregg Gregory. 2006. [HORNET POINT 24; PALM PROMENADE 24]

Why We Fight — The title, together with a tiny fraction of the footage, comes from Frank Capra’s series of seven WWII propa- ganda films. The reapropriation is, needless to say, ironic. Eugene Jarecki, maker of The Trials of Henry Kissinger, adds no less definitive reasons why, just less noble ones. In a nutshell: the military-industrial complex; money; profit; corporate greed. The film takes the form of a forum, with views expressed across a broad spectrum (Gore Vidal on the left to Richard Perle—“the Prince of Darkness,” on the right), but there is no mistaking toward which end of it the filmmaker is nudging us. Range- ing as far back as the Second World War and as up to the minute as Iraq, lingering admiringly (and surprisingly) over Eisenhow- er’s admonitory farewell address in 1961, em- brace both the emissaries (John McCain, Dan Rather) and the Little Guy (a retired New York cop who last son on 9/11, a cal- low new Air Force recruit), Jarecki matches Michael Moore’s scope but not his nar- ritiveness, his brightness. Like-minded viewers can find a whole worldview within their own-ness. 2005. [LA JOLLA VILLAGE; THROUGH 3/9]

The World’s Fastest Indian — Roger Donaldson’s indelible, ingratiating charac- ter sketch of New Zealand’s Burt Munro (an oddish Anthony Hopkins, feigning extraversion), on a mid-Sixties pilgrimage to the hollowed ground of the Bonneville Salt Flats, Utah, where, bathed in the sun and a bad prostitute, he hopes to set a land record on his retoled 1920 Indian Scout. It is a goofy, yes, but not too obvious about it. With Diane Ladd, Christopher Lawford, and Bill Nighy. 2005. [MISSION VALLEY 20]

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América Barceló-Feldman  
Diario San Diego

Unas de las notas más resonantes de la semana fue la condena a 20 años de prisión de un agente de la Patrulla Fronteriza de Estados Unidos por haber permitido el libre paso a los traficantes de marihuana y de cocaína por los puestos de control del Sur de Texas. Su hermana fue sentenciada a 17 años y medio de prisión.

El agente Juan Álvarez, de 36 años, y su hermano, José Guadalupe Álvarez, de 38 años, ambos naturales de Laredo, Texas, se declararon culpables en mayo de haber planeado sobornar a un funcionario público y de haber portado con la intención de distribuir más de mil kilogramos de marihuana y más de 50 kilogramos de cocaína, dijo el fiscal Chuck Rosenberg.

Al leer la sentencia, el juez George P. Kazen señaló que entre junio del 2003 y abril del 2005, los hermanos Álvarez obtuvieron unos 1.5 millones de dólares en sobornos de los traficantes de drogas para que garantizasen el libre paso de más de 30 mil kilogramos de marihuana a través de puestos de la Patrulla Fronteriza.

Juan Álvarez estaba a cargo de un puesto de control en la autopista a 100 kilómetros de la frontera con México. El procedimiento de estadía en estas instalaciones carcelarias es de 22 días.

miércoles

Pega tormenta

América Barceló  
Diario San Diego

La primera tormenta del año dejó un saldo de 177 accidentes en las carreteras del condado de San Diego. Usualmente, en un día sin lluvia esta agencia registra un promedio de 50 accidentes.

“La gente siempre dice que por causa de la lluvia hay accidentes, pero en realidad los conductores son los responsables, no manejan con precaución y por eso hay más incidentes que los normales”, dijo John Nevar, oficial de la Patrulla de Caminos de California.

Durante un recorrido por las calles y autopistas de la ciudad, Diario San Diego se percató de un sinúmero de accidentes, autos averiados, enchapamientos e inundaciones que diezros como resultado el cierre temporal de varias arterias viales.

Tal es el caso de la ya acostumbrada inundación en el área de Fashion Valley debido al desbordamiento del Río San Diego que cruzaba pataleando a la ciudad Camino de la Reina entre los centros comerciales de Misión y Fashion Valley.

En esa área se cerró la calle Avenida del Río en la intersección de Camino de la Reina debido a que la parte más baja del río se desbordó causando una seria inundación en esa área.

Por su parte en la ciudad de Tijuana se registraron un total de 27 accidentes automovilísticos, uno de ellos con una víctima fatal.

La lluvia provocó enchapamientos de leves a moderados en algunas de la ciudad. Uno de ellos lo costó la vida al subdirector de Mantenimiento Urbano, arquitecto José Guadalupe Morales Muñoz, cuando su auto oficial se desvió cuando transita por la vía rápida Poniente.

jueves

Ganan con apuros

Diario San Diego

La selección mexicana de futbol venció 1-0 a su similar de Ghana en un duelo amistoso que se jugó en el estadio de Frisco, Texas; el gol del equipo Tricolor fue anotado por Guillermo Franco.

El partido se jugó en la mediados de cancha, con ambos equipos cuidando celosamente sus respectivos arcos. Hubo pocas llegadas de peligro hasta que Franco, un argentino naturalizado que juega con el Villarreal español, cambió el panorama.

Franco recibió un centro de Alanis Sandor y cabezó al palo derecho del portero George Owu por el único gol del partido.

México jugará en el grupo D de la Copa del Mundo con Irán, Angkor y Portugal, mientras que Ghana está en el grupo B con Italia, Estados Unidos y República Checa.
Insensible asesinato

Nelly Cervantes E.
Diario San Diego

Dos jóvenes, una norteamericana y un iraquí, fueron asesinados tras un saqueo a mano armada en su lugar de empleo.

La llovizna Granada Liquor ubicada en el 930 de la calle Broadway en el área de El Cajón, fue el escenario del crimen.

Las víctimas fueron baleadas en el estómago y parte trasera de la cabeza, ambos fueron encontrados muertos por oficiales policiales.

El delito conmocionó a la comunidad del área pero residentes aseguran que los robos de licoreras son cosa que pasan a menudo.

“Todos los días hay saqueos a establecimientos, el problema es que la gente no los reporta y el público nunca se entera más que cuando ocurren casos como este”, comentó Audrey P. Arabe, presidente de la organización de propietarios de tiendas independientes de California (IGCS).

Decenas de personas se congregaron frente al negocio donde fueron asesinados los jóvenes para recordar una vida en su memoria.

El lunes seis de marzo se llevaron a cabo los funerales de las víctimas mientras la policía sigue investigando el caso para dar con el paradero de la persona o las personas que cometieron el crimen.

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“Crash” en los Oscar

Servicios Diario San Diego

La película “Crash” obtuvo el Oscar a la Mejor Película en la 78 edición de los premios de la Academia de Artes y Ciencias Cinematográficas de Hollywood, lo que la convirtió así en la gran sorpresa de los galardones más prestigiosos del cine.

“Crash” consiguió tres estatuillas (mejor película, mejor guión original y mejor montaje), el mismo número que “Brokeback Mountain”, que partía como gran favorita, con ocho candidaturas, pero que tuvo que conformarse con el Oscar al mejor director, mejor guión adaptado y mejor banda sonora original.

El director de “Crash”, Paul Haggis, y la productora Cathy Schulman, recibieron el galardón de manos del actor Jack Nicholson.

Schulman agradeció el trabajo de todos los que participaron en la película y el apoyo de su marido por “todos estos años sensacionales”.

El trágico crimen de “Crash” dejó aún más galardonado a “Capote”, “Brokeback Mountain”, “Good night, and good luck” y “Múnich”.

“Crash”, una producción estadounidense independiente, cuyo rodaje costó 7.5 millones de dólares, nació de la mente del cazadirector Haggis tras sufrir en 1994 en Las Vegas un aterrador atropello, durante el cual le robaron el automóvil.

Su victoria vino acompañada de gritos de sorpresa y aplausos de felicitación al quedar con el que se esperaba que fuera un premio para “Brokeback Mountain”.

El latino que brilló en la noche de los premios fu el argentino Oscar; tava Santaolalla quien ganó el premio por la mejor banda sonora de la película “Brokeback Mountain”.

Lista completa de ganadores de la 78 edición de los premios Oscar de la Academia de Artes y Ciencias Cinematográficas de Hollywood:

- **PELÍCULA**: “Crash”
- **DIRECTOR**: Ang Lee, por “Brokeback Mountain”
- **ACTOR**: Philip Seymour Hoffman, por “Capote”
- **ACTOR SECUNDARIO**: George Clooney, por “Syriana”
- **ACTRIZ**: Reese Witherspoon, por “Walk the Line”
- **ACTRIZ SECUNDARIA**: Rachel Weisz, por “The Constant Gardener”
- **PELÍCULA EN LENGUA EXTRANJERA**: “Tulip” (Sudáfrica)
- **PELÍCULA DE ANIMACIÓN**: “Wallace & Gromit in the Curse of the Were-Rabbit”
- **DIRECCIÓN DE ARTE**: “Memoirs of a Geisha”
- **FOTOGRAFÍA**: “Memoirs of a Geisha”
- **VESTUARIO**: “Memoirs of a Geisha”
- **DOCUMENTAL**: “March of the Penguins”
- **CORTOMETRAJE DOCUMENTAL**: “A Note of Triumph: the Golden Age of Norman Corwin”
- **MONTAJE**: “Crash”
- **MAQUILLAJE**: “The Chronicles of Narnia: The Lion, the Witch and the Wardrobe”
- **BANDA SONORA**: Gustavo Santaolalla, por “Brokeback Mountain”
- **CANCION**: “It’s Hard Out Here for a Pimp” ( “Hustle & Flow”)
- **CORTOMETRAJE DE ANIMACIÓN**: “The Moon and the Son: an imagined Conversation”
- **CORTOMETRAJE**: “Six Shooter”
- **MONTAJE SONIDO**: “King Kong”
- **MÚSICA SONIDO**: “King Kong”
- **EFECTOS VISUALES**: “King Kong”
- **GUKÓN ADAPTADO**: “Brokeback Mountain”
- **GUKÓN ORIGINAL**: “Crash”

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**POLICE OFFICERS**

Upcoming test block dates are:
Friday & Saturday, March 17 & 18

Applicants must attend both days of testing.

[**Police Officer I**] **$42,723/yr.**

[**Police Officer II**] **$43,596/yr.**

For more information call: (619) 531-COPS or visit our website at: www.sandiego.gov/police

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**FOOD SERVICE: WEST**

**Food Service Workers**

San Diego Police Department Is Hiring!

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GENERAL. Great hourly pay career company offering immediate openings. Full-time, entry level. Cannot telecommute. Weekly documentation, general maintenance. Must be in good health and have a valid driver’s license. $10/hr. Benefits available. Apply in person. Thursday and Friday, 9620 Gateway Park Drive, San Diego, 92154, or fax resume to 619-240-8850.

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HANDYMAN. Light maintenance/repairs. $15/hour. 619-223-3772 or diane@telecare.org. Fax: 858-292-6751 ext. 8005. Apply to sandiego@telecare.org.

RECRUITER. We specialize in introducing individuals with developmental disabilities in our East County homes. Part time and full time positions. Positions $8.50 per hour. Must be at least 16 years of age. To apply, call 760-434-4393 or #200, El Cajon, CA, 92020 or apply online at http://salonder.com. Overtime for evenings, weekends, holidays. Live-in aides. Overtime for evenings, weekends, holidays. Overtime for evenings, weekends, holidays.

RECRUITER. We are looking for friendly and motivated individuals for one of our fine facilities. Please call 619-562-6330.

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Or e-mail résumé to: hr@newalternatives.org

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Basic mechanical skills, able to weight 50 pounds unaided. Valid driver’s license. U.S. citizenship. Bilingual is an asset. Excellent benefits paid. flexible hours. Good working conditions. Apply: 415-540-2122 or send resume to: 6218 Pacific Ave, San Diego, CA 92107.


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Living Support Person
Very responsible and friendly persons. Support living agency seeking creative individuals to provide direct support to adults with developmental disabilities in their own homes and communities. Part-time, flexible hours. Experience preferred. Mission Valley area. Email: amichel@plpinc.net. Fax resume: 619-299-9775. EOE. M/F/D/V.

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There is a great opportunity for an experienced Sales Manager for our Southern and Northern California hotels.

The ideal candidate must have a minimum of three years in Sales and Marketing to include two years in hotel sales. The candidate must be able to establish a client base in a defined geographic area and/or market segment through direct outside sales efforts for the purpose of securing business for the hotels, and ensure that pre-determined sales expectations and revenue goals are met or exceeded.

Job requirements:
- Solicit, negotiate, and book new and repeat business through outside sales calls, telemarketing, referrals, etc., to maximize revenue and meet and exceed goals
- Develop and implement sales strategies
- Develop, service, and enhance key accounts
- Be active in all national, BDBs, and other industry organizations
- Responsible for the preparation of all sales reports including forecasts, budgets, weekly/monthly booking, cancellations
- Assist the Director of Marketing/General Managers in research and development of annual business or marketing strategic plans
- Present a pleasant, professional image to all potential guests and clients
- Contribute and work as a team member in all facets of the position

Salary based on experience. Apply in person or fax to e-mail résumé along with salary history to:

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San Diego Reader March 8, 2006 19
**NAME This Place**

Q: Dancing round the water tank?

**Describe** this location, name the nearest cross-streets, and win a Reader T-shirt.

E-mail to NameThisPlace@SanDiegoReader.com; fax to 619-231-0489; or mail to Reader, Name This Place, Box 85803, San Diego 92186 — include your name and address. (Deadline, Tuesday, 9 a.m. In case of ties, lottery will determine top five winners.)

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**Last week's place:** (cue: No-touch rule applied here?) Uptown Touchless Car Wash, 4157 Normal Street. “Touchless” because the washing section uses only sprays and no slopping flannel.

After the wash, members of the 50-strong crew polish and detail. Manager Hugo Correa claims his is the busiest car wash in town, cleaning 400 cars a day, 500 on weekends. (Last week's winners: Dion Hall, Maggie Lenhardt, Robert Halston, Gabriella Gaxha, Valerie Matsumoto)

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San Diego Reader March 9, 2006

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SBI SIB, 66. Living in San Diego seeking a woman for love and commitment. 50-70 if useful. (3/15)

ATTRACTIVE ATTORNEY, YES MA'AM, 32, white, tall, thin, athletic, average, shape. I'm 49, white, 5'11", 195lbs. Spiritual, articulate. (3/22)

NATURAL, ROMANTIC, Mix blood, 50, white, 5'4", 125 lbs, seeking an introverted, loyal and considerate. Likes traveling, dining, dancing, fine dining, theatre, jogging, the beach, walks, quiet times. Seeking com-panionship. (3/22)

CHERISH, 55, LOOKS 45, tall, white, 5'10". Seeking an open minded, easygoing sincere lady with sense of humor who likes her life. (3/22)

CHRISTIAN, 47, WOOGDER, considerate, compassionate, charismatic, kind. Likes sweatsuit/conversation, communication, dancing, love, respect, devotion, being pleased, love, respect, being desired. (3/15)

ECUADOR, 50-70, 5'6", 160. Seeking someone you have an affection for. I'm 54, white, 5'6", 160. Seeking a loving relationship. (3/22)

YOU'RE SOMEONE SPECIAL, 50-65. Refined and financially stable, generous, generous, very spiritual, family oriented, loyal and considerate. Likes traveling, life's pleasures together, travel, sunsets, music, fine dining, the beach. Attractive fit, black, 42, 6'1, 195lbs. Seeking friendly, thoughtful, honest and kind, you honest, pretty, snuggable woman who shares all qualities 25-35. (3/15)

PERFECT GENTLEMAN, 70+. PROFESSIONAL, artistic, healthy, love of life. Needs a lover. Lady must be tall, full figured, cheerful, sincere and enjoys similar interests. (3/22)

SEVERAL GENTLEMEN 35-46, for possibly serious relationship. Enjoys good times. Are you the one? (3/22)

MAN WANTED FOR 30-40YR OLD LADY. Likes travel, sightseeing, movies, and good company. (3/22)

MAN / FEMALE FOR ROMANTIC RELATIONSHIP. Male-fun, fit, romantic, financially stable. Female: friendly, feminine, 35-44, 5'5"-5'7", favorite color blue, have same hobbies, similar interests. (3/22)

MATURE, ROMANTIC, Mix blood, 50, white, 5'4", 125 lbs, seeking an introverted, loyal and considerate. Likes traveling, dining, dancing, fine dining, theatre, jogging, the beach, walks, quiet times. Seeking companionship. (3/22)

SBI SIB, 66. Living in San Diego seeking a woman for love and commitment. 50-70 if useful. (3/15)

AN ATTRACTIVE LADY WANTS A MATURE, ROMANTIC MAN. LOOKING FOR PERFECTION, KEEP LOOKING. I am 40 years, 5'10". Take a chance, I am 40, 5'10". (3/15)

YOU'RE SOMEONE SPECIAL, 50-65. Refined and financially stable, generous, generous, very spiritual, family oriented, loyal and considerate. Likes traveling, life's pleasures together, travel, sunsets, music, fine dining, the beach. Attractive fit, black, 42, 6'1, 195lbs. Seeking friendly, thoughtful, honest and kind, you honest, pretty, snuggable woman who shares all qualities 25-35. (3/15)

AN ATTRACTIVE LADY WANTS A MATURE, ROMANTIC MAN. LOOKING FOR PERFECTION, KEEP LOOKING. I am 40 years, 5'10". Take a chance, I am 40, 5'10". (3/15)

AN ATTRACTIVE LADY WANTS A MATURE, ROMANTIC MAN. LOOKING FOR PERFECTION, KEEP LOOKING. I am 40 years, 5'10". Take a chance, I am 40, 5'10". (3/15)

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FEMALE. It's pretty much easier. They're not as flashy. They're not as loud. They're nice. They're not as much trouble as young men. I mean, when I was 17, I started hanging out with more girls than guys. Guys you just chill with and girls, you know, you have to be constantly doing something. But most of my friends are kind of, like, chill. Some of them might ask me for advice on guys, but not often. Not unless...they're really good friend, then they're like, "Am I, like, fat?" and I'd be like, "Well..." But wouldn't be just like, "You're fat!"

Actually it's half and half but any male friends are gay; does that make a difference? I used to have more gay friends in high school, but they all moved. [The main difference between males and female is maturity. Guys, they tend to be more lazy. It's best to mix, [guys and girls]. I think it just depends on the person, the type of guy you hang out with. Gay guys are more open and more fun, they do anything. Gay guys, it's nothing but a sexual orientation; it has nothing to do with personality. All my gay friends tend to be more masculine than not stereotypical gay guys. My gay friends have different style than me; they're into the "bou" style with the baggy jeans and trucker hat. The skater shoes and, like, "Hey, bro, what's up?" It's the most common style. My friend goes to Huntington High School, and a lot of people dress [in the bou style].

FEMALE. I hate them. They're infinitely too much drama; that's why you have to distance yourself somewhere, it's so crazy; it's a love-hate relationship. I mean, as long as you're on the friendship level, let them have their space to do their thing. I say what's on my mind, "You butt looks fine, you have a nice butt." You can't afford to let a woman what's on your mind. Guys tend to hate on me. Not all guys, but most of the guys I come in contact with every day [are haters]. It doesn't even happen at first. I hang out with them for a little while, and then, like, well, let's be talking, to a girl and I'll be like, "Ah, look at him, he's so short; he's so short." Women are crass, but guys are shady. I don't think they're smarter; it's a person-to-person thing. I know some manipulative women, but they meet the right guy who can manipulate them.
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Begin with a European facial. After the facial we give you a relaxing back facial beginning with deep cleansing and followed by exfoliation using hydroactive mineral salts to polish away dullness. Relax with a Swedish or acupressure massage with essential oils. Finish with a sea mud pack, then detox hydro pack wrap for slimming.

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Enzymatic and sun screen, promote new collagen growth for younger and healthier skin. Treat the following:
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Begin with a 30-minute hydroactive mineral salt scrub. Relax with a 60-minute relaxation body massage. Steam shower available.

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- 85 minute reflexology foot massage
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**Facial Treatment Series of 8 $400**
See dramatic changes in skin with new tools and technology.

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$60 and up by expert masseuse
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- Shirotsubhi, Reflexology, Acupressure
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**Relaxation Package $75**
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See dramatic changes in skin with new tools and technology.
Fred Waters in the Imperial Valley, 1906. Waters served in World War I and went on to become a decorated hero of WWII for planning anti-aircraft tactics during the Allied Forces’ invasion of Normandy. For a period during WWII, he was commanding officer of Ft. Rosecrans.  

— by Robert Matsuura
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ENCINITAS: 2 bedroom, 2 bath. 1921 River Street. $1300. Lic. #6401782.

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**STORY MINUTE**

**MATERIAL GIRLS**

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In January, a police SWAT officer in Fairfax, Va., accidentally shot and killed an unarmed suspect on a当场 he was serving a warrant.

The suspect, 26-year-old Christopher L. Green, died at Fairfax Hospital after he was shot in the chest.

The suspect’s death has sparked outrage and calls for accountability from the Fairfax County Police Department.

“Police officers are expected to protect the public, and this tragic incident raises serious questions about the department’s practices and procedures,” said Del. Jennifer Carroll Foy, D-Alexandria, in a statement.

“I am deeply saddened by the loss of life in this incident and by the loss of trust in our police department,” she added.

The incident is under investigation by the Fairfax County Police Department’s Professional Standards Bureau.

“While the investigation is ongoing, our thoughts and prayers are with the family of the victim and with the entire Fairfax community,” said Chief of Police Charles T. Parker.

“Police work is dangerous work, and our officers are the bravest among us,” Parker continued.

“We will continue to work with our community to ensure that our police work is carried out safely and with respect for all individuals.”

The suspect was identified as Christopher L. Green, 26, of Alexandria, Va.

He was shot by a police officer who was serving an arrest warrant for a probation violation.

The warrant was for a felony charge of possession of a firearm by a convicted felon.

The officer who shot Green was responding to a call about a possibleiani with a gun.

The suspect was located inside a residence in the 2700 block of S. Street in Alexandria.

When the officer arrived, he was met with resistance.

During the struggle, the officer fired his gun, hitting the suspect.

The suspect was taken to Fairfax Hospital, where he was pronounced dead.

The investigation into the incident is ongoing.

“I want to thank our officers for their professionalism and dedication to duty,” said Parker.

“I want to remind the public that police work is dangerous work, and our officers are the bravest among us.”

“It is important that we all support them and trust them to do their jobs,” he added.
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Thirty Years Ago

“Logan Heights is divided up into territories. Shelltown, which stretches from 43rd and Highland to Wahab and National and from Division to Imperial. After that comes Logan and that goes from the stoplights at Wahab all the way up to 25th and Imperial, and from Main Street to Ocean View. There’s Sherman, from 25th and Imperial up to Broadway. Then there’s OTNC, which is the old part of National City, down by 13th Street. That’s Gato territory. They were supposed to be the meanest dudes.”
—“LOST IN LOGAN HEIGHTS,” Steve Emelinda, March 11, 1976

Twenty-Five Years Ago

He was released on a Saturday morning with money to take the seven o’clock Greyhound to San Diego. Passing through Oceanside, he met a “hippie dude” who sold him a pipe and some marijuana. He was high when he arrived at the bus depot, high when he walked to Horton Plaza, high when he took the Number 3 bus to Ocean View Boulevard.

He said he spent the next few days around the house, lifting weights and watching TV. He pleased his mother by doing the dishes once or twice.

One night, with money he’d gotten for Christmas, Stanley bought pot at Memorial Park and had somebody buy him some Mad Dog (Mogen David) wine at a liquor store. When he blazed home that night, his mother said the Man was going to send him right back to YA.

—“A YOUNG MAN, A TROUBLED LIFE,” Joe Applegate, March 12, 1981

Twenty Years Ago

In the 1870s, several grizzlies weighing at least a thousand pounds were killed in the upper San Luis Rey Valley, and as late as 1877 a 1500-pound grizzly was killed near Fallbrook. In return, the grizzlies took a few men as well. Vital Clayton Reche, a resident of Temecula in the late 1800s, said in a 1937 interview that he knew of six men killed by grizzlies in one ten-year period.


Fifteen Years Ago

A year ago I bought a CD player for the same reason I’m about to spend a half-year’s rent on a word processor: because it’s compulsory. Technology as mass extermination: pay or be removed from the cultural map. In two shades of a gnat’s ass they won’t be MAKING RECORDS anymore, not the majors, not even the minors.
—“A TALE OF TWO CDs,” Richard Metzler, March 14, 1991

Ten Years Ago

The perception of boarding as being “alternative” is growing faster as the business of snowboarding takes off. And the same is true of punk rock.

Snowboarding highlights the difference between “77 punk rock and nouveau punk of Epitaph bands like Bad Religion and Pennywise. Punk rock used to be made by unhealthy, pale-skinned anti-jock types expressly for people like themselves. Now it’s the province of beefy, healthy, jock-types — the same people who ruined punk rock when they invaded mod's pits.

—“MOSH SLOPES,” Gina Arnold, March 7, 1996

Five Years Ago

Dole Foods aside, Roy Yamaguchi was the Big Kahuna of Hawaiian cooking. He was one of the few pioneers — along with Sam Choy and Peter Merriman — to envision Island cooking as a potentially first-class cuisine. Before these chefs, visitors to Hawaii rarely tasted “local foods.” Sure, they flocked to the ertz weekend luaus staged at resorts. Mostly, though, haole consumed fancy French dinners in their hotel dining rooms, gobbling jet-lagged Maine lobsters while surpising the fabulous fresh local fish encumbered by strange names like ahi poke, ala, or slide, or one. When Yamaguchi opened Roy’s Restaurant in Honolulu in 1988, all that started to change.


Columns archived at SandiegoReader.com
Dear Saffron,

My maternal grandma is 84. About three years ago my mother and I had to move to an assisted-living facility. She has health problems which make it hard for her to take care of herself. Her mind is going. Her memory’s erratic, and sometimes she doesn’t make sense. Mom and I support her, since Grandma has no income besides a social security check. It’s a struggle to support ourselves and Grandma, too. Grandma has two storage units full of possessions which Mom and I pay rent on. She hasn’t looked into them for five years. Money is tighter than ever, and when the storage unit bills came last month Mom said she felt our money would be better spent paying for Grandma’s care rather than renting storage units for belongings she is never going to use again. Five years ago, when Grandma was more in her right mind, Mom first brought up this idea of clearing out Grandma’s stuff. It was scarce funds on Grandma herself than on housing stuff she can’t use anymore. It was why. Will says I am meat than cannot be obtained in sufficient room, you can take them away, or try again from IKEA. Take all $250. 619-579-7488.

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Dear Saffron,

It’s not easy to determine what someone who’s unable to communicate clearly want and what’s in the person’s best interest. You and your mom have that responsibility for your grandmother now. Obviously, it’s time to clean out her storage. Your mom’s right — if you’ve forced to do economic triage, then it’s more important to spend scarce funds on Grandma herself than on housing stuff she can’t use anymore. It’s still sweet of you to think of bringing Grandma a few items she might like. Maybe bring her just one or two things at a time. If she wants to know where the items came from, you could tell her something simple like, “We had to move your storage unit.” Avoid getting involved explanations or discussions. If she gets upset about the new additions to her room, you can take them away, or try again from IKEA. Take all $250. 619-579-7488.

Dear Saffron, My good friend Will adopted a cat. After a couple of weeks, the cat started out frisky, seemed unhappy and limp. When I asked why the cat seemed so bumpy and druggy, Will, who is a strict, proud vegan revealed he’s making the cat be vegan too. “Meat is gross and harmful,” he declared. I tried to explain that cats are carnivores, and the poor sweetie is miserable and probably hates Will now because he’s only giving it what he, brown rice and broccoli. The cat is staying away from home more and more and I think this is why: Will says I am crazy and that cats are fine eating vegan. I say he is being mean. If he wants a vegan pet he should give the cat to me and get a damn rabbit. Can you refer me to MS. MEAT EATER IN SANTÉ?

Dear Ms. Meat Eater,

No less a vegetable advocate than the Vegetarian Society of the United Kingdom says, “Cats require certain nutrients from meat than cannot be obtained in sufficient amounts from plant foods. These include taurine, arachidonic acid, vitamin A, and vitamin B12.” Lack of taurine can apparently cause blindness and other serious problems. The site continues, “Cats require large amounts of protein in their diet, and this can be a problem on a vegetarian diet. Over 25 percent of a cat’s diet should be protein.” Another study suggests that cats on vegetarian diets do not remain healthy, even when given supplements. You could consult a veterinarian, but I’m with you. The cats want salmon. Tomato and collard greens are not going to cut it.
It was my aunt’s truncated e-speak — in which she disregards all conventions of grammar — that informed me my maternal grandmother was dying, and I suppose that made it...bland, less impacting. There was something offhanded about it, impersonal: “…this is from your cousin ceecee, she says henrietta isn’t doing so well, as she said she doesn’t think she’s going to make it…we’ll be up there soon…things are going good here…kids are fine.” It flew past me in a whirlwind of dizzying punctuation — or lack thereof — and, I suppose, I missed it.

Not that Henrietta and I are close, mind you. Nobody is close to Henrietta, except perhaps the fellow society-climbing snakes she has managed to char on her way, and they are few and far between. Though it has been said by many a family member that she was sweet when her husband — my late grandfather — was alive, I witnessed a different woman. For about as long as I’ve known her, Henrietta has been a nasty old bird. As a kid, I thought she was eccentric, glamorous. She wasn’t a cookie-baking Little Red Riding Hood granny; no, the lady would make César Auguste, her man, something...something that crosses my mind, a lot of ways, and it is bad — not as bad as Ceecee described, but bad enough. There is barely enough of Henrietta left to constitute a whole person; she cannot weigh more than 50 pounds. Her skull seems to be rising to the surface of her face, pushing against the skin there, teeth jutting out from a mouth that cannot close. She is fetal, Gollum-like, and I can’t help thinking that she might disappear into nothing. The monster she once was is, at least outwardly, quiet. She reaches her hand to me, and I draw a breath. The divisions of her arm from the radius and the ulna, make a deep channel, the fingers at the end like claws. Her mouth trembles, eyes fluttering.

“Do you know who this is?” Ceecee asks, in a voice that is loud. “It’s Rosa,” Ceecee says anyway. The skeleton grips my hand. I want to be mad at her, but it is something else that crosses my mind, a lot of something else: pity, fear, guilt. I clear my throat and say something I haven’t said in years. “Hi, Nanny,” I say, “Hi, Nanny.”

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**VERBATIM POLICE REPORTS**

**FELONY EVASION**

**Location:** Del Ro Rd and Sweetwater Springs Boulevard, Spring Valley  
**Time/Date:** 12:05 p.m. on 2/28/06  

**Report:** Deputies from the Lemon Grove Station were involved in a two-mile slow speed traffic pursuit. The pursuit began when the white female adult driver of a white Nissan pickup truck nearly collided with a patrol vehicle. The driver refused to pull over, but did not drive more than forty miles per hour as deputies followed her.  

At approximately 12:16 p.m., the driver stopped at a red light at Jamacha and Campo Road. Deputies Dave Perrapato and Gary Williams blocked the vehicle, pulled the driver from it, and arrested her for Driving Under the Influence of Drugs and Felony Evading.  

Another deputy responding to assist in the pursuit lost control of her vehicle on the westbound on-ramp from State Route 94 to Avocado Boulevard. The vehicle rolled over two or three times. The deputy emerged with complaints of pain to her head and neck.

**Investigation:** Members of the San Marcos Sheriff's Station Community Oriented Policing and Problem Solving Unit (COPPS), with the assistance of ABC, Poway Sheriff's Station, and Cal State San Marcos Police, conducted several minor decoy operations targeting businesses within the city of San Marcos.  

The first operation was conducted on January 20, 2006, in which two minor decoys, ages 18 and 19 years old, acted...as the decoy...targeted seven establishments. Out of the seven, four sold an alcoholic beverage.

The second operation was conducted on February 6, 2006, in which one minor decoy, 18 years of age, acted...as the decoy...targeted fifteen different establishments. Out of the fifteen, eight sold alcoholic beverages to [the] minor decoys.

The second operation was conducted on February 6, 2006, in which one minor decoy, 18 years of age, acted...in the operation...targeting on-sale premises...bars and restaurants. While under constant surveillance of a sheriff's deputy or ABC Investigator, the minor decoy was instructed to enter bars and restaurants and attempt to purchase an alcoholic beverage. The minor decoy entered bars and restaurants and...attempted to order an alcoholic beverage. During this operation [they] targeted seven establishments. Out of the seven, four sold an alcoholic beverage.

The third operation was conducted on February 16, 2006, in which four minor decoys, ages 18 to 19 years old, acted...this operation targeted both on-sale and off-sale premises...liquor stores, gas stations, convenience stores, and supermarkets. While under constant surveillance of either a sheriff's deputy, ABC Investigator, or Cal State San Marcos Officer, the decoys

**FURNISHING ALCOHOL TO MINORS**

**Location:** Various locations in San Marcos  
**Time/Date:** 1/10/06 — 2/16/06  

**Investigation:** Members of the San Marcos Sheriff’s Station Community Oriented Policing and Problem Solving Unit (COPPS), with the assistance of ABC, Poway Sheriff’s Station, and Cal State San Marcos Police, conducted several minor decoy operations targeting businesses within the city of San Marcos.  

The first operation was conducted on January 20, 2006, in which two minor decoys, ages 18 and 19 years old, acted...for this operation. This operation...targeted off-sale premises...liquor stores, gas stations, convenience stores, and supermarkets.  

Under the constant surveillance of a sheriff's deputy or ABC Investigator, the minor decoy was instructed to enter bars and restaurants and attempt to purchase an alcoholic beverage. The minor decoy entered bars and restaurants and...attempted to order an alcoholic beverage. During this operation the minor decoy...targeted seven establishments. Out of the seven, four sold an alcoholic beverage.  

The third operation was conducted on February 16, 2006, in which four minor decoys, ages 18 to 19 years old, acted...this operation targeted both on-sale and off-sale premises...within the city...the minor decoy entered bars, restaurants, liquor stores, gas stations, convenience stores, and supermarkets.  

Out of the twelve, seven sold an alcoholic beverage.  

The first operation was conducted on January 20, 2006, in which two minor decoys, ages 18 and 19 years old, acted...for this operation. This operation...targeted off-sale premises...liquor stores, gas stations, convenience stores, and supermarkets.  

Out of the twelve, seven sold an alcoholic beverage.  

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“I wanted to get a 1962 Ranchero, like the Falcon type,” Hector Pehalosa tells me. “But they were too expensive, and the ones that were affordable were just one step away from the junk yard. And I came across this ’69 in the paper.

“The guy had rebuilt the engine and the tranny. It ran great. But it looked awful. It didn’t have door panels, it didn’t have a headliner, it didn’t even have the mechanisms for the window on the driver’s side. The window was being held up by a two-by-four. I like getting involved with stuff so I thought, I can take care of that, as long as it runs good, you know.

“What I did is, I took it down to Tijuana and I had it upholstered for a couple hundred bucks, and I had it painted down there, flat black. Because, you know, I drive it, and if it gets scratched or nicked or dented or whatever I don’t have to stress out. I mean, you see these immaculate lacquer paint jobs, they’re $10,000 paint jobs, and it’s like you can’t drive that on the street. I’m not going to go that route.

“I took all the chrome trim off, and I went to the junkyard and bought a grille from a mid-’70s Chevy van. They’re just stamped steel, easy to cut. And I bought a pair of Chrysler Imperial headlight buckets.

“It took out the heater that was under the dash. I was going to rebuild it. And then I came across this really nice speaker system, so I said, ‘Is it going to be the heater or the sound?’ I’m a musician. So I went with the sound.

“It’s got the original 302 V-8. I had the valve seats redone so it could still buy regular leaded. But I never had to rebuild the whole engine or anything major like that. And I drove that thing from L.A. to San Francisco I don’t know how many times. I went to Vegas in it a couple of times. And since I moved down here, I’ve gone to L.A. any number of times.

“It’s the automatic. The guy I bought it from moved it from the column to the floor. But the tranny itself came with the car, and it still works good. Once I had to fix the linkage. My stepdad borrowed it and he yanked the shift and got the lever out of whack, so I had to go to the junkyard and get a linkage pin.

“It’s got the manual steering, manual brakes. You’ve got to put your back into it when you go around a turn. Exercise.

“Yeah, my Ranchero is pretty old, but it keeps running. I take care of it, I change the oil, I make sure everything’s in order, I don’t abuse it. I’m not one of these lead-foot guys peeling out or whatever. I mean, I don’t want to be buying tires all the time.

“I mean, you can buy a new car and drive it like a madman, it’s not going to last. Just be gentle and enjoy it and don’t abuse it and it can last a long time. That’s really the trick, the TLC.”
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OUR LAST NIGHT IN PHNOM PENH, CAMBODIA, we sat in the yellow light of a Khmer restaurant and sloshed beer across the table and ate frogs. The frogs came out skewered through and giving off coal smoke. Other than being barbecued to a dark brown hue, they looked exactly like live frogs. They were lined up on the bamboo stick mouth-to-little-nubby-but with a sizzling froggy conga line. The beer was strong on alcohol and crisp.

It wasn’t long before we were staging famous scenes from movies and TV shows with our frogs. Ron put one in a crystal candleholder, removed the top slowly, and when revealing his frog he coaxed a little, “Nanoo nanoo.” I managed to tie a string that had frayed from my shirt around one of the little smoky bastards, set him on my lap, and in my best Jabba the Hutt I growled, “Ooh koo dooh, ha ha, Solo.”

Ron couldn’t get napkins wrapped around two of his frogs’ necks because frogs don’t have necks, so he settled on tying the paper around their waists. After our waitress dropped off two slick wet bottles of Singha beer, Ron pulled the napkins back and with a dashing voice commanded, “Quick, Robin! To the Batcave!”

Rain dinged on the tin roof, and an excited man rushed in and barked at the waitresses. There was something outside that needed their attention, and three waitresses disappeared into the gray deluge. My eyes were opening and closing independently, and I had to steady myself on a metal pole that ran beside our table when I stood. Pinching two frogs to an empty Singha I threw them at Ron and slurred, “Request permission for flyby.” Ron snapped out a smart, “Negative, Ghosstrider, the pattern is full!”

When the waitresses returned, they quick-stepped through the door and pulled their sat-urated shirts away from their bellies and rung them on the concrete floor. They ignored the stupid Americans in the corner, one high-kidding a frog across the table and singing “Ragtime Gal,” the other drunken dumbass was in the middle of a sorrowful version of “It’s Not Easy Being Green.”

WHAT I WILL AND WON’T WATCH THIS WEEK

THURSDAY, MARCH 9
48C 8:00 P.M.
Directions for use: Unwrap (peel away packaging), operate product, dispose of properly (it’s flushable!). Single use only. It’s that easy. use and forget!

PLACUES UPON US
UCSD 9:00 P.M.
Now here’s something I can get behind.

FRIDAY, MARCH 10
THE FOUR TOPS: FROM THE HEART
50TH ANNIVERSARY
PBS 9:30 P.M.
Gerard: 13 Years of Rico and Savio doesn’t have the same ring, does it?

SATURDAY, MARCH 11
THE FACTS OF LIFE REUNION (2001)
FAM 12:00 P.M.
Oh, you wisecracking group of misplaced-yet-spunky gals, what hijinks and hilarity are you up to now? Take us with you. Take us on your wacky caper!

TUESDAY, MARCH 14
THE UNIT
CBS 9:00 P.M.
Yeah, like that name wasn’t intentional. I’m going to film a series called Giant Swinging Junk about a scrap-yard crane.

THURSDAY, MARCH 16
AND YOU DON’T STOP: 30 YEARS OF HIP HOP
VH1 9:00 P.M.
VHI, purveyors of all things knitted, vanilla, and warm, turn their expert eye and camera lens to the inner-city music phenomenon.

HOW WILLIAM SHATNER CHANGED THE WORLD
HIST 8:00 P.M.
Excuse me?

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What I Will and Won’t Watch This Week

Thursday, March 9

Bringing Down the House (2003)

Friday, March 10

The Four Tops: From the Heart

Saturday, March 11

The Facts of Life Reunion (2001)

Tuesday, March 14

The Unit

Thursday, March 16

And You Don’t Stop: 30 Years of Hip Hop

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When Lars arrived, I wanted to kiss him.

The tendency to write about my own Fridays rather than others’ has always been pronounced as there is something about another’s Friday activity that is—what do I want to say?—not me.

In recent months it has become even more pronounced. I have been living with my son. Some regular readers may be familiar with him, know that he is in his late 20s and dealing with serious mental illness—though he is dealing with it well. The problem with outside activities, Fridays or any other time, is that my son is reluctant to go with them. (It is difficult to get him to leave a well-trodden few blocks near the apartment, but that’s getting better.) I am learning how to handle his own problems: mechanisms he over as a result of mediation must he take and the uncertainty of solitude.

It is alarming and sad to come home to find empty food packets strewn around the kitchen and my son’s weight has no doubt entered another few pounds. I can hardly get angry; he does try to curb this side-effect craving, and he always says he’ll be fine, that he does not worry or get anxious when I am gone, but I suspect this is an aspect of Schiz-Affect Disorder, which pretty much makes him blind to any emotion including happiness, funfulness. I have seen him cry, for example, since he was ten years old

This past Thursday night he woke me from a deep sleep at 11:30 p.m. and asked me, “Have you prayed about your headache?”

“Oh, no. It wasn’t that bad, and I don’t really pray about that sort of thing.”

“I was blinking into the hall light and scrutinizing him for signs of another episode.”

“I immediately wanted to ask if he was up to date on his meds, but that has pretty much melted tractable as, ‘You’ve got pretty sounds.”

“Well, I was meditating really well about it, and something told me to share that energy with you right away.”

“Oh, well...cool.” I had just broken a New Year’s resolution by saying that.

I thought I had really made the call, with Keifer Sutherland as William S. Burroughs, and Courtney Love as his wife, Joan Vollmer. The one thought-provoking aspect of that waste of time was that if Courtney Love was really cast as resembling, in any way, Burroughs’s real life spouse, then it would go a long way towards explaining why Burroughs wrote what he did.

All the while, I barely poked my head out the door, the overwhelming temptation to be a regular guy dad, order a pizza, pull out a Stranger Alarm Clock album, and say things like, “Hey! You dogs ever dig these cats? Heh, heh...Dogs, cats... How about an ice-cold Coca-Cola?”

In a way I was secretly glad to have missed the prayer gathering. While there may be more power in mass prayer than the lone brand, I have often felt uncomfortable with what I feel to be public displays of piety. It’s why I hesitate to make the sign of the cross on the street or in a restaurant. For a while I asked myself, is it because I don’t wish to proclaim myself one of the intellectually weak, a designation I more or less lumped all believers into, had I knew far more than I do now? No. It’s way past that. It now, just as ridiculously of course, is a matter of, “Look, Ma. I’m holy.” When my girlfriend of many years asked me to pray with her on a few occasions, I responded by saying, “No, I’d feel like Nixon and Kissing.”

I have many problems, and I still feel more or less okay with blamping a bunch of them on Nixon.

So, I missed observing a kind of day of world prayer, from what I gather (forgive my ignorance), but the conflict involved was one of either actively praying or reveling in the phenomenon of prayer answered very quietly, very naturally, very well.


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