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

Triple bogey, redux The San Diego city property agent who blew the whistle on a pending sweetheart lease renewal for Carlton Oaks Golf Course has been fired, and the timing of the move — sanctioned by Jim Waring, top development aide to Mayor Jerry Sanders — is drawing suspicion from both inside and outside city hall. As reported here on March 23, an internal March 3 memo, obtained after a request under the state’s Public Records Act, documented that agent Brett Maxfield had warned in July 2005 that the city’s Real Estate Assets Department was being pressured to extend the lease on less than favorable terms to tenants. Citing the “low return” of the proposed lease, Maxfield said he attempted to persuade his immediate supervisor to sidetrack the deal, but “he instructed me to ‘not think too hard about it’ and to write the report recommending the lease to the Council.” Only after Maxfield went to then-acting real estate assets director Mike Boyle and told him he was being let go, “I believe that the reason for this action is the article that came out in the Reader concerning Carlton Oaks and other issues I have raised concerning the Water Dept.’s handling of property issues,” Maxwell wrote in an e-mail to Waring the day he was fired. “Can we meet and talk about it?”

Waring responded less than an hour later, denying that the Carlton Oaks coverage was the cause of Maxfield’s dismissal. “Just so you know, Mike briefed me on your employment status before denying that the Carlton Oaks coverage was the reason he was let go, Maxfield says, that was that he was rooting out too many skeletons in the City’s closet. The animosity from other departments cited by Boyle came from those with something to hide, he maintains.

“The mayor has put a lot of talk into restoring integrity and transparency into the city,” Maxfield says. “Of course, his actions seem to be contradicting that by firing me, because that’s what I’ve been trying to do. Instead of congratulating me for my efforts, they are shooting the messenger.

“It’s like these guys are the crooked cop. He’s like busting the drug dealer and then taking them around the corner and saying, ‘Okay, guys, give me the money, and don’t do this in public. Keep your dirty laundry hidden.’ That’s what I feel is the course that Jim Waring is taking the city in.” Boyle says he can’t comment on a pending personnel matter. Waring did not respond to phone calls.

Polar bear express Outsourcing is everywhere these days. Even the venerable San Diego Zoo has decided to spurn the locals and get its printing done by a big Canadian company. According to a release from Montreal-based Transcontinental, Inc., the printing giant has inked a three-year deal to print and distribute 300,000 copies of ZooNooz, the zoo’s glossy magazine. Transcontinental, the largest printer in Canada and seventh largest in North America, will also be printing zoo guidebooks and “three to five million maps a year” of the zoo and Wild Animal Park. Financial terms of the deal were not disclosed. In a phone interview this week, editor Karen Worley said the zoo’s “processes for evaluating vendors are not open to public discussion.”

— Matt Potter

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

Levitt Courts Adoring Press, Gets Fat Fees

By Don Bauder

If Arthur Levitt approaches his job in San Diego as he did his position at the Securities and Exchange Commission, the people of San Diego will be left with a pile of adoring press clips, some impressive-sounding public statements, and no change in the status quo.

And that’s probably why the city council hired Levitt, the self-promoting former head of the Securities and Exchange Commission. The council wants a report from his team that appears to be tough but nonetheless is soft on wrongdoers.

These are the opinions of Gary Weiss, author of Wall Street Versus America: The Rampant Greed and Dishonesty That Imperil Your Investments, a Penguin book that will be published April 10. The book excoriates the investment community and heaps contemptually on Levitt, who headed the Securities and Exchange Commission during the 1990s. San Diego has hired him for $900 an hour to give yet another report on the City’s hiding of its pension cancer from the investing public.

Weiss is one of the foremost investigative reporters covering Wall Street. The New York Post says Weiss’s book is “a front-runner for most controversial business book of 2006…witty, readable, and hunts big game.”

Robert Barker of BusinessWeek says any investor should take a look at this book before signing up for a brokerage account. “You will see just how alone you truly are,” says Barker.

Publishers Weekly says, “Weiss’s savaging of off-Ironized ex-SEC chairman Arthur Levitt is particularly vicious and funny.”

The book explains how Levitt schmoozes the press, does very little while in office, and takes credit for lots of reforms that are never achieved.

Weiss wrote many years for BusinessWeek magazine before leaving to publish his first book, Born to Stash: When the Mafia Hit Wall Street.

Levitt is an author too. In 2002 after he left office, he published a book, Take on the Street — I Saw it All: Didn’t or Take on the Street — Or How I Ignored the Worst Stock Market Abuses in History. Although Levitt is still adored by the popular media, many who have studied the ethical stinkhole of the 1990s stock market bubble agree with Weiss. University of San Diego law professor Frank Partnoy, author of E.L.A.S.C.O.; Blood in the Water on Wall Street and Infectious Greed, says Levitt watched idly while the house was burning down in the 1990s and was one of the worst heads of the Securities and Exchange Commission.

Weiss and I traded several e-mails on what Levitt is being paid to do in San Diego. Says Weiss, “If past is prologue, what continued on page 8

Contact Don Bauder at 619-546-8529 or don bauder@mac.com
We’re So Sorry About Mike Aguirre
By Joe Deegan

I apologize to San Francisco,” said Ben Haddad when the California Coastal Commission met for its monthly meeting in the Bay Area city on December 14. “As for [city attorney Mike] Aguirre...” said Haddad, an alternate commissioner from San Diego. “I’m very disappointed in having all of you exposed to the continuing dysfunctionality of our city and its antics, whether it’s the city attorney or other elected officials or offices; it’s just been a disaster. And this is the latest example of a disappointment....”

The dastardly latest example concerned complaints about proposed changes to several H-shaped historic buildings at the old Naval Training Center. The Corky McMillin Companies have been rede-}

veloping the property into Liberty Station. The first complaint had come in a “last-minute letter” from Aguirre, “which was questionable in its legal analysis,” according to Haddad. The second complaint came from Save Our NTC, which Haddad characterized as a special-interest group claiming to represent the City of San Diego. An audiotape of the December meeting reveals that John McNab of Save Our NTC was allowed three minutes to address the commission. Aguirre’s letter, a speaker representing Aguirre’s office, and McNab argued that the City of San Diego had illegally bypassed reviews of the changes. Additionally, McNab maintained that the changes would destroy the historical integrity of the buildings.

Haddad views the complaints as unfair to the Liberty Station developers because “we just keep moving the bar; we keep changing the rules on the applicants midway through the process.” But the coastal commission’s job is to hear such objections. One wonders whether Haddad forgot that he was no longer Mayor Susan Golding’s chief of staff or the San Diego Regional Chamber of Commerce president. Today he is senior vice president for communications at the local Science Applications International Corporation.

Many people in San Diego believe that McMillin and the City’s Redevelopment Agency created the NTC Foundation to oversee public nonprofit activities on the site. A year later the council approved a “Disposition and Development Agreement” for the project totaling 800-plus pages. Writing in the Union-Tribune on June 13, columnist Neil Morgan questioned how well the plan, which now included condominium complexes and office buildings, was preserving anything discussed at the December California Coastal Commission meeting belong to the Marketplace. Thousands of Navy personnel used them as barracks from 1923 through the early 1990s. A coastal commission staff report describes the changes to the Marketplace’s historic buildings as follows: “Modifications to Buildings...27, 28, 29, 30, consisting of removing the narrow (inside) portion of the ‘I’-shaped buildings and adding approximately 13,766 square feet to them, for the adaptive reuse of the buildings for retail and restaurant use.”

But “these are H-shaped buildings,” says John McNab. “Afterwards they’ll be square.” Their H-shape has created courtyards that could be used for dining outdoors, perhaps by bed-and-breakfast tourists who long ago trained nearby, according to McNab. That would retain the buildings’ "defining characteristics," which is what federal law requires. Instead, their new square shape would make them more suitable for housing large retail businesses. McNab worries that businesses like Bed, Bath and Beyond will take over the buildings, making the Marketplace much more like a strip mall than a waterside Balboa Park.

At the December 14 hearing a verbal dispute framed the crucial issue. The original plan for the Marketplace, approved by the coastal commission in 2001, has two contradictory paragraphs under the heading “NTC Historic District.” The first requires that “additions to buildings” be sent to the California Office of Historic Preservation for a determination of consistency with U.S. Secretary of the Interior requirements. It also demands that the additions go before San Diego’s Historical Resources Board for a recommendation.

The second paragraph states that if changes are only “modifications to existing structures on the site,” then San Diego’s Development Services Department shall conduct a “substantial conformity review” to determine whether the changes go beyond the original plan. The City’s development services opted to conduct a substantial conformity review, which concluded that the changes to the Marketplace’s historic buildings do conform to the original plan. At the December 14 meeting, the City’s project manager Cory Wilkinson said the substantial conformity review “is not subject to appeal.”

So is McMillin’s plan to construct “additions to buildings” or make “modifications to existing structures”? The debate at the December coastal commission meeting became whether this question constituted a “substantial issue” that required resolution. Before the meeting, the commission’s staff recommended that no substantial issue be found with the project. The staff reasoned that since less than 50 percent of the buildings’ exteriors would be demolished, there was no justification for delay.

continued on page 10

PHOTOGRAPH BY JOE KLEIN

Two of the San Diego County votes on Coastal Commission against historic review — Ben Haddad, Steve Padilla

Fought for historic review — Mike Aguirre

Liberty Station (foreground)

San Diego Reader April 4, 2002 
The Arthur Levitt I know will say, ‘This is a tough report.’ He said it wouldn’t be until he had reviewed the materials. He would then conclude that he could not accept the report. City attorney Mike Aguirre prepared his own reports accusing City officials of fraud and illegal acts. The council hired Levitt’s team to reconcile the reports by Vinson and Aguirre.

Weiss says that hiring Levitt “was a smart move from the standpoint of the people doing the hiring [city council],” because they will get what they want: no change in the status quo. But the citizens of San Diego should ask, ‘Did [the council] know that he sat by and did nothing during the worst Wall Street abuses in history? Or did they just rely on media spin?’

Weiss’s book tells how Levitt publicized a so-called crusade against powerful auditor-consultants, who wound up getting a meaningless wrist slap. Similarly, Levitt knew about mutual funds giving kickbacks to brokerage houses but didn’t do anything. Ditto for Wall Street insiders buying mutual funds at stale prices not available to small investors. He also ignored that quintessential insiders’ game, the underwriting and selling of tax-free municipal bonds, so often negotiated without competitive bidding. (Remember the AAA-rated, insured San Diego ballpark bonds that went out at an amazingly high 7.66 percent interest rate and were awarded to only one firm?)

Levitt “gave a bunch of speeches on the subject and scowled and knitted his brow — and as usual, backed down,” writes Weiss.

Levitt aside, this book is a font of information. It shows how arbitration is rigged for Wall Street and against investors; how the business press mainly cranks out puff pieces; how class-action lawsuits often break down; and how the hedge funds are basically glorified mutual funds with offshore addresses; and how Sarbanes-Oxley, the law that supposedly protects investors, does no such thing.

Weiss also attacks companies that still investors’ right of free expression. His major example is ZiaSun Technologies, a once-time Solana Beach company that owned a number of dot-com enterprises. That was glorious while the dot-com bubble expanded but — well, you can guess what happened. On Internet chat rooms, investors claimed they had been hornswoggled to buy the stock by offshore boiler rooms. Some said the whole thing was a scam.

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Fat fees

continued from page 8

the Internet. A long fight ensued. Finally, there was a settlement, and the Internet posters didn’t have to cough up any money. But they agreed to give up their First Amend-

ment rights—a perpetual gag order. They promised never to post anything negative about ZiaSun again. It “shows you how terrific a lawsuit can be when you’re a company and the defendant is some poor slob who says something you don’t like on the Internet,” writes Weiss. There were no screams from guardians of the First Amendment. ZiaSun charged that some of the Internet posters were in bed with short sellers betting the stock would go down.

(turned out to be a profitable bet.) “If a company makes a big fuss about short sellers, I would view that as a red flag,” says Weiss. “I would avoid such companies like the plague, because history tells us that companies that engage in such conduct are more concerned with hyping their stock than making their companies succeed.”

Weiss’s book is relevant to your pocketbook and to San Diego. Read it.

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■ Extension 1000 ■ FREE LEGAL GUIDE INDEX

We’re so sorry

continued from page 7

ing the project. They also insisted that the remaining external facades would not be greatly affected.

But several commissioners were concerned about the “ambiguities” over whether San Diego’s Development Services Department was required to obtain historic reviews, especially the one by the California Office of Historic Preservation. According to commission Mary Shanlenker from Sacramento, “We’re not doing anybody any favors by acknowledging there’s an ambiguity, saying, ‘There’s no substantial issue,’ and moving on. This issue will be back before us in the future if we don’t straighten it out now.” Two of the commissioners agreed that weight ought to be given to the San Diego city attorney’s “position that there hasn’t been proper vetting.”

Several other commissioners thought that the issue should be resolved by the parties in San Diego and not by their body. But commissioner Sara Wan of Malibu argued that “dueling forces within the City of San Diego” demanded that “an independent assessment” be sought from the state historic preservation office.

In the end, the commission voted six to five that no substantial issue existed to stop the adaptations to historic buildings in Liberty Station’s Marketplace. The minority vote came from five commissioners living outside San Diego County. One might have expected the three San Diegans on the commission to split their votes, reflecting their region’s “dueling forces.” But joining Ben Haddad in a block vote with the majority were Patrick Krue of the La Jolla Monarch Group developers and Chula Vista mayor Steve Padilla. Before casting his vote, Mayor Padilla reiterated Haddad’s apology to San Francisco.

A drive through the old Naval Training Center today reveals massive construction everywhere. At buildings 27, 28, 29, and 30 a guard prevents entrance into the demolition area. But from the adja-

cent parking lot one can see that the inside staffs of the I-shapes are being removed. The planned infill will replace the buildings’ charming courtyards forever.
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READER ENTHUSIAST

Josh Board's "Crasher" column is one of the most unique, delightful columns! The coverage of our Rosarito Beach weekend party (March 30) and the infamous Tortilla Toss Competition was terrific!

This party is 32 years old, and over 3000 people have attended the weekend event — and now we all feel the event has been immortalized, thanks to Josh and the San Diego Reader! And how great to read the DVD film reviews by three of my students in the same issue! And then to check out the cover story ("San Diego Models Tell All") of Parker Shinn, superstar, where I learned that Parker, while a student in my high school film class last year, earned the same salary that I did after 32 years of teaching for San Diego City Schools. Parker was a great student, and his story is very inspiring. Oh, and by the way, if anyone is interested in a teacher model, I am available for a price...

Love the Reader!!!!

Larry Zeiger Midway

GREAT COVER

Who did the cover illustration for the March 23 edition, entitled "Buddied Up"? It was great.

Beverly Stengel via e-mail

Frank Glaser — Editor

Horror On Rye

Just want to say after reading "Thin Fork" on China Too (March 23). I was excited and soon ate lunch there. It was an absolute horror. Tell Ed Bedford next time to recommend to his readers to make a pork-fat, tongue, bacon, avocado, and gravy sandwich; it would be a lot more healthy.

Joey Cutlets via e-mail

Week's Guest Reviewer

I walked out of the Ken Theater after enduring slightly over one hour of the Sophomoric, amateurish Unknown White Male, which Duncan Shepherd praises in his column for March 16. The documentary film deals with a young man who doesn't know who he is. When we find out who he is, we really couldn't care less. It turns out that he is the kind of "artist" who lives in a loft in New York City with a couple of cockroaches and some little dogs. (We are never told where he gets the money to live in a loft in Manhattan or fly all over the world.)

When he lost his identity through amnesia, he didn't really lose much because he didn't have much of an identity to start with. Like his young friends, he is just another airhead with artistic pretensions. He has been studying photography for something like three years. We are shown samples of his photography. They are all full-face shots of male and female models. Their only interest is in the faces of the models themselves. There is no detectable art involved. The paintings on his walls all have that characteristic crude, derivative quality of the work of young mediocrities everywhere.

Everything is shot with handheld cameras. It seems that everyone in the picture has a handheld camera, and we sometimes see one person with a handheld camera being shot by another with a handheld camera. It's a wonder they don't injure each other. (Maybe that's how Bruce got amnesia?) The quality of the film is so bad it is embarrassing. The next step will be to make movies with video cell phones.

When this Douglas Bruce makes what Shepherd calls a voyage to visit his father and two of his sisters, he doesn't shake hands with them or hug them but immediately sticks a handheld camera in their faces to catch their reactions to seeing him again. A voyage, according to the dictionary, is a long journey usually over the ocean. Since Bruce flies in a jet airliner, it would be more appropriate to call it a hop or a trip. We know he is flying because he photographs the clouds from above and all that artsy sort of thing. His idea of art, as well as that of the filmmaker's, is to point a camera at anything that might be considered photogenic — clouds, trees, waves, birds, etc.

One of Bruce's sisters is like, you know, wow — another airhead. She goggles at the camera to further clarify her thoughts and emotions. She is not so delighted to see her brother but delighted to have a chance to mug for his camera. Each time the camera is stuck in her rather pretty face, she goes through the same routine, as if she rehearsed it and is stuck with it for life. Her standard expression is "I was, like, you know, wow!" or "I was, like, you know — huh?" and then she lets her eyes roll back and forth like the last two olives in the jar.

I went to the five o'clock showing, which was attended mostly by seniors like myself. (They were probably lured there by Ebert and Roper, which shows how unreliable those two are.) I came out of the theater into the cold fresh air after the recent rainstorm feeling a certain contempt for modern young people. None of them have any genuine identities, so what's the big deal about one who has lost his? He has to ream it himself, but they are all making themselves up as they go along. They seem to do it by imitating each other. They are no different from Bruce except he was able to start with a clean slate.

I kept trying to remember a quote from somebody like La Rochefoucauld, but I haven't been able to put my finger on it. I will try to paraphrase. "Youth is a time for trying on personalities. Thus it might be said that youth is a period of assumed identities." — Bill Delaney Hillcrest

DEPRESSIVE DOWNLOADER

Re "Blurt," February 23, titled "Download Lowdown." It is obviously that independent record shops...
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Heymatt:
I love chocolate-covered cherries, but I can’t figure out how they make them. Do they cover the cherry with chocolate and then squirt the juice in there somehow? Do they make the top, put in the cherry and the juice, then put on the bottom?
— Merrill, Solana Beach

Matthew:
I thought that “Dutch chocolate” meant it was the best kind. But an ad for cake mix says it’s made with “Dutched chocolate.” Is that cheap chocolate made to taste like Dutch chocolate?
— Chocoalpholic, San Diego

The entire Alice family has been on a big shape-up campaign lately. Pop moved the refrigerator into the garage, at least 20 yards farther away from the TV, and he breaks a nice little sweet eggplant back and forth. (He also wanted to watch less TV, so he bought a set with a smaller screen.) Ma Alice is into week three of an all-turnip diet. We toss them down the cellar stairs to her twice a day. She’s been stuck there ever since she went to do laundry with a Sara Lee sampler pack for company. Guess that last cheesecake put her over the top, girth-wise. Another five pounds and Pop and I should be able to grease up the door frame and spring her loose. Ma says turnips aren’t half bad if you run them twice through the rins cycle.

Anyway, I’ve pledged not to answer any high-fat, high-cholesterol questions until I’m back down to my fighting weight. For the past week, I’ve grappled with nothing but knotty posers about rice cakes and celery, so I think I’ve earned a chocolate day for good behavior.

The Dutch/Dutched chocolate confusion is more truth-in-packaging stuff. What in the past was called Dutch chocolate is more correctly “Dutched” chocolate. Chocolate beans are processed into various forms, one of the most useful being cocoa powder, used in drink mixes and baked goods. Cocoa is just chocolate with most of the fatty cocoa butter removed. (Add milk solids and sugar to the cocoa butter and you have white chocolate.) But this process still leaves the powder from 10 to 35 percent fat, which can cause it to lump together and fail to disperse evenly in liquids and dry mixtures. “Dutching” (invented in the Netherlands) is the process of adding an alkaline solution like potassium carbonate to the chocolate. This raises it to a more neutral pH, darkens the color, makes the flavor milder, and helps prevent lumping when the powder’s mixed. So, Dutched chocolate has been no closer to its namesake than has the Holland Tunnel.

The mystery of liquid-center candies, most particularly the chocolate-covered cherry, is truly a story of better living through chemistry. According to the Russell Stover company, their handmade treats begin with a maraschino cherry wrapped in a thick fondant paste made of sugar, water, and a natural plant and animal enzyme called invertase (commercially known as Converti). The cherry-and-fondant Molo is then dipped in chocolate. Gradually the invertase converts the sugar’s sucrose into liquid glucose and fructose. In a matter of hours or days, depending on the fondant recipe, the cherries are bobbing around in that messy syrup. Stover warns that the internal air pocket left when the fondant liquefies can cause the candies to explode if you take them on your next high-altitude backpacking trip. Heck, sounds like fun to me.

Well, back to work. Where did I put that nagging carrot-stick question, anyway?

Dear Matthew Alice:
I just borrowed another 20 bucks from my dad. The 20 in question had red dye along one edge.

Was it involved in a bank robbery — you know, exploding dye packs and all? My dad says he’s repaid his debt to society and swears he hasn’t robbed any banks lately.
— Eric, San Diego

In my 70, 80 years of toiling on behalf of public enlightenment, I’ve found the two hardest institutions to wring info from are the Federal Reserve and Disneyland. So, battered and bruised from duking it out with the bureaucrats, I know only that the dye is applied to the edge of a stack of bills during the counting and wrapping process at Federal Reserve banks, which supply our local banks with bills and coins and destroy tattered greenbacks washed too many times in our jeans pockets. The dye marking has some meaning, but apparently that’s classified info, much too sensitive to be entrusted to the common man. Or even the uncommon Matthew Alice.

Matt:
The hatred of women is “misogny,” but what about the hatred of men?
— Lovers of All, San Diego

An interesting commentary, when we all know “misogyny” but not its male counterpart. The word isn’t even in most dictionaries. The earliest written use of it dates to 1946, if the Oxford English Dictionary is correct, while “misogy” is ancient. Anyway, if misogyny is the hatred of women, then misandry is the hatred of men (ambros-, Greek, “male”). If you’re an equal-opportunity sexhead and can’t stand anybody, regardless of gender, that’s misanthropy. Hatred of Matthew Alice is misguided.

A searchable archive of past columns is available at SanDiegoReader.com
Got a question you need answered? Send an e-mail to heyman@cts.com or fax to 619-231-0489 or mail to Matthew Alice, c/o the Reader, Box 85803, San Diego, CA 92186.
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This is steamboats down by the levee.

This is hard-core Americana.

practiced shooting using a tomato basket hung tightly stuffed into his mother’s hosiery. He basketball by making his own ball out of rags World War I. According to his bio, John learned basketball 27 years after the game was invented.

Linda returned to her old job as a public-affairs specialist at the Defense Manpower Center, saw her Maryland illegal wiretapping charges dropped, and accepted $395,000 from the United States government as settlement to her violation of privacy lawsuit.

The Vegas Line

Barry Bonds Propositions

| Number of home runs | 100/110 |
| Number of RBIs | 98 1/2 |
| Number of games played | 110 1/2 |

Barry Bonds Propositions

| Will he win an MVP | Yes 100/710 Over 250/100
| Will he make All Star Team | 100/135 Over 120/100
| Suspended for drug use | +170 Over 250
| Retired by 4/7/2007 | +180 Over 196
| Set new career home run record | +315 Over 530
| Hall of Fame on first ballot | 1 to 1 Over 5 to 7

SportingBox

By Patrick Daugherty

Sports Showbiz Edition

Yes, it’s time to catch up with our favorite sports heroes from yesterday. Go ahead, kick back on the big, brown living room sofa and while you’re there, why not enjoy a glass of your favorite beverage!

I’ll begin with Iron Mike Tyson, who, by the way, is only 39 years old. Tyson’s been around so long, I thought he was 20 years older. No matter, he’s still a player. The New York Post reports that while staying at the Metropole Hotel in Brighton, Republic of England, “Two nights in a row Tyson ushered hookers and strippers up to his second-floor suite.”

The man is a beast. On the other hand, he might have been doing fieldwork for his new career. Life Style Extra tells us, “The pugilist, who reputedly has a 14-inch penis, said, I talked to a gentleman called Jimmy who’s involved with Jenna Jameson. He said he was interested in getting me involved in the adult film industry.”

Go, Mr. Penis.

Did you catch Monday’s NCAA Championship game? I missed the mandatory headshot of John Wooden, the celebrated UCLA basketball coach. The guy is unique. Follows are a few of his stats: Led his Indiana high school team to a state championship in 1927. Led Purdue to the national championship in 1932 and was Player of the Year. Coached two years at Indiana State University (44-15), then hired on with UCLA in 1948. Won 10 national championships, six-time NCAA College Basketball Coach of the Year, inducted into the Hall of Fame as a player and as a coach and blah, blah...

Here’s the one thing to remember about Joe: that dude is old enough to remember World War I. According to his bio, John learned basketball by making his own ball out of rags tightly stuffed into his mother’s hosiery. He practiced shooting using a tomato basket hung on a barn wall. This is hard-core Americana. This is steamboats down by the levee. Wooden learned basketball 27 years after the game was invented. But (and I’ve saved the best for last) he’s worked his way up the employment ladder and today he’s an All American Talent and Celebrity Network speaker! Hear his inspirational lecture at your club for only $50,001 and above!

Associated Press, October 25, 2005. VANCOUVER, Wash. — Tonya Harding tussled in her home with a man she described as her boyfriend, prompting an emergency call by the figure skater-turned-boxer and an arrest of the man.

Christopher Nolan was charged with assault and pleaded not guilty Monday. He told deputies Harding threw him down and bit his finger when he said she had too much to drink on Sunday.

Chris probably wasn’t aware of Tonya “Bad Girl” Harding’s ring record, which, according to boxrec.com, is 3 Wins, 3 Losses, and 1 No Contest. Harding is ranked 25th in the latest WBAN Computerized Rankings Lightweight Division.

Her record does not reflect the unfortunate events of March 10, 2005. Tonya was game, ready to take on local transvestite Daisy D at Beach Bums, a Fort Lauderdale lounge of sissies, around 7:50 a.m. March 10. The newlyweds commute between Virginia and their home in Germany.

Finally, from the “Nice Guys and Gals DO Finish First” file: Linda Tripp, the backstabbing “friend” of Monica Lewinsky who secretly taped 20 hours of her telephone conversations with the trusting child and then ratted out her buddy to the world — “Monica gives blow jobs to the president” — is doing well. And isn’t that what we all want?

Following her betrayal, Linda turned over a new leaf and obtained an eye-lift, face-lift, nose job, chin job, neck liposuction, and a Yuki Sharoni hairdo. Linda returned to her old job as a public-affairs specialist at the Defense Manpower Center, saw her Maryland illegal wiretapping charges dropped, and accepted $395,000 from the United States government as settlement to her violation of privacy lawsuit.

Linda recently married her childhood sweetheart and opened a year-round Christmas store, The Christmas Sleigh, in Middleburg, Virginia. The newlyweds commute between Virginia and their home in Germany.

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SHEEP AND GOATS
Places of Worship Reviewed

Denomination: Missionary Church
Address: 990 Lane Avenue, Chula Vista, 619-421-4200
Founded locally: 1999
Senior pastor: Michael Meeks
Congregation size: 3500
Staff size: 33
Sunday school enrollment: 1000 of the congregation are high school age or younger — age-appropriate worship programs provided
Annual budget: $/a
Weekend programs: no
Singles program: no
Dress: casual
Diversity: very diverse, a mix of Caucasian, Hispanic, African-American, and Asian-American
Sunday worship: 8:30 a.m. (lower campus), 9:30 a.m. (upper campus), 10:30 a.m. (lower campus), 12:30 p.m. (upper campus), 1:30 p.m. (lower campus), 3:30 p.m. (lower campus), 5:30 p.m. (lower campus), 6:30 p.m. (Revolution service for high-school age students [upper campus])
Length of reviewed service: 1 hour
Website: www.eastlakechurch.com

When the band started at Eastlake Community Church’s 11:30 a.m. upper campus service, Pastor Ben Sigman was not in the building. He was still down the hill at the church’s more churchlike lower campus, finishing up the 10:30 service. And by the time Sigman did take the stage, the band was setting up down the hill for the 12:30. The see-saw back-and-forth started at 8:30 that morning — the two Saturday afternoon services were both held up top, in the big room inside the converted Kaiser Permanente facility. It’s how Eastlake accommodates the crowds.

The band caught the flavor of the church — varied in age (three youngish backup singers, a Genesis-Xer on lead vocals), and in gender (gals on vocals and keyboards), but all blending to produce a polished Christian-pop sound. (When people ask Pastor Sigman, “Why don’t we go back to the traditional music?” he responds, “How far back do you want to go? Back to the 1st Century? God uses all kinds of churches with all kinds of music. We have a certain style that tends to work in our community.”)

Pastor James Grogan — young, square-jawed, dressed in jeans, T-shirt, and sport coat — took the stage after the band. “One of the ways we affirm that we believe in Jesus besides singing about it,” he began, “is by taking communion. You should find your communion elements underneath your seat” — and there they were, in an ingenious single-serving combo-pack of wafer and grape juice. “We serve what we call ‘open communion.’ You don’t have to have gone to a certain class or be a member... If you are here and you would consider yourself a believer in Jesus, then we invite you to participate.”

Before we ate and drank, Grogan reminded us of Paul’s exhortation that we examine our hearts before receiving. “If you need to confess something, you can do that at this time.” A gate swung quietly into the silence as Grogan bowed his head.

Sigman’s sermon concluded Eastlake’s series entitled “10 Things I Hate About Church” — the look of the logo on the handout matched that of the recent film 10 Things I Hate About You. The final hated thing: “Church is all about guilt, rules, and money.” At the opening, the screen showed a clip from The Simpsons — Pastor Loycey preaching against a “so-called ‘new religion’,” which was “nothing but a pack of weird rituals and chants designed to take the money of fools.” Then he asked his flock to “say the Lord’s Prayer 40 times — but first, let’s pass the collection plate!” The congregation laughed.

Sigman thought this particular charge against church was “more of a caricature than a characterization,” but he still thought it worth refuting. First, guilt: “Church is about grace, not guilt.” Salvation, according to Ephesians, “is a gift that God gives us.” He granted that “real guilt exists,” but cited Second Corinthians “Godly sorrow brings repentance that leads to salvation and leaves no regret, but worldly sorrow brings death.” Sigman recalled that John Newton, who wrote the hymn “Amazing Grace,” said near the end of this line: “I’m sorry. I’m sure you’ll remember two things — that I am a great sinner, and that I have a great Savior.”

Second, rules: “Oftentimes, we think, ‘If I have the right list of rules, then every-thing will be okay.’ The Bible makes it clear that it’s not about rules — it’s about a relationship with God. That’s where it begins. Does that mean there are no rules? Let me ask you a question: does that work in relationships? There are going to be boundaries...but the primary thing is the relationship. Love God with all your heart and love your neighbor as yourself. “We spend the rest of our lives trying to unpack that spiritual reality, but we never forget that it’s about that relationship.”

Third, money: “The church is about ministry, not money.”

The recent building campaign “wasn’t because it’s all about money and buildings. It was because people had a heart for their friends.”

So — if not guilt, rules, and money, what drives Eastlake Church? Sigman laid out five answers: A heart for broken people, a dislike for dumb church stuff (committees, wrangling over music and the placement of the cross within the church), a commitment to your right next step, a desire to experience God’s joy, and a passion for changed lives.

What happens when we die? “I believe that people are created to exist forever,” says Sigman. “We will either exist eternally with God through forgiveness and salvation or eternally separated from God by sin. To be eternally in union with Him is eternal life. To be eternally separated from God is hell. I believe that heaven and hell are real places of eternal existence.

— Matthew Lickona

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- EVE KELLY

My sister Meg lives without most common kitchen utensils. You won’t find a Pyrex measuring cup, a wooden spatula, or even a tea kettle in her kitchen. On one family visit to her house, my husband Patrick went out and bought her a cheese grater because, as he said, “Who doesn’t own a cheese grater?” Meg doesn’t. “You can live without a lot of things,” she joked to me last week. “Who doesn’t like dry lettuce? Forget the salad spinner. But a can opener, that’s another story. That is a necessity. We lived on a lot of canned goods back in the day when we were in grad school.”

Perhaps Meg would become the next Julia Child if she were properly set up with kitchen supplies. I decided to pick the brains of my family and friends to put together a list of culinary sine qua non.

“I live by my wooden spoons,” said college chum Sarah. “I have a few different-sized round-headed ones, and then I have a flat spatula head. They are great for anything on the stove that needs stirring. I can just leave them in the pot.”

Her mother-in-law, listening in on the conversation, added her own favorite utensil. “I’m called the Quick Chop. It is a cylinder with a knob on top,” she explained, “and you chop onions or garlic in it by pounding the knob. I’m constantly using it in the kitchen.”

Cousin Laura warned me about measuring spoons. “Don’t buy cheap measuring spoons, because the letters wear off on them.” Then you are left guessing as to what measurement it is. Only buy metal utensils with engraved letters on them.”

“I’m not the greatest in the kitchen,” shrugged gal pal Erica, “but a cheap potato peeler is useless, and to peel by hand takes forever — you waste half of the potato. So a good potato peeler is a necessary item.”

“My French chef Cutco knife,” answered pal Vicki. “Wouldn’t live without that for more than a day!”

“You have to have good knives,” best friend Bernice agreed. “A chef’s knife, a boning knife, a paring knife, and a small serrated knife. With those four knives, you can do anything in the kitchen. I also love my Joyce Chen kitchen scissors. I use them to snip herbs, cut up chicken, cut string. I use them all the time.”

Her husband Frank, a home pastry chef by night, would not live without his double boiler. “For my birthday years ago, I was given a double boiler. Bernice bought me an All-Clad double boiler, which is wonderful because it is heavy, so the top pan fits tightly in the base pan. When you are stirring ingredients in it, the pan is not moving on you. I use that for a lot of my desserts.”

A friend Shanna loves her Le Creuset Dutch oven. “I make everything in it,” she informed me. “It is fire engine red, made of enameled cast iron, and I wouldn’t live without it.”

The most interesting reply came from my sister Cathy. “I would have to say my needle-nose pliers,” she said. “I use them for getting things out of the drain, or helping get lids off of cans, lots of things.”

After talking to all of these homemakers, I called Erika D’Eugenio, retail manager for Great News Discount Cookware. She gave me a long rundown of must-haves. Her first suggestion was a toaster oven. “Personally, I would die without my toaster oven. It’s a DeLonghi six-slice toaster oven, all stainless steel, and it also has a rounded back so that you can fit pizzas in it ($99).”

For cookware, I would say All-Clad and ScanPan together. All-Clad for your stainless steel cookware and ScanPan when you need a really good nonstick. ScanPan is a ceramic titanium nonstick [with a] lifetime warranty. It doesn’t have the Teflon properties in it. [ScanPan frying pans start at $39; All-Clad start at about $100 apiece. The 9-piece set runs $539 with two free gifts.] You save about 20 percent when you do the set.”

D’Eugenio also recommended an All-Clad roasting pan or a Mauviel roasting pan, which is a seven-ply stainless-steel roast- ing pan so that you can make gravy in it ($200).

“Every kitchen needs good knives,” she continued, “I would recommend Wusthof or Shun. The pricing is around the same for both [sets start at $299]. A good chef’s knife is going to run you about $90.”

“I would do Emile Henry casserole and baking dishes ($25 and up),” she added. “They are from freezer to oven. And some high-quality cookie sheets that won’t warp, like a Chicago Metallic cookie sheet, which runs about $22.”

Hitting her stride, D’Eugenio continued, “We promote our silicone pot mitts. [About $20 apiece.] They go up to 600 degrees and you can put your hand in boiling water with it on. You also need a nice wood cutting board. We carry bamboo cutting boards, which are a harder cutting board, and they are not going to warp. Smaller sizes run $30 to $100. We also carry Epicurean boards, which are a composite of different woods, and they are a dishwasher-safe wood ($20 and up).

“Veteran utensils, every kitchen needs a whisk, a good high-hat spatula, a ladle, and tongs. And I would recommend the Rosle garlic press ($32), which is a one-piece stainless steel press. I would also have a probe-style meat thermometer. The probe piece sticks in the meat, and the meter is on the outside of the oven so you don’t have to keep opening your oven ($24).”

Before we hung up, D’Eugenio had one last addition. “Every kitchen needs a Microplane zester ($12.94–14.94). The small, skinny, hand-held grater is wonderful for grating chocolate, nutmeg, cheese, and zest of lemons, limes, and oranges.”

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1. Quick Chop
2. ScanPan
3. Silicone mitt
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- tickets
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- instruction
- services
- plug the band

Rentals
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- roommates
- vacation

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- financing
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- land for sale
- miscellaneous
- open houses
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Tiffany was turning 30 and hosting a party in the clubhouse of her Mission Valley apartment complex. I got there a few minutes after 7 p.m. as she was setting up, so I shot pool with a friend I brought with me. I overheard someone say that it’s $100 to rent the clubhouse if you are a resident.

A guy who looked like Bill Murray was watching Speed Racer cartoons on a big-screen TV. He was a criminal lawyer named Blake, and he was with a woman younger than himself. Blake said they met when he sang the ‘70s pop hit “Brandy” in a karaoke bar. “We talked, and she moved in one week later.” She laughed and denied it, but she later admitted that Blake’s story was close to the truth.

Blake told me he reads the Reader during his downtime in court. He asked me, “Are you that Josh Board guy?”

“I keep the microfiber suit in the car. It never wrinkles and is great for parties.”

He and I talked about music. He told me he was taking drum lessons and that his teacher was here. As I recall, it was Indian drumming. Another guy I talked to at Tiffany’s party arranged music for silent films and played with the San Diego Symphony. He told me about playing oboe at the San Diego Symphony. He told me he was teaching the Caucasians how to dance. The Indian women were dancing. The Indian songs couldn’t hear the people I was talking to. The Indian songs weren’t as bad when they brought them into another room, where the lights were turned low and everyone danced. The Indian women were teaching the Caucasians how to do an Afghan dance. One of them didn’t want to tell me her name but did. However, when I spoke with her later in the evening, she used a different name.

After trying the food and not liking any of it, I decided to grab a Coke from the kitchen, and I saw a guy cut himself on an ice scooper. I noticed the woman who didn’t want to tell me her name went outside for a cigarette. She eyed me suspiciously through the window.

I was getting ready to head to another party when Tiffany’s aunt arrived. The aunt looked only a few years older than Tiffany. She’s a first–grade teacher taking classes to become an architect. She told several stories about things that her students have said over the years. I couldn’t imagine changing careers later in life, trying to work and go to school at the same time.

I hate meeting someone interesting as I’m ready to leave. But I had another party to attend.

The party in National City was thrown by a Filipino guy in his early 20s. He had food there that I liked and a DJ playing a mix of dance tunes and songs in Tagalog. In the back yard, he had a bar serving fruity drinks. I ordered a margarita.

I talked with a guy named Nick who asked me why I showed up at 11 p.m. I told...
him about the other party I went to. When I mentioned Tiffany having a boyfriend in India, he said, “My girlfriend is in the Philippines.” He told me that she was a cousin of the guy throwing this party and that he agreed to marry her so she could live in this country. After they made this arrangement, the couple fell in love. I told him that I would be wary of the relationship, but he was convinced it was true love. Someone overheard this and said, “Yeah, we’ll see. She’ll probably try to bring her whole family over.”

Another person explained how that isn’t possible, and a big argument started as to how it is possible. The guy got offended. “It’s funny, because people used to blame Elvis for things the youth did in the ‘50s. And in the ‘60s, they blamed the Beatles for their teenagers smoking pot. If a teenager can be influenced by the music they listen to, well, there are bigger problems in the parenting going on.”

This guy got offended. He thought I was knocking his parenting skills. I said, “Look, I grew up loving the Doors. I didn’t become an alcoholic because of Morrison. Hell, I’ve never even tried a joint.” He then screamed, “That’s why this makes you better than my daughter? I can’t wait until you have kids and they go and get tattoos. We’ll see your attitude then!”

I left about 15 minutes later, and a lady convinced me to take food home. “I saw you eat a lot of it. I know you enjoyed it,” I replied, “That’s because I couldn’t eat any of the Indian food either.” She handed me something wrapped in aluminum foil. I forgot the leftovers in my car, and the next day my upholstery smelled of dead skunk.

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

Columns archived at SanDiegoReader.com
It’s a pleasant thing to be young, and have ten toes.
— Robert Louis Stevenson

I should have taken her someplace nicer. As I parked the car, I tried to remember my motives for bringing her here — any other place would have been like trying to expose her to Mexican food by taking her to Taco Bell. I was committed to giving her the full experience, regardless of how confused and fright-ened she might be. Whatever sympathy I felt for my apprehensive sister was eclipsed by incredulity — how did she make it to 26 without ever getting a pedicure?

Entering this popular walk-in salon always reminds me of the first time David took me to a dim sum brunch on Convoy. Orders and questions are fired at me faster than I can decipher them — the words carried on thick accents like intricate oral designs interwoven on a ver-bal blanket. My friend Stephanie calls this place, “Youpickiculh!” because that’s what is shouted at anyone who crosses the threshold.

“You, pick culuh!” Jenny looked at me for guidance and I pointed to the shelves on the back wall, lined with bottles of nail polish. I went straight for the reds; Jenny examined a deep burgundy. “Manicure and pedi-cure?” I couldn’t tell who had asked this; when I looked up at the room, at least four slight Asian women in white coats — their straight, dark hair pulled back into pony-tails — were looking at me in expectation.

“Just pedicure,” I said, aiming my answer at some point in the air between them. “Spa?” This was asked in a nasal tone not unlike the thick whine of actress Rosie Perez, whose shrill Brooklyn accent sends shivers down my spine. To our right were two large, vibrating spa chairs, only one of which was available. “Come, sit, have spa, relax,” said the whiny one.

“We’ll wait until they are both available,” I said.

The woman-in-white shook her head left to right and gestured emphatically toward the available spa chair. “One now, few minutes, together.”

“We’ll wait, thank you,” I said, a little more forcefully. The woman’s blush-green eye-shadow, hidden beneath her heavily penciled black brows, was revealed when she closed her eyes for a moment — probably in frustration. She prepped the spa chair with water and supplies, sat on the stool from which she would work, and stared at us.

Jenny and I stood near the entrance. “Sit,” demanded the woman, who suddenly reminded me of an iridescent and carnivorous dragonfly.

“I’ve been sitting all morning,” Jenny said, and laughed nervously.

The Dragonfly stood from her stool and walked the three feet to our side, where she pointed between us at the white plastic chairs against the windowed wall. She tried her com-mand once more. “Sit!”

“No! Thank you, we’ll stand,” I said. “And this isn’t supposed to hurt, right?” Jenny asked. Her face looked a little pale.

“No, not really,” I said, but not very convincingly.

A man sat on the stool before me. What? A guy! Isn’t that breaking some kind of code? And what’s with that extra long thumbnail? Usually it’s the pinky nail one cultivates to facilitate the snorting of illicit powders. I glanced over at Jenny, who was unusually quiet. She looked pained.

“You can turn the kneading part off,” I offered to Jenny. Relieved, she reached for the controls.
appropriate button. Meanwhile, this man was applying cold polish remover to my toes, which were covered in last-month’s red.

“Fuh sub?” Dragonfly called up to Jenny. She held up three fingers and repeated the question. “Fuh sub?” I wish I knew what went through my sister’s head at that moment, because her expression was comical. She looked bewildered, as though she’d just been asked, “Do you walk to school or take your lunch?”

“Yes,” I called out, “We both want a foot scrub, and we know it’s three extra dollars.” Then, to Jenny, I added, “This is good, it’s like the apricot stuff you use on your face.”

“Fuh sub?” Dragonfly asked, as though that moment, because her expression was comical. She added, “That feeling was just so...Wow! My toes look great! I’m never going to think we’re supposed to get this done!”

The next part in the pedicure process is usually my favorite, but my pedicurist’s gender was a distraction. Lotion was pumped from its plastic container and applied generously to my legs and feet. Those thumbnails were held aloft as the rest of his hands massaged my flesh. The last time a man touched my feet like this, I was the one getting paid. I wondered if this was strictly business or if this man was living his dream.

“Did you pick a color?” I opened my eyes. The massage was over. Funny he should ask, as if he wasn’t well aware that the one prerequisite to sitting in this chair was to pick a goddamn color. I handed him the bright red bottle. Dragonfly was already halfway through painting Jenny’s toes a dark merlot.

I finally learned what those thumbnails were for after the footman applied the first coat of red polish to my big toe. When he painted along the edges of my freshly filed and buffed toenail, some of the red pigment made it to my skin. In a movement as fast and natural as the blinking of an eye, he brushed a thumbnail along my cuticle, and the red was gone. He must have quickly wiped his thumbnail on something else because when I next caught a glimpse there was no trace of red there either. This man was the Neo of nail painters, and I was in the Matrix Salon.

Dragonfly led us to the toe dryers. Once our feet were nestled inside the boxes that harden the paint with ultra-violet light and a fan, I turned to my sister and said, “See? That wasn’t so bad, right?”

“How long do we keep our feet in these?” she asked.

“Am I in far enough?”

“Yeah, totally. So? What did you think?”

“It was weird. The scrubbing was horrible. God, that feeling was just so...Wow! My toes look great! I’m never going to wear shoes again! How often are we supposed to get this done?”

The vibratong, chair hummed to the music that was playing. I strain to stifle my giggles — the vibrating chair hummed along to no effect. Her lips grew white as her face reddened. And then her eyes began to water as she strained to stifle her giggles and keep her foot from wildly kicking her tormentor.

Seeing my sister react in this way awakened the overactive juvenile that had been lying dormant within me. So when that guy took the scrubber to my foot, I was uncontrollably ticklish for the first time in years. I never knew that, like yawns, ticklishness could be easily passed from one person to another. When the “fuh sub” torture finally ended, Jenny and I melted back into our chairs — she to thaw, I to knead.

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PLANET OF SLUMS

“The condition of this world-slum population of the informal working class...
San Diegan Mike Davis, author of eight nonfiction books and *Planet of Slums*, the ninth, comes on the line, voice weak from recent pneumonia. We launch in.

“You were educated…?”

“I went to UCLA. I started when I was 29, or 30, something like that.”

“Could I have heard right? ‘You started when you were about 29 or 30?’”

“I went to school as a freshman. I worked [first] for about 10 or 12 years.”

“Oh, so you went late in life?”

“Yeah.”

“And you’re described as an ‘urban theorist.’ I was wondering if you see yourself that way.”

Mike Davis sounds impatient. “What does that mean?”

“I don’t know,” I confess. “And you have quite a bundle of kids?”

“Not actually. I only have two two-year-olds here, twins, and then I have two older kids in Ireland. I spend time commuting between here and Dublin. Both my Irish kids are coming over in a couple of months.”

“...class should be as much a concern to us as irreversible climate change.”
**PLANT OF SLUMS**

by Mike Davis  
Verso, 2006; $24; 228 pages

**FROM THE DUST JACKET:**
In this brilliant and ambitious book, Mike Davis explores the future of a radically unequal and explosively unstable urban world. He traces the global trajectory of informal settlements from the 1960s “shums of hope,” through urban poverty’s “big bang” during the debt decades of the 1970s and 1980s, down to today’s unprecedented megaslums like Cono Sur, Sadr City, and Cape Flats. From the sprawling barricades of Lima to the garbage hills of Manila, urbanization has been disconnected from industrialization, even economic growth.

At the same time, the vital frontier of free and cheap land on the outskirts of Third World cities has ended: today’s squatters must wager their lives against inevitable disaster on precarious hillsides, in flood plains, or next to toxic dumps. Meanwhile, the ruthless engines of urban renewal and “beautification” expel millions of poor city dwellers to the despair of the periurban shadowlands.

Thus, instead of cities of light as once imagined by urban futurists, much of the 21st-century urban world squats in squalor, surrounded by pollution, excrement, and decay. Davis portrays a vast humanity warehoused in shantytowns and exiled from the formal world economy. He argues that the rise of this informal urban proletariat is a wholly original development unforeseen by either classical Marxism or neo-liberal orthodoxies.

*Planet of Slums* ends with a provocative meditation on the “war on terrorism” as an incipient world war between the American empire and the new slum poor.

**ABOUT THE AUTHOR:**
Mike Davis, a native Californian, lives in San Diego. He is the author of *Prisoners of the American Dream, City of Quartz* (in which he predicted the 1992 L.A. riots), *Ecology of Fear, Magical Urbanism, Late Victorian Holocausts, Dead Cities, Under the Perfect Sun, and The Monster at Our Door: The Global Threat of Avian Flu*. He was named a MacArthur fellow in 1998, a rare recognition of talent that is accompanied by a generous financial award. He was also a Getty fellow and a member of the Socialist Workers Party in Ireland.

“Mike Davis is mildly put out. But eight years ago he was the recipient of a MacArthur fellowship and an award of $315,000, which is often referred to as a ‘genius prize.’”

“In what year were you officially declared a genius?”

“Excuse me?”

“Yeah. When did you get your prize.”

“So you split your time between San Diego and Dublin?”

“Yeah.”

“And your wife resides in which location?”

“She is here. Her name is Alessandra Moctezuma, and she runs the Gallery Studies Program at Mesa College. She is an artist.”

“Uh-huh. What year were you officially declared a genius?”

“I don’t remember. It was — Jesus, when was it? — in 1998.”

“No. You split your time between San Diego and Dublin?”

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**PLANET OF SLUMS**

Mike Davis

“...was it? — in 1998.”

“It was — Jesus, when the MacArthur?”

“Genius? When did you get the prize.”

“Referred to as a ‘genius’ fellowship money to take my kids all over the world. I took my son to Greenland, and then that ended up becoming a story, which ended up becoming a kid’s novel. But I find it difficult to describe what I do. I work as a historian now, but I’ve taught in geography departments and in architecture schools, taught political science and political economy. So [the various themes of interest] have a kind of common thread, but it may be only visible to the author.”

“What sort of work do you split your time between San Diego and Dublin? And your wife resides in which location?”

“She is here. Her name is Alessandra Moctezuma, and she runs the Gallery Studies Program at Mesa College. She is an artist.”

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did you do before you went to school at the age of 29?"

"Initially I was involved in the civil rights movement in San Diego, in the early ’60s. And I went to work for Students for a Democratic Society, at the national office in New York at the end of ’64, and worked for SDS for a couple of years and then got married and worked for a while as a meat cutter with my father here, in San Diego. And then I went through a War on Poverty jobs scheme, the Teamster Opportunity Program in Pico Rivera, which trained heavy-duty truck drivers — which was the best thing that ever happened to me (at least it was a hel-luva lot more fun than the MacArthur). And then I became a heavy-duty truck driver.

Worked at that for about five or six years, then went to college. I lived in London from 1980 through 1986 or ’87 and had worked in publishing [there] and was sick of intellectuals. I came back at the end of the ’80s. I went back on the road, trucking, for almost a year and had a lot of fun but lost my shirt.

"Where did you work in publishing?"

"I worked for Verso in London. Verso Books is actually owned by the New Left Review, and I worked for the New Left Review and then for Verso. I’ve been associated with Verso since, oh, 1980–81. And I used to have a series at Verso, which I did with my best friend, Mike Sprinker, who was at Stony Brook. He died some years ago, and the series disappeared after his death. We did that for about a decade."

"When did you first meet Verso’s former publisher, Colin Robinson?"

"I met Colin when he started working as sales manager for Verso, and we did a lot of fun but lost my shirt."

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Planet of Slums. My intention was to sit down and try and read as much as I possibly could of this huge literature on contemporary urban poverty. And, of course, one of the issues is public health in today’s megacities and slums. And I taught before on the history of infectious disease. I just got interested in the whole question of how you have slums which are growing so rapidly and teetering with poor sanitation, worse than anything that existed in the Victorian world. Much worse. I got interested in the ecology of disease. One thing or another led me to thinking about avian flu, and before I knew it, this turned into some columns and eventually into this short book.

"The Monster at Our Door: The Global Threat of Avian Flu."

"If you go back to the turn of the century and you either look at the third plague pandemic, which started in the 1890s and persisted through the first decade of the 20th Century, or you look at the flu pandemic of 1918, the mass communicated and spread rapidly in India."

"And now, of course, we have jet travel to accelerate infection."

"I have a young friend at Irvine who is trying to model how an avian flu pandemic would spread. And his mapping and analysis are very scary."

"Rapidly, unfortunately, "I chime in, aware that 2 million people worldwide cross borders daily."

"He believes that it will be on our doorsteps before it's been identified at its source."

"Planet of Slums, your book, is about the slum, which seems almost a medieval creation, it is so dark and so menacing. You write: 'No one knows whether such gigantic concentrations of poverty are biologically or ecologically sustainable.' Also, 'In many cases rural people no longer have to migrate to the city, it migrates to them.'

In south Asia, 90 percent of urban population growth is in slums. In Africa, slum populations grow twice as fast as the cities, doubling every 15 years. It's an international phenomenon, a worldwide catastrophe. A third of the planet's urban residents subsist in slums: 6 percent of First World cities, 78 percent of Third World cities. Megalums are growing exponentially. How were you first attracted to this, where have you seen slums locally? Have you gone to see the colonia in Palm Springs, do you go down to Tijuana to look at the pueblos? How do you personally contact it?"

"I actually, a couple of Christmases ago, I spent some days in the Coachella Valley with a former student of mine, Juan De Lara. He is the first Rhodes scholar from Coachella, and we toured 'Duroville,' one of the two colonias on the Torres-Martinez Reservation, where poor farmworkers live in trailers. And of course, I go to Tijuana quite frequently. But the occasion for this book was really the pathbreaking study by the United Nations on urban poverty, which was unprecedented in its methodology and data. [It's] the first really global survey data on poverty, a whole set of new databases that UNHABITAT [the United Nations Human Settlements Program] has come up with: it is really the first time in history...
that it’s been possible to look at urban poverty on a global scale and actually come up with estimates about living conditions and about poverty that are reason-
ably accurate.

“The picture is a shocking one. Over a billion people live in slums worldwide, and the number of actually poor people living in cities is greater than that. So, not quite a sixth of the world’s 6.5 billion inhabitants. But that [slum] population will double by 2020, and the build-out of the human race will achieve its maximum sometime just after the middle of the century: 10 billion people. At that point slum dwellers will be 20 percent of the total.

“Almost all of the increase [in slum residents] was occurring in cities of the Third World. The rural world has reached its maxi-
mum population, and even declined. All the additional humans born on this planet will be born in cities. A large proportion of them, unfortunately, will be housed in slums.

“I think probably the core of the book is simply that for the last 25 or 30 years, the World Bank and international organizations have written off the abil-
ity of states, of govern-
ments in the Third World, to provide either housing or jobs for the poor. What they’ve counted on is self-built housing, [achieved] basically through squat-
ing on the periphery of cities. And secondly, through the so-called informal sector, where people essentially create their own jobs in one form or another.

“We’ve relied on the poor to create their own conditions for existence and to improve that over time. What the literature shows, and shows very dramatically, is that the frontier of squattable land, free land, has been settled. Filled. That poor people who arrive in the city today actually have to pay for their plot of land — something called ‘pirate urbaniza-
tion.’ Or they become renters, because the supply of free land has dis-
appeared. The second thing is that the [poor’s] informal economy is grotesquely over-
crowded. People tend to be crammed into a small number of niches or occupations, and increasing numbers of slum dwellers just ensure it is a kind of Darwinian competition that either degrades or reduces income to impossible levels or leads to depletion of everything for all but a few people. So the core of the book explores the consequences, the fact that the means of adap-
tation within the city, among poor immi-
grants, are beginning to fail.”

A car passes on the Berkeley street outside my window. It is 2:30 in the afternoon.

“And you charge that the International Mone-
etary Fund and World Bank are actually con-
tributing to the extraor-
dinary growth of slums worldwide by pressing debtor nations to shrink government programs, privatize housing mar-
kets, eliminate urban housing projects, and eliminate welfare. This through so-called struc-
tural adjustment pro-
grams (SAPs) instituted in the late 1970s.”

“Well, they did, yes, because of the whole process of [their eco-
nomic] structural adjustment programs, which the majority of countries in the Third World eventually had to agree with. The struc-
tural adjustment pro-

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In the last century? I think it's correct to say that all social systems produce the same result. I paraphrase Mike Davis back to him, "China also now boasts gated communities, called things like 'Orange County,' 'Long Beach' north of Beijing, 'Palm Springs' in Hong Kong. But I was more alluding to each system failing to anticipate slums. Even Karl Marx seems to have missed the boat on this, and he certainly had enough personal contact with impoverished living. You'd think he'd get the idea, but he too seemed not to have."

"The slums that Engels wrote about, of course, were different kinds of slums. Those were the slums in the shadow of the Industrial Revolution, inhabited by people who worked in factories. The slums today are inhabited by people who are essen-

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Laura McNaughton, daughter of Maria Moreno and David Beardmore, graduated from Helix High School in 1993. She moved to Clovis, New Mexico, in August 2002. When her marriage didn’t work out, she wanted to move back to San Diego with her children to be close to her family. Before she could do so, she was murdered on December 10, 2005. The suspect, Dr. James Smith, a local dentist, allegedly stalked, raped, and murdered her in a country field.

The accused is a prominent businessperson whose family was one of the original founders of Clovis. Laura’s family is concerned about how the trial will end up and are making arrangements to travel to Clovis to attend the trial. Due to costs associated with travel expenses, a fundraiser has been established for Laura’s family. Funds may be mailed to: Maria Beardmore, P.O. Box 1144, Spring Valley, CA 91977.
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affluence they found, even as they were throwing bombs at Jewish cultural centers and five-star hotels.

“This is a subject that I’m taking up in a sequel to this book, with a young friend of mine, Forrest Hylton, who’s lived for years in Colombia and Bolivia and has just written a book for Verso on that. He actually has two books coming out: one on Colombia and one on Bolivia.”

“You write: ‘The demonizing rhetorics of the various “international wars” on terrorism, drugs, and crime are so much semantic apartheid...that disable any honest debate about the daily violence of economic exclusion.’ When you were an activist yourself, did you realize at that time you were sort of dealing peripherally with the consequences of this — what was called then ‘the diseases of modernization’?”

“My activism was in the mid-’60s, when we all truly believed that it was possible to create an egalitarian, just society. People were talking about the end of work but not imagining that the end of work would be mass unemployment across the world and the warehousing of a large portion of humanity and that slums would reproduce the worst features of the 19th Century. I mean, this is totally off the horizon then, in the 1960s.”

“Impossible question. How has your outlook changed from then — the ‘60s — to now?”

“In some ways probably less than almost anyone I know. I don’t know whether that’s a good thing or a bad thing, but I would say that my essential politics haven’t changed very much at all. The context of those politics, of course, has changed. And like other people, I in some ways tremble for the future we’re giving our children’s children. And the whole point is to make the case that the condition of this world—slum population of the informal working class should be as much a concern to us as irreversible climate change.

“These two things at some point will begin to interact. Some cities very soon, I think, will begin to see the impact of environmental crisis in terms of conditions. Particularly resources like water, for example.”

“What does slum life look like in Palm Springs?”

“What’s happened in California agriculture, in the last 20 years, is that farmers no longer provide places for their workforces to live. So the farm belt of California is full of people living in their cars or living...
in beat-up trailers and some even sleeping outside. In Palm Springs, what happened was that Riverside County, for whatever reason, decided to clean up people, mainly farmworkers, living illegally in trailers. Riverside County supervisors started enforcing this law against illegal trailers, not bothering to think about the situation the people lived in and the contradictions created by agricultural needs. And what happened was that Harvey Duro, the former chairman of the Torres-Martinez Band of Cahuilla Indians, allowed people to come and rent spaces on their land. And what you have now is the emergence of these two camps that are [slum] colonies within eyesight of new golf courses and some of the richest communities in the West.

“The same kind of colonial incursion can be seen all around El Paso on the American side of the border. This is classic informal housing, what you’d call pirate urbanization anywhere else in the world, with the poor subletting to the poorer. You’ll find similar examples in Europe, in places like Naples or Lisbon.”

“Who is the next Karl Marx, if you can identify him or her? Can you describe that person? Where do you think he or she lives?”

“I think Karl Marx would have been appalled by that question because he always thought in terms of the European labor movement, particularly the British labor movement. As he pointed out, the British working class itself had come up with things like the labor theory of value. This whole idea of supergeniuses and condescending analysis is kind of an anathema, and I think it should be an anathema, and I think it analysis is kind of an anathema, and I think it analysis is kind of an anathema, and I think it analysis is kind of an anathema, and I think it analysis is kind of an anathema, and I think it analysis is kind of an anathema, and I think it analysis is kind of an anathema, and I think it analysis is kind of an anathema, and I think it analysis is kind of an anathema, and I think it analysis is kind of an anathema, and I think it analysis is kind of an anathema, and I think it analysis is kind of an anathema, and I think it analysis is kind of an anathema, and I think it analysis is kind of an anathema, and I think it analysis is kind of an anathema, and I think it analysis is kind of an anathema, and I think it analysis is kind of an anathema, and I think it analysis is kind of an anathema, and I think it analysis is kind of an anathema, and I think it 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coming out of the slum. You look at music in particular. The root signs aren’t so much from the countryside as they once were. They’re from city streets. Poor in the slums of the great cities remain immensely creative. I remember once I was terrified when somebody said that, in L.A., both the music industry and the fashion industry have people who just basically hang out in the ghetto, kind of spying out and finding out what the trends are, because they realize that street culture is the creative engine for popular culture and ultimately of consumer culture.

“The problem is that increasingly large numbers of people live in the cities but aren’t, in any real functional or cultural sense, part of the city. You know, they’re not poor in the traditional sense that people on the Lower East Side of New York or the East End of London were. They were poor, but they were integral, central parts of city life and had access to the public space of the city.

“Now you have so many people who are warehoused just beyond...
the city. And not just in the Third World. I mean, the explosions last summer in France are very striking. Because of course in Europe, the working class seldom lives in the central city anymore. This is even more true in the Third World. So on one hand, street culture in the classic slum remains as it has been for a century — an enormously powerful generator of popular culture. But, on the other hand, an alarming number of people no longer live in the countryside but only on the edge of the city, the scraps of the city, its waste margin. So they don't have a classical relationship to the city anymore."

"Right. As in Iraq's slums right now, which is what you also suggest."

"[Baghdad's] Sadr City is very much the kind of new megaslum that I write about. And, by the way, it's almost impossible to find out anything interesting, any serious social studies of that part of Baghdad, partially because most of the population is so new. They were shifted there when Saddam pushed the Shiites off the land around the time of the Iran-Iraq War. The population has just bloomed there in the last 10 or 12 years. But it's almost unknown. I've talked to Shiites and other people who have been in Baghdad, because I've been trying to find out more about the Sadr City area, and nobody seems to know anything."

"I was also startled by the very high percentage of urban residents in Iran who are living in slums: 44 percent are slum dwellers."

"In Iran, during the Islamic Revolution, the slum dwellers were used by Khomeini against the organized working class."
The current president of Iran, if you ask where he’s most popular, what his real social base is, it tends to be among military veterans from the poorest part of the city rather than from the Khomeinist middle class, the traditional working class. Interestingly, Hezbollah’s roots in southern Lebanon were the huge burgeoning slums of southern Beirut.

“Mike, another shocking figure in the book is the number of countries in which the slum-dwelling population is over 90 percent. Ethiopia: 99.4 percent of the urban population, for instance.”

“Those are the UN-HABITAT statistics, and some of them are almost hard to believe, just like other African cities. In Africa you have some of the most extreme examples. Almost beyond imagination. Kinshasa is the one I focused on, but you could have taken other cities as well. Cities where the state has almost entirely disappeared except as a corrupt site, and people have been left to shift for themselves.”

A heavily clothed female vagrant pushes a shopping cart down the middle of the street outside. It’s filled with discarded soda cans inside a huge plastic bag.

“If there is no ultimate solution,” I say, “it may be that these entities will become their own kind of nations/states then.”

“I do obviously profoundly believe there are solutions, and the second book, the sequel, will explore a whole range of possibilities: from Pentecostalism through fundamentalist Islam, to more classical, radical, urban movements. The Pentagon believes that the major problem of nonstate violence has moved from the countryside to the city and in the potential for parts of the city to concede their power to gangs or militias. The Mogadishu model. I just yesterday received a huge document from the Army War College about the slum’s ability to basically assume state power, or exercise state power. Again, the military strategists are thinking well ahead.”

I ask Mike Davis about the odd partnership of former Secretary of Defense Robert McNamara after he became president of the World Bank with a far-sighted architect named John Turner. (It proved a slightly touchy subject.)

“Well, I don’t want to overdo this. Turner is actually a noble figure in many ways. He had gone to Peru and worked on housing for the poor. McNamara inherited a situation where it became obvious to him that the World Bank was really failing to address issues of the city, and Turner’s ideas offered an appealing new solution. Because the state, in Turner’s mind, was the problem, and he was saying, let the poor build their own housing. Put resources [directly] in their hands [instead of...
into the pockets of corrupt bureaucrats and administrators].

“Actually I do like Turner. And I don’t want to represent this as anything more than a marriage of convenience. Turner’s ideas ended up serving the opposite ends. Turner wanted to short-circuit corrupt governments and put resources directly into what he calls the homebuilders.”

“It didn’t work.”

“There is no question that Turner’s idea of self-building has been blown way out of proportion. For instance, there is a book out called Shadow Cities, written by someone who lived in the slums of several cities. It’s a very good book, colorful and alive. But he just makes one essential mistake: it talks about a billion heroic squatters.

“And the truth is, the expert literature points out that squatting is disappearing and vanished in some places a long time ago, that the heroic squatter is a myth. More likely he is a renter. And that this whole idea that the poor can solve all their own problems with a minimal amount of aid is a huge excuse for disinvestment in the poor and in the cities.”

“Where are you teaching now?”

“I teach at UC Irvine.”

“For how long?”

“I’ve been there for three years. We came back to San Diego because my wife got a job here and her family is here. She wanted to have children. Otherwise, I was quite happy teaching kids from Queens and Brooklyn at Stony Brook.”

“Do you think rap music is a safe form of slumming?”

“Rap music is everything. I mean, it is the free press of the streets, and it is the most cynical commercialization of other people’s suffering. It’s all those things and more. I don’t think you can make a simple statement about rap music, or a simple characterization.

“It is a constant struggle between the media or the culture industry and kids and their experience. I’ve been very critical of gangster rap, but again, as I said earlier, what’s so striking is that popular culture more than ever is being driven by kids in the slums, by poor urban youth who maintain exceptional creativ-ity. Particularly now. One thing that has changed about the slum in our world is it is used to be the ultimately parochial place, a small village in which you’d live and die and have the eyes of visitors. Screens and idyllic scenes painted on sides of decrepit hous-ing to hide their home- less, their slums. It’s been done by everyone: the Nazis for the 1936 Olympics, in Seoul, New York, Barcelona, Mexico City, Athens, and continues to this day. It doesn’t seem to matter the kind of regime or the time period.”

“I would say that actually Beijing is right
now a cut above almost everybody else.”

“...But in Shanghai, for instance, its slum is a huge problem.”

“They’re not slums in the sense they are in some other countries in Europe. In other words, China before Deng Xiaoping, and for a decade after market reforms, built impressive amounts of fairly decent housing for people who lived in poverty. Much of their slum poor are real migrants who live an underground existence. They tend to live in particular parts of the city or on the outskirts.”

“The Chinese solution was simply to force them back to the land at one point, and the number of urban poor actually decreased because of that.”

“Yes, it did. But in that period, the urban working class in a sense wasn’t leaving China. It had shelter and a great deal of security. But in the cities, China dealt very impressively with the problems that faced other countries. It was such an exaggerated inequality in China between rural and urban life that it led to what you have to describe as almost ethnocentric conflict between the traditional urban populations and the migrant workers from the countryside. People I know who have lived in China tell me it’s very shocking to hear other urban people talk about the new immigrants. It sounds like somebody in Costa Mesa talking about the Mexicans.”

“Jumping subjects: how long did it take you to write City of Quartz?”

“Oh, City of Quartz took me the longest. I think it was put together over about three years. And the core of it was actually written in Canada, when I was teaching in Canada.”

“Where did you teach there?”

“I taught at Carleton in Ottawa and then at York University in Toronto. And in both cities, I was lucky to have libraries that actually had, or could get for me, the entire run of the L.A. Times. I read the L.A. Times in six or seven different regional editions covering about a 35-year period. Which is the only way you can do something like reconstruct the history of people fighting over land-use issues and water rights. It also helped that, when I was in L.A. and driving a truck, I was out in the city in a way that I haven’t been since. Anyway, the actual core of

...
the writing was done — 60 or 70 percent — when I was in Canada, which is not a bad place to work.”

“And what inspired City of Quartz?”

“Well, City of Quartz I suppose rose out of kind of an internal contradiction. As a Marxist early in my life, I thought I pretty well had an idea of how history worked and most societies worked, but I couldn’t possibly explain Los Angeles as the society I grew up in. And so I thought for years about how you would begin to explain and how L.A. would fit into world history.

“Before I left for England in 1980, I’d written a giant, long thing, which I never published. My interest then was the economic history of Southern California. And it made a kind of scaffolding that, when I went back, I realized — instead of starting in sort of classical fashion from political economy — in the case of L.A., you begin to excavate its history from its self-images, changing self-images.”

“Are you sick of hearing how brilliant it is?”

“I’ve never understood it. I thought the book would sell about five copies. Anybody who writes an almost 100-page chapter on suburban land issues and homeowners’ movements can’t have much hope for it. I’ve never quite understood the success, but I think part of it had to do with the kind of enlarged packaging. It was a period when there was a great hunger for stuff about L.A. There was very little available at that time. Now there is a huge renaissance of writing about L.A. I find it difficult to keep up with how many interesting books: eight or ten a year.”

“You’ve inspired a trend, Mike. There is no higher capitalist accolade than that.”

“You know, it is also very strange, because the book I pictured it as being, people should have taken offense at. But they liked it, or misunderstood it as innocuous. Richard Riordan, before he was mayor, took me out to lunch at the California Club. And I had to sit down and explain to him that I had actually portrayed him as a rather diabolical figure. He hadn’t read the book. So I actually offered to do some work to kind of retrieve my own radical image — to piss people off enough to stop complimenting me about it.”

— Juris Jurjevics
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• Interfere with sleep

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

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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.

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• Receive no-cost study-related medication and study-related medical care.
• No reports are made to employers, schools, or insurance companies.

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HOT BREATH

It was 12 o’clock in the morning and I was lying in my bed, half asleep. The moon was shining so brightly through the blinds that I could see almost everything in my bedroom. All of a sudden, a light much brighter than the moon came through my window.

I was surprised to see in front of me the figure of my cousin Jordan. I blinked a few times to see if it was real or just my imagination. He smiled at me and told me that he loved me. I felt how much I’d missed him during the past three years. On September 9, 2003, my 12-year-old cousin was taken by cancer. Ever since that day, his life has been on my mind.

I jumped out of my flannel sheets to hug him as soon as I knew he was real. He asked me how my family was and I told him they were all doing fine. Then, he took my hand and told me he wanted to show me something miraculous. I just smiled because seeing him was enough of a miracle.

We began to fly through the air. He pulled me higher, higher, up into the starry night sky, above all the rooftops and mountains. I watched as the world passed underneath me. The cool night air ran through my veins and sent a chill up my spine. I held his hand tightly, wanting him to never leave me again. We kept soaring until we reached a giant white cloud. In a swift motion, he let go of me and I landed on the huge cotton ball.

Sitting in the bright sky, he told me something that I will never forget. “In the end, it’s not the years in your life that count. It’s the life in your years.” A tear ran down my cheek and fell through the cloud. He told me that he needed to take me home and that he would see me again soon.

Once I was back in my room, I looked out the window. It was raining hard, and Jordan was no longer with me. I lay in my bed with my blankets around me. I could not cry because I knew he was happy where he was. I smiled to myself and thought, “I’m glad there is a heaven, so Jordan can be where he belongs.”

— Natalie Venolia, Ramona H.S.

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If you answered YES to any of the above, you may be eligible to participate in an experimental research study using an investigational drug compared to placebo to treat social anxiety disorder at UCSD. Medical assessment and clinical care provided. No monetary compensation.

To receive more information, call 1-877-UCSD-SHY (1-877-827-3749) or visit www.veryshy.com

Angel fiction
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
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*For more information, please call (toll-free):
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**Memory Loss?**

Do you find yourself nodding off during the day?

A research study for an investigational medication for insomnia is taking place. You may qualify for this study:
- If you are over 18 years of age
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escape my lips. My body crumbled, and I fell from the top of the wall into the huge rose bush beneath it. I lay there in pain from the thorns and bruises, wondering how I was going to explain myself to the nuns who tended the garden. Then, my body picked itself up and began walking across the garden. I walked through the nuns’ maze of exotic flowers until I arrived at a table set for two at the far end of the garden. My body sat down at the table. I’m not sure how long I had been seated there before the chair across from me became filled with a glowing figure. I felt my body fill with an eerie warmth.

The figure spoke in a language I had never heard before, and I felt my mouth reply fluently. I began to serve tea. Despite the fact that I couldn’t comprehend the words, I understood that I was discussing the universe, a war, and somebody called the “Infinite Spirit” and “Divine Master.” Yet, the longer we talked and the more tea we drank, the more I felt myself slipping away. Soon I was completely detached from my body, physically and mentally, and I fell into a deep sleep. When I awoke, I was back in my car, wondering if what had happened had been a dream, but the cuts from the rose bush were proof that it had not been. I doubt a real explanation of last night will ever be provided in this lifetime, but even if it were possible for me to know what had happened, I wouldn’t want to. Some things are better left unexplained, and I am content in believing that the figure I drank tea with was an angel of God.

— Amy Calley, Academy of Our Lady of Peace

I was pitch black. I heard sounds in the distance, someone talking. The voice came closer, until it was right by my ear. And then I opened my eyes. Still, I could barely see. A mixture of brown and red, a sort of burgundy color was all I could make out.

“Can you hear me?” I could. I tried to move my head toward the voice.

“Don’t move. An ambulance is coming.” An ambulance. I tried to remember what had happened. It smelled of asphalt and gasoline. I felt the hot breath of the voice beside my head. A cloth gently wiped my face. I looked around slowly, taking in what I could. There was so much to process, I could almost feel my brain swirling. I was upside down. I could feel the warm wetness of blood crawl from my forehead and into my hair and ears. My eyes moved with my head toward the voice. I wanted to see who it was.

“Don’t move. You’re fine,” said the voice. “You’re fine. An ambulance is coming. Hear their sirens.” I listened. No sirens. Not yet. I opened my mouth to speak. It was dry and my lips were cracked. My mouth tasted of iron, and I felt the heat of my breath.


“You cut me off.” The voice was warm against my head. “And then your car rolled off the side of the road. You’re okay. Just stay put.” I wanted to apologize. I couldn’t speak. I slowly lifted my hand toward the voice. It was covered in the same burgundy that had masked my face. I licked my lips slowly. I wanted to speak. Or nod. I did neither.

Sirens. Off in the distance. I felt relief swarm over me.

“Are you ready?” the voice asked. And then it was black. Pitch black. I heard sounds in the distance. Someone talking. It was getting farther and farther away. It was a mere whisper. And then I opened my eyes. Still I could barely see. It was bright. A golden white, it was like looking into the sun. My pupils danced and morphed inside my head as far as they adjusted.

“I told you you’d be fine,” a familiar voice said. I turned my head. There he was.

— Erin Bradley, Rancho Bernardo H.S.

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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:
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• 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:
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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
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Participants will receive:
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• Compensation for your time and travel

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Medical Center for Clinical Research
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More than 2 million Americans suffer from schizophrenia in a given year. People with schizophrenia often suffer terrifying symptoms such as:

- Hearing internal voices not heard by others
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- Believing that other people are controlling their thoughts
- Believing that other people are plotting to harm them
- Speech and behavior can be disorganized
- Problems with memory
- Problems with judgment
- Difficulty planning or thinking
- Delusions, such as believing that you are being watched or controlled or that you have special powers
- Hearing internal voices not heard by others
- Believing that other people are reading your mind
- Believing that other people are controlling your body
- Believing others are trying to harm you
- Difficulty with attention
- Difficulty with concentration
- Difficulty making decisions
- Sitting or standing still for long periods of time
- Derealization (feeling detached from reality)
- Depersonalization (feeling detached from your body)

If you suffer from schizophrenia you might qualify to take part in a research study. We are currently looking for men and women 18 years and older to participate in a clinical research study of an investigational medication for the treatment of schizophrenia. Office visits, medical evaluations, and study medications related to this study will be provided at no cost. Compensation provided for time and travel.

For more information or to see if you or someone you know qualifies, please contact Innovations in Behavioral Health: (888) 736-6557

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Diabetes patients in San Diego are needed for studies to develop a non-invasive glucose testing system. Please contact Dr. Bart Chapman, M.D., at 858-875-6700, ext. 109, or send an e-mail to: bchapman@ucsf.com

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- African American and Hispanic populations
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We are conducting a research study evaluating the effectiveness of an investigational medication in combination with an approved medication to treat high blood pressure.

To qualify, participants must be at least 18 years of age and have known or suspected high blood pressure. All study-related care and study medication will be provided.

For more information, please contact:

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Born, he says, “a right-wing kook” in Bakersfield in 1924, Franklin Curran Nofziger attended Canoga Park High School, where he worked on the school paper and quit the paper over a difference in political opinion with his liberal New Deal Democrat journalism teacher. He graduated in 1942, joined the Army, serving three years in England and France. In 1947, he married a former WAC who took a job with the telephone company so that Nofziger could attend college (45 years later, they are still married). After a semester at UCLA, Nofziger enrolled at San Jose State, where he was reporter for and then editor of the college newspaper, The Spartan Daily. He came to the conservative Republican Copley papers, who would be his employers for 16 years, through a senior-year internship at the Copley-owned Glendale News-Press, which hired him after graduation. From 1950 to 1956, Nofziger shuttled between the News-Press and the Burbank Daily Review. From 1956 to 1958 he was the Daily Review’s managing editor.

For the next eight years Nofziger was Washington correspondent for the Copley papers, at that time a chain of 16 papers in California and Illinois with headquarters in La Jolla. In his recently published book, Nofziger: A Reagan Insider and Spokesman in His Own Words (Regnery Gateway, Inc.), described by its New York Times reviewer as “no air-brushed memoir” and “invaluable for illuminating the tangle of Republican debts and double-crosses,” Nofziger writes about his first days as Copley’s Washington correspondent:

I arrived carrying one piece of advice from Hoyt Cater, the Burbank Daily Review publisher, regarding Robert Richards, the Copley bureau chief.

“Don’t,” he said, “try to drink with Bob Richards. He has a hollow leg.”

That was a scary piece of information because in those days the Copley people prided themselves not so much on the quality of their product as on their ability to hold their liquor. I fit right in. But as far as Bob Richards was concerned, I quickly learned that Cater was right. Richards, a little man with a loud, snarly voice to go with his hollow leg, owned a corner of the men’s bar in the National Press Club which, in those good old days, had no women members. Three drinks at lunch was minimum for Richards, but he always filed copy in the afternoon, even if it meant writing a new lead on a wire service story and filing the whole thing as his.

Five years after I arrived, Richards died from a massive stroke, but he died the way he would have wanted to. He was at a cocktail party and had just announced, “I think I’ll get another drink,” when he crumpled to the floor.

In those days the Copley bureau was on the 12th floor of the National Press Building, one floor down from the National Press Club, and therefore 30 seconds from a drink, less if you were really thirsty…

Nofziger covered the Kennedy-Nixon campaign, where, he told the Washington Post in 1981, as a conservative Republican, “I felt like an outsider. All those hot-shot names, whose bylines I had read out in California, were on the other side of the fence, acting like pseudo-sophisticates who loved to sit around in the bars and aboard the plane making superior comments about Nixon. And they thought my ideology was getting in the way.”

Nofziger suffered through Camelot and the Great Society. Then came what he describes in his book as “the telephone call that changed my life.”

The call came on a cold day in early Jan-
But public attitudes in 1967 were not nearly so sexually liberal as in the 1980s; the closet was a lot more crowded then. Once, at a 1962 press conference, a reporter asked Reagan if he would approve of a homosexual group distributing flyers at a county fair. The usually verbose Reagan gave a curt no.

But Reagan had been in the governor’s office barely six months when a problem, that later became a scandal, arose involving alleged homosexuals in high places on his staff. Reagan’s first executive secretary, Ed Meese later changed the title to “chief of operations”.

Thus ended my career as a Republican politician.

After Reagan’s inauguration in 1967, Nofziger served as the governor’s communications director. Early in Reagan’s first term, what Nofziger perceived as a problem arose.

Ron and Nancy Reagan had spent much of their adult lives in Hollywood, where they dwell and work a significant number of homosexuals. As a result, both were tolerant of this sort of aberrant sexual behavior. Indeed, when Reagan was president, Nancy’s interior decorator, Ted Graber, and his “significant other” were overnight guests in the White House.

The UCSD Dermatology Clinical Trials Division is conducting a research study on patients with psoriasis or atopic dermatitis. You may be eligible if you are between 18 and 70 years old and are in general good health. Participants will be compensated for the time and travel as well. For more information, please call Gabriela at UCSD Division of Dermatology. 858-555-8390

See our website: www.ucsd.edu/dermatology

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

Volunteers Needed

If so, you may be qualified to participate in a 22-week study, in which participants must:

- be at least 18 years old
- have been diagnosed with Atopic Dermatitis
- be experiencing symptoms of depression
- be willing to visit the office 3 times in about 5 weeks
- have a medical record of depression

If you are interested in participating in this study, please contact the physician listed below for additional information:

Dr. William Shapiro
619.291.2845

All studies are conducted in accordance with an approved protocol, clinical study conduct guidelines, regulations and ethical principles. Participant confidentiality is strictly adhered to, and all participation is strictly voluntary.

Seeing Spots?

If you have Sun Spot Fungus, you may be eligible to participate!

- Over the age of 18
- Have white spots on your body that do not tan
- Can visit our office 3 times in about 5 weeks

Participants will receive:

- Free skin exams • Up to $30 for participation

For more information or to schedule an interview to see if you qualify, please contact: (619) 688-6565

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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 evaluating an investigational medication for Social Anxiety Disorder. Affiliated Research Institute has 35 years of experience in managing clinical studies. To qualify for this research study, you need to be at least 18 years of age. If you qualify, you will receive study-related medical care at no cost. You may be compensated for time and travel as well. For more information about how the study works please contact: (619) 688-6565

See our website: www.ari-inc.com

Millions of Americans have Rosacea. Most don’t even realize it!

Common signs of Rosacea include:
- Redness on cheeks, nose, chin or forehead
- Small, visible blood vessels on the face
- Bumps or pimples on the face
- Watery or irritated eyes

Right now, Affiliated Research Institute is evaluating an investigational lotion and placebo for Rosacea. All study medication, placebo and study-related medical care are provided at no cost. 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

Are you sad due to Bipolar Disorder?

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:

- Study medication
- Monitoring of bipolar and depressive symptoms
- Medical and lab exams

For more information or to schedule an interview to see if you qualify, please contact: (619) 688-6565

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See our website: www.ari-inc.com

Volunteers Needed

If so, you may be qualified to participate in a 22-week study, in which participants must:

- be at least 18 years old
- discontinue any current cholesterol medication
- follow a diet recommended by the American Heart Association
- be willing to have blood tests taken and safely monitored at each study visit

If you are interested in participating in this study, please contact the physician listed below for additional information:

Dr. William Shapiro
619.291.2845

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San Diego Reader April 6, 2006
staff”) was Phil Battaglia, a pudgy, balding six-footer in his early 30s who chewed his fingernails to the quick. He was married to the father of two toddlers, both adopted.

Shortly into the Reagan administration, Battaglia began to view himself as more than just the chief of staff. At the very least he considered himself the deputy governor and, as such, often made decisions for the governor with- out bothering to consult him. His egotism and aggressiveness paralleled in many ways that of a much later Reagan chief of staff, Don Regan. But whereas Regan stuck close to Reagan’s side, Battaglia moved out in front, seeking, perhaps subconsciously, to outshine his boss.

As far as I could tell, Reagan was not put off by Battaglia’s executive style until his alleged homosexuality was brought to his attention. Battaglia was forced to resign, but in truth, he would have had to go anyway, for in trying to control the governor’s office he had lost control of himself, as well as the respect of his peers in the administration.

An innocent victim of the almost hysterical way Battaglia performed was a young man working as an intern in the governor’s office. His name was Jack Kemp, and in the fall and winter he was a professional football player, starring as a quarter- back for the Buffalo Bills in the National Football League. Before being traded to the Buffalo Bills, Kemp had been the quarterback of the San Diego Chargers. When not playing football he worked for the San Diego Union, the flagship of the Copley news- papers, as a public relations representative.

Kemp also was a friend of the Union’s editor, Herb Klein, and a conservative Republican already looking down the road to a career in politics. In 1964, when I was covering the California presidential primary race between Goldwater and Rockefeller, Klein sent him to travel with me for a few days so he could get a close-up view of what a political campaign was all about. But in 1967 Klein, a part of Nixon’s inner circle, didn’t have much direct clout in the governor’s office in the biggest, richest, and most complex state. The two became friends, but nothing more. At times Battaglia cried on his shoulder, disclosing his fears and frustrations, but not his desires, if he had any.

Kemp accepted the trips to Washington and elsewhere as a learning experience, unaware that Battaglia was attempting to keep his presence secret; unaware, too, that the close relationship was causing talk and breeding suspicion in the governor’s office. And he compounded his mistakes by going in with Battaglia at Lake Tahoe. Later, he sold his half back to Battaglia, but not before the Washington political gossip columnist Drew Pearson had written a completely false column charging that members of Reagan’s staff had used it for a homosexual orgy.

This seemed to confirm rumors that Battaglia and a third young man named Richard (Sandy) Quinn, Reagan’s scheduling aide, were involved in homosexual activities. The talk had centered around Quinn before Battaglia; ironically, I had discussed the Quinn rumors with Battaglia — which he poo-pooed.

I am not a homophobe, though I would not want my daughter to marry one, nor my son either, if I had one, but I had two serious concerns about the possible presence of homosexuals or a homosexual ring within the governor’s office. To repeat, in 1967 most homosexuals were still in the closet and for good reason. Those on the inside were pretty thoroughly ostracized, except in the arts and entertainment.”
My concerns were purely political, and they had to do with Reagan. I wanted him to be elected president, and I was certain it would hurt his chances if the voters, especially conservatives, who were his base, thought he had surrounded himself with “queers.” Because he came out of the Hollywood scene, where homosexuality was almost the norm, I also feared that rumors would insinuate that he, too, was one. In those days that would have killed him politically.

Therefore, with the help of Art Van Court, who was then in charge of the governor’s security, an investigation was begun. I discovered shortly that Bill Clark, the cabinet secretary, had heard the rumors and that he and Tom Reed, back in civil life, were also looking into them. We decided to hold a meeting of Reagan aides we knew were heterosexual, trustworthy, and loyal to Reagan. Attending were Clark, Reed, Meese; Van Court, Curtis Patrick, who worked with Van Court, Gordon Luce, and Ed Gillenwaters, who represented California in Washington. I had known Gillenwaters, who initially informed me of the situation, for several years when he was administrative assistant to Representative Bob Wilson of San Diego and, in fact, had persuaded Reagan to appoint him to his current position.

We agreed to investigate. We did. And we made the Keystone Cops look good. When Van Court went to investigate Quinn’s apartment, he couldn’t get in. We tried and failed to bug Battaglia’s office. We sent a man to tail Battaglia and Kemp, and he lost them even though they didn’t know they were being followed. We searched out their room arrangements in a hotel in San Francisco and discovered they took separate non-adjacent rooms and slept in them all night. Despite Drew Pearson’s columns to the contrary, we never took pictures—we could find none to take—and we never taped the sounds and sighs of an orgy—we heard nothing to tape.

But still, we were convinced. We knew in our minds, though no place else for sure, that there was hanky-panky; we just couldn’t prove it. In August, we decided that we would approach the governor with our suspicions. I drafted a report outlining what we thought we knew and what we suspected and what we had heard. Put together, they made a convincing case. Even more convincing, as far as Reagan was concerned, was the fact that the report was presented by men in whom, for the most part, he had developed a great deal of confidence.

The Reagans were staying at the Hotel del Coronado on Coronado Island in San Diego Bay. They had gone there to let the governor recuperate from a prostate operation he’d undergone two years prior to that, but that had been a very close shave. He was never quite the same after that surgery. In the months after his operation, he had a distinct lack of confidence.

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Do you or anyone you know have SCHIZOPHRENIA or SCHIZOAFFECTIVE DISORDER?

Optimum Health Services is currently conducting a research study to find out how two common antipsychotic drugs, Olanzapine and Risperidone, may affect the way the body uses sugar.

Particpants should be aged 18 to 65 years with schizophrenia or schizoaffective disorder, and have not been hospitalized for psychiatric reasons in the last three months.

This study does not involve a sugar pill, otherwise known as a placebo, and all the study drugs have been approved by the United States Food and Drug Administration (FDA).

Some symptoms of schizophrenia include:

- Delusions, or having false beliefs that others don’t share
- Hallucinations, or seeing or hearing things that others don’t see or hear
- Paranoia, or unnecessary mistrust or suspicion

Hospitalization, medical evaluations and the investigational drugs will be provided at no cost. Eligible participants will also receive compensation for their time and travel.

To find out more information and to see if you qualify please contact Optimum Health Services at:

La Mesa: 866-217-9206
Oceanside: 866-217-9207
weeks before. Eleven of us barged in unannounced. Nancy, who had just finished showering, at our insistence joined us wearing a terry cloth robe with a towel wrapped around her head. Naturally, the Reagans were curious.

I handed each of them a copy of our report. We waited silently as they sat side by side on the sofa in the living room and read. Nancy finished first and gave us a quizzical look. In a moment he too had finished.

Looking up, he quietly asked the old question, “What do we do now?”

The discussion lasted for nearly an hour. At the end Reagan agreed that Battaglia and Quinn would have to go. Kemp, the victim of circumstances, had already left to begin football practice. He would not return.…

After our meeting with the Reagans, those of us who headed back to Sacramento celebrated by getting drunk at the airport and drunker on the plane. It was long enough.

I walked out of the governor’s office and into Max Rafferty’s dying campaign for the United States Senate. Rafferty was an easy man to dislike. For one thing, he was not only a demagogue but also a statesman. Not that I thought he’d be a great senator. He was too much a maverick for that and too outspoken. And then, as I said, there was the matter of his judgment.

But Rafferty was the best rabble-rouser I have ever known, better than Reagan, better than most television evangelists. He could bring an audience to its feet cheering… I visualized him not as a statesman in the Senate but as a great Republican money raiser.

Nofziger concludes his chapter “The Reagan White House: Policy and People” with this:

The great political adventure that began with Reagan’s speech for Barry Goldwater in 1964 and reached its peak with Reagan’s election as president in 1980 is now consigned to the archives and the history books. Reagan’s handpicked successor, George Bush, has dashed whatever hopes many of us had that he would carry on the Reagan legacy. He has proved that eight years of personal loyalty are not enough, that no man, including George Bush, can carry out another man’s dream if he doesn’t share it.

And the men who did share it — Ed Meese, Bill Clark, Martin Anderson, John Herrington, and others of us — leaderless and in many ways abandoned, have gone on to other things. The Reagan revolution has ended where it began, with the pragmatists and mercenaries in full control. Meanwhile, back at the ranch, as the sun sets over the Pacific, it is plain that Ronald Reagan doesn’t know it, doesn’t believe it, or no longer cares.

— Judith Moore
Republican Party Animal
Lyn Nofziger Remembers More

Nofziger asked immediately if I had read the review of his book by San Diego Union-Tribune associate editor Peter Kaye in the October 4 U-T. "Well," said Nofziger,"he just cut me into little pieces. I thought he was an old friend. "

Titled "Insider 'Nofziger' gives no insights," the review begins, "In 40 years on the political scene, Lyn Nofziger became known for his bad puns, good humor, and doglike devotion to Ronald Reagan. Unfortunately, none of these qualities qualify him to write a book, but he's done so anyway." Kaye concludes, "Nofziger is knowledgeably, at times entertainingly, written. But Nofziger has neither the candor of Reagan biographer Lou Cannon nor the cat-tiness of Kitty Kelly. As a chronicle of a fascinating period in political history, the book reads like a mini-memo."

Why did Nofziger think Kay wrote so unkindly about his book? "I don't know. I really don't have the vaguest damned idea. "

It was, I say, mean-spirited. "It was mean-spirited. I'll grant you that. Maybe he is still mad at us because he was Ford's campaign press secretary in 1976."

Nofziger early in his book mentions E. Robert Anderson, the retired Navy captain and, three, he didn't have any of these phony ideas that you gotta be absolutely impartial."

"Jim Copley was, one, a patriot, and, two, a Republican, and, three, he didn't have any"

I mentioned that the New York Times' reviewer had praised Nofziger on the previous Sunday. "The Washington Times yesterday had a good review, the Sacramento Bee had a good review, in fact Pete's is the only nasty review we've had so far."
who served as chief aide to Union-Tribune and Copley News Service owner James S. Copley. What, I asked, did Nofziger do for Copley?

“That’s a little hard for me to say; he did a little bit of everything. He was Jim Copley’s right-hand man. He was the guy who passed along the word from Jim Copley. He didn’t have anything to do with the
day-to-day running of any of the papers, except if they didn’t like what appeared in one of the papers or how something was handled. Then, you heard it from E. Robert Anderson.”

Did Nofziger recall how he and Captain Anderson met?

“I don’t have the vaguest idea, except that I used to say ‘Jim Copley collects admirals and generals,’ He did, too.”

What did Anderson look like?

“He was a little man, about five-four or -five, slender build, a rather stern-looking man. When I knew him he was gray-haired. His loyalty was to Jim Copley. Jim Copley was an easy man to be loyal to because he was loyal to people who worked for him.”

What would Anderson and Copley talk about?

“I didn’t socialize with them. I was a reporter. I never worked in San Diego. I knew Jim when he would visit the papers or when he came back to the bureau or when they would have me come to La Jolla.”

What was that like, when Copley came back to the bureau?

Nofziger laughed.

“Well, Jim was a neat-desk man so everybody quickly took all the stuff off their desks and hid it in the drawers. Then he would go, and the stuff would come back out. I said one time, ‘A clean desk is the sign of an empty mind,’ and I don’t think I was appreciated. He was a nice man, Jim Copley was. We would all go to lunch. We would go up to the press club. Jim was a punster and he liked to pun, and so that gave me a little in with him.”

Did Nofziger know Jean Copley, Jim Copley’s first wife?

“I knew her, and you heard all the rumors about her not being sober and one thing or the other, and I don’t know because I never had any dealings with her.”

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I asked if Jim Copley were as big a drinker as some of his news service employees were reputed to be. Nozgizer said no, Copley was not a big drinker. I asked about Copley’s toast, “Happy Daze.”

“Jim Copley’s dad, his adopted father, old Colonel Copley, had had a kind of pie-shaped utilities empire in Illinois, and he sold that out and began buying newspapers, and he served a couple, three terms in the House of Representa-

“It’s kind of like, ‘Once a Copley person, always a Copley person.’ It gives you a very nice feeling.”

drinker. I asked about Copley’s toast, “Happy Daze.”

“Jim Copley’s dad, his adopted father, old Colonel Copley, had had a kind of tives, but he had a lot of dough and one of the things he bought was a big yacht, and the name of the yacht was the Happy Daze, and that’s where the toast came

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from 'Happy Daze!'"

Had Nofziger known Jim Copley's second wife, Helen?

"I had met her, because she was his secretary, and I would come out to La Jolla for one thing or another. But I was not close to either Jim or her. Once again, she was a nice lady, she's a tough, smart lady, I always get a Christmas card from her. Hell, it's been 1966 since I last worked for the Copleys, so it's been 26 years. But I get Christmas cards from her, and every now and then they will have something back here that I will get invited to. It's kind of like, 'Once a Copley person always a Copley person. It gives you a very nice feeling.'"

Did Nofziger work with Herb Klein when Klein was in an editorial position at the Union-Tribune?

"Herb would be in and out of here [Washington, D.C.], and he spent some time in the bureau here, but that was before my time. But we both came out of the Copley Los Angeles papers — he came out of Alhambra, and I came out of Glendale and Burbank — and then he of course went on down to San Diego. I worked with Herb. Herb was Nixon's press secretary in that '60 campaign, so I would work with him there and we were both in the Nixon White House. He was there a lot longer than I was, because I'm smarter than he is." Nofziger laughed. "Herbert is one of the world's truly nice men, a much too nice man to have ever gotten into politics."

Did Nofziger have any Herb Klein stories?

"Herb is always late, always a half hour late. I got tired of it after many years of waiting around for a half hour for our dates, so one day I said to myself I wouldn't wait the half hour. So I showed up 30 minutes later than we'd agreed to meet, and he'd been there a half hour waiting for me."

"There were two or three of us who prided ourselves on our dirty desks, and Herb is a great dirty-desk man. Herb and Ed Meese probably are tied for the record of piling the most stuff in a briefcase and never taking it out. Herb's briefcase used to bulge from so much stuff..."
Bill Copley and his brother, Bill [a painter], who had a big head, and I thought, ‘My God, this guy is probably about six-foot-two,’ and he came into the office one day and he was about five-foot-two with a big head.

I asked about C. Arnholt Smith. What did Nofziger remember about him?

“Not the most honest man who ever lived. He was in all kinds of legal trouble, was under indictment back there in the early ’70s when I was running Nixon’s re-elect campaign. Of course, C. Arnholt was a big Republican boy. I had a tough time when Nixon visited San Diego — I had a terrible time — keeping Smith off the platform. These guys just don’t understand.”

Nixon called San Diego his “lucky city.” Why? “I don’t know, I’ll tell you this, as far as Reagan was concerned, San Diego was our best city in California. It may be because it is just such a good Republican city, or used to be.”

During the late ’60s there were allegations that some Copley reporters were agents for the CIA. Did Nofziger think there was anything to those allegations? Nixon laughed again, a low, deep laugh. “I have no way of knowing. I wouldn’t be surprised if two or three of them weren’t helping. Jim Copley was, one, a patriot, and, two, a Republican, and, three, he didn’t have any of these phonies ideas that you gotta be absolutely impartial, which means to go out and help the Democrats. I don’t know it, but I could believe it,” he laughs, “and it wouldn’t bother me.”

Speaking of Democrats, did Nofziger remember Lionel Van Deerlin (the nine-term Democratic Congressman who lost his House seat in the 1980 Reagan GOP sweep, now a U-T columnist)? “Sure, old Van is a friend of mine. Van one day had the gall to call me right after Reagan became governor and suggest we name that bridge down there over to Coronado, Brown Bridge. And I just laughed at him. I said, ‘Hey, Van, we’re Republicans.” I am very fond of Pat Brown, he’s a nice old man, but having said that you don’t go out and reward your enemies.”

The U.S. Grant? “They used to have great, great turtle soup there.”

On page 11 of his book, in the chapter titled “Politics and the Press,” Nofziger writes about being a reporter on the 1960 Kennedy presidential campaign, “I was never a pool reporter. Eventually I found...”
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Now-governor Wilson was an advance man working for Halderman during this period. When did you first meet the governor?

“I don’t think I ever met Pete until he went into the state legislature. I’ve known Pete for a long time, not well, which is okay with me.”

On page 13 of his book, Noziger wrote, “The Goldwater-Johnson campaign was not nearly so much fun to cover as Nixon-Kennedy even though it was the first one in which the candidates flew around in jet aircraft. One reason probably was that the beginning Goldwater never had a chance. Another, for me, was that Copley personally assigned me to full-time coverage of Goldwater, which should not happen to anyone, but Jim wanted to be sure Goldwater got fair treatment, and he worried that his other political reporters were anti-Goldwater.”

What did Copley say when he “personally assigned” you to cover the campaign?

“Usually, E. Robert Anderson would say, ‘We want you to follow Barry Goldwater, because Jim wants to make sure that Barry Goldwater gets a fair break.’”

Which of the Copley reporters did Copley fear might be anti-Goldwater?

“You’ve lost me on that one,” Noziger said, by which he meant he had no intention of answering my question. Then he said, “I want you to understand, nobody ever told me what to write.”

What was he doing now?

“Not working very hard, doing a little consulting, a little informal politicking.” He was not, he added, involved in any political races this year, “primarily because the Bush people wouldn’t let us old Reagan people into their campaign.” His voice brightened. “But I’ve got a great candidate for governor up in New Jersey for next year, a woman who’s probably going to be the next governor of New Jersey, she’s just a tremendous candidate.”

— Judith Moore
Somewhere Around Elvis Costello I Stopped Keeping Up

“Music is love looking for words,” I wrote in a diary in 1972. I was 21 years old. It is impossible to think I was ever that naïve, romantic, ingenuous, and dumb. I think I found the quote in a science fiction or fantasy novel. At the time I obviously thought it sufficiently profound to write down — though unattributed.

Music is many things, many of them closely, historically associated with love, emotion seeking expression, but with “looking for words” you’re out of music’s province and — ideally, anyway — into poetry. Much evidence can be found across the radio dial, or on MTV or VH1, for bad music looking for equally bad language and finding it. But to relegate music to an exercise seeking another vocabulary is, underestating grievously, to miss the point.

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“Yeah, the reason Sabado plays with headphones on all the time is because he’s listening to the samba version of our songs.” Surely Decatur is “Taking the piss,” as Lic Brockoley would say. “He’s also a closet Flamenco dancer and an obsessive-compulsive. Every time he sees a closet, he has to duck in there and dance Flamenco style.”

I didn’t have my glasses with me at Lestat’s, but I was only in the second row, and Decatur was the only guy onstage except for his so-called band members on a 19-inch television monitor. Some of the guys had mustaches and whatnot, but even half-blind I could pretty much make out that they were all Decatur. He’s videotaped himself playing all the instruments and somehow synced up the images and music, a kind of visual overdubbing; a direct audio visual descendant of Les Paul, who first overdubbed his guitar on a tape recorder. Video-wise, the first guy I saw do it live, at least in San Diego, was, again, Jose Sinatra. Sinatra appeared onstage at the Spirit Club (now Brick by Brick) with a “satellite” image of his father, Julio Iglesias Sinatra or something, the two performing a duet of “You’ve Lost That Lovin’ Feeling,” culminating in a crescendo, a mutual crooning of “Fuck you!” — father and son.

I am willing to be corrected; possibly Mike Nesmith or any of a number of rock video pioneers did things like this, but not exactly like this — and I didn’t see them. One possible reason for this, if true, is that I live in San Diego. I am a booster of nothing pretty much, but as for the artistic talent in San Diego I can wax with genuine enthusiasm. But for, darnitall, the love of Mike, there is some kind of black hole principle operating here when it comes to creativity that, like light from a black hole, is unwilling to escape. Conversely, neither does it enter all that readily.

Decatur is going on. “Brockoley’s therapist in England told him he was having heart palpitations and had high blood pressure, had to quit playing that Brit-rock and mellow out. So he moved to Austin. Oh, he’s got an anger management problem too. . . . People comment on the fact that we all look so much alike and I say, ‘Yeah, we’ve been together for seven years. When you’ve been together for so long, share the same toothpaste, you start to look the same…’” I had to steer him away from the band history. It was not certain whether I was expected to believe all this. Presently, it became obvious that it was all in good fun. Still, for some reason, I found something about the sheer quantity of detail a little alarming.

“I noticed your lyrics were very…” I almost said “complicated,” thought of “difficult,” and finally said, “The reason Sabado plays with headphones on all the time is because he’s listening to the samba version of our songs.” Surely Decatur is “Taking the piss,” as Lic Brockoley would say. “He’s also a closet Flamenco dancer and an obsessive-compulsive. Every time he sees a closet, he has to duck in there and dance Flamenco style.”

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along with my songs, and I feel like an idiot if I can’t remember them."

While Decatur does not think much of his lyrics, his audience seems to differ, and Decatur certainly seems to enjoy himself while delivering them.

He may appear deliriously mindless while singing, “La-da-da-da / La da-da-da / To and fro we wander / Knowin’ nothin’ is forever…” from the song “He’s in the Way.” Or appear deceptively dismissive, as in “Wrapped Around Your Finger,” a darker, scatological anthem of emotional bondage. Upon close examination this is an unblinking examination of a post-postmodern brutalization of the sexual imagination in the context of media and millennial angst; the ineluctable modality of the visual as James Joyce termed it, coupled with hints of the Keatsian innocent turned jackass cynic. All the while this is artfully underpinned by Freudian themes of abandonment on the shoals of puberty — implying, of course, the obvious Oedipal dementia praecox at the root of the Chris, Chris, Chris experience. Decatur sings:

“So here I am
Makin’ some grilled cheese
I asked you to come over
I even asked you please
But you had to go and just say no
Girl, why did you have to go
I should have made some sloppy joes
But hey that’s just me
Girl, you’ve got me wrapped around your finger
That stinky, middle finger
And I love you
So here I am
Sittin’ on the toilet
And I seem to remember
You the last one on it
...You left no toilet paper on the roll
And now I’m sittin’ here like a schmo
...So-now-I’m masturbating to a porno
And I hope that you don’t know
That I stole it from your little brother
It’s a porno of your nudie
Of your mother
He took while she was in the shower
...my favorite part is when she bends over.
You should really think about comin’ over…”

Clearly, the (Rod) McKuen-like restraint in forgoing both iambic pentameter and the heroic couplet form is nearly heartbreaking in its poignancy. Philip Larkin may have said it best when he pointed out, “Poetry is nobody’s business except the poet’s, and everybody else can fuck off.”

Decatur’s self-effacement aside, he seems to be doing something right even if he doesn’t know what it is or how to articulate it glibly. He has only been performing as a solo act with the monitor and phosphor-dot image sidemen for a few months as of spring 2005, yet he fills Lestat’s to some 50 or 60 paying audience members, and several of them, in fact, do know his songs.

“I started out doing open mikes with a different set and a different kind of show. I wasn’t trying to be interesting or funny, I was just...”
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San Diego Reader | April 6, 2006 | 73
That's all it takes, to me. "
"For instance, there's a drummer in Austin and
he skips over his stint as a
pitcher — I sounded like Paul Simon,
and listen to it every day —
and that's what that genre
was about, 'You can do this.'
I realized that for me it wasn't
just about the music, it was
about the performance. It
was about, 'You can do this.'
You can get onstage and be
creative and make it entertain-
ing. The music can be
good. You can send some-
body home with a CD and
have him or her remember
your show.'

"For instance, there's a
band out called, I think,
Arcade Fire who has got a
guy hitting himself in the
head with a drumstick —
he's got some kind of hel-
met on — and that's what
he's using as percussion. Then
there's a guy running around
hitting cymbals. Now people
just love this band, they love
them. It's a little kitschy, I
guess, if you can use that
word, but whatever works. If
it brings people back or gets
them talking, gets them to
listen to that music again.
That's all it takes, to me.'

On the way home from
Decatur's show at Lestat's, I
asked a friend if she thought
Chris was aware that much
of his material (certainly not all)
owed its flavor to London's
West End Music Hall tunes.
Some Kinks material came
to mind along these lines,
some Rod Stewart, and even
some early Pink Floyd. My
friend doubted Decatur would
even know what that genre
(outrageous) of music was.'

"I don't. 'Decatur admitted,
flatly, but seemed pleased
that it was something.'That's
not, 'Hey, you're that guy who
brings a TV onstage!' Not,
'You're the guy that plays all
those characters onstage. 'I'm
about the performance. It
just about the music, it was
something.'That's all it takes,'"
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“I think this is a flash in the pan,” Decatur says in response to my suggestion that at 35 he will be on to other projects. “You go up, it spikes, and then you get trashed because more and more people are going to catch on to how lame it is.” Possibly Decatur should not represent himself in a promotional context. Offstage he seems to forget, at least momentarily, the sheer sense of fun he generates on it. “Eventually, they’re gonna be all, yeah, that’s great hah hah, and they’ll be on to something else. I hope I’ll be known as, ‘Hey, you’re the guy who put together the Chris, Chris, Chris Show!’ ”

Speaking with the performer/musician/songwriter I was riffling through memory cells to identify a quote. I think I narrowed it down to either Gore Vidal or La Rochefoucauld. It was something to the effect that “For completely missing the point, there is nothing like the artist’s evaluation of his own work.” This I take to apply regardless of the (theoretically) objective quality of the art.

Much in line, I think, with this idea, is Decatur’s possibly generational sense of ambition, an idea of success. “To be on the Conan O’Brien show. That would be it, ultimately. Even if I was just on my way there, on an airplane and it crashes, at least I would die knowing I’d been invited to play on the Conan O’Brien show. That would be it. I’d be done.”

It struck me that it was the second time in a matter of weeks I had told a younger person, with heavy irony, to reach for the stars in response to what I felt might be, say — what is the word? — nugu-tory ambitions.

The hook, for me, was in the press kit. Phrases beckoned. Phrases like “…lyrics and poetic grace…has opened a lost door in modern music…Wesley Cole and [band] the Contrary are setting out to be the voice of a generation…The simple manifesto, ‘Give back to music what it gave to us, and give people something that they have been waiting for decades, good music again in all its expressions.’”

One hears the phrase, “Music saved me,” as one hears, “Books and reading saved me,” or maybe mathematics. At times, music has literally saved musicians, at least as far as “Don’t shoot the piano player” goes or the classical performers in concentration camps during WWII. When I have said it, I was thinking of the dysfunctional family from which I was delivered and the dour, Slavic streets of Chicago from which blues, R&B, and rock offered transcendence.
Rhythm and blues took me from the black-and-white reality of the Midwest to Technicolor California reality before the Day of the Locust factor set in. Rock and roll took me from urban bars and roadside rural taverns, the occasional college or "teenage nightclub" to a decayed Age of Aquarius, a heroin-fogged San Francisco in 1969 and Altamont. I was there.

When I hear a tone of near reverence or nobility when someone speaks of music, it is with a sympathetic ear. But at my age, my hearing, along with other things, is going. It may be imperfectly that phrases like "voice of a generation" and "...give back to music what it gave us" resound in my doddering and disgruntled skull.

Another young San Diegan, from Fallbrook, Wesley Cole (who, by the way, has yet to say that music saved him from anything), could be reached only in Boston, where he is attending the Berklee College of Music. He has had a considerable head start in that his father is a local blues musician (ten years in the San Diego blues group Worm Unit) who initially schooled the younger Cole. "He taught me the fundamentals," Cole told me by phone from Boston. "I wanted to get away from blues and started to listen to a lot of jazz and some of the big bass players like Les Claypool and Geddy Lee." I had to ask to establish that Claypool was with Primus, Lee with Rush, neither bands ever having been my cup of meat, as it were.

Wesley Cole and the Contrary's CD Dreaming in Subtitles (a title oddly similar to San Diego's Comanche Moon's 1998 Dreams in...
Rewind) came to my attention through another music writer and editor and proved as promising and interesting as puzzling and frustrating. I will try not to simply review Dreaming... (It probably merits a generous review if for no other reason than in deference to the musician’s age of just 20 years and his remarkable accomplishment on bass guitar.) I will mostly attempt to describe its components. For the most part, those components are bass, acoustic and electric guitar, vocals and drums. Cole sings his stuff, although there is a guest singer on the song “Common Courtesy,” Holly Brandt.

The music is strong on rhythm tracks, a vital sine qua non and something Cole has down, putting him much ahead of any perceived competition at this stage in his career. The recording opens with “Sacrifice” and several bars of full, open-tuned chords played with a slide evoking metal, balls, and to me, Southern sweat and violence.

A lyric sample, taken from that first song, belies the comparison to Dylan or Neil Young as touted on one tour flyer, and for me, dispels the promise and power of the instrumental hook.

“Sacrifice, compromise
Don’t you realize, my forcing you to stay
Is now what’s pushin’ you away
I switch from side to side
Ain’t nothing left to hide
I’m not quite sure where I am
But I hope I’m someplace good.”

As much as I would like to help with Cole’s musical question, I don’t know where he is either, and while I too hope he’s someplace good, these lyrics are of no help.

Cole’s music, however, keeps busting moves of mighty promise. An example of that on acoustic guitar but again coupled with fuddling language is “Common Courtesy,” sung by Holly Brandt.

“She walked up and spoke to me
This is just what came from me
It’s all the things you’ve done
Call it regret or remorse
And that’s what makes you who you are
It’s all the things you do
As you walk from day to day
And that’s what makes you who you are
[Chorus]
Be as though I walk with me
Be as though I talk with me
Walk with me, walk with me
Talk with me, talk with me
Walk with me, talk with me
To talk and talk with me, that’s common courtesy”

Possibly this is not the song Cole (or the press-kit writer) had in mind when referring to “Cole’s lyrics and poetic grace.” None of the others really seem to have it either. Yet the stirrings of a formidable player are unmistakable.

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April 6, 2006
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guitar parts, no melodic piano or horn fills. He asks me, “Think of ‘Imagine,’ by John Lennon. There was no piano solo or anything else in there. It just didn’t belong in the structure of the song. I try to write that way.”

Cole’s technique and accuracy is extraordinary for a musician of any age. I ask him about practicing. He doesn’t give me his rehearsal schedule, but he has something to say on the subject.

“Technology has come such a long way. It is starting to replace people’s need to practice. People don’t necessarily feel they need to sit in a room or a woodshed for hours. They don’t need to define their sound, because there is a computer program that can define their song for them. Programs like Finale that can correct your mistakes, edit, rearrange your songs. You don’t need to create real intricate compositions, because you can go into a computer program and move your choruses where you want them. You don’t need to write really strong arrangements anymore.”

San Diego Reader
April 6, 2006
“...Sometimes Clive worked so hard on a piece that he could lose sight of his ultimate purpose — to create this pleasure at once so sensuous and abstract, to translate into vibrating air this nonlanguage whose meanings were forever just beyond reach, suspended tantalizingly at a point where emotion and intellect fused. Certain sequences of notes reminded him of nothing more than the recent effort to write them...”

— Ian McEwen, Amsterdam

“On the album [Drama] that you heard,” Cole said, “I did all analog for that reason. I didn’t want there to be any editing possible, any overdubs possible. Everything was one take, first take, live.”

I mention my enthusiasm for the slide guitar opening and subsequent guitar instrumental on “Sacrifice.” I ask Cole about his influences on slide. Again, they are not my own. I have never even heard of these guys. “Ben Harper (of the Innocent Criminals) and a guy named Xavier Rudd. He’s an Australian slide player on tour now with Robert Randolph.”

Cole begins talking about the Bonnaroo Festival in Tennessee, “The closest thing I can think of to modern Woodstock. A three-day festival, half an hour south of Nashville.”

Back, however, to Cole’s own music. I was not aware, at this point, that Cole was studying production and recording (I would have thought he could teach it) and made the erroneous assumption that he was studying music formally. Theory and such. “I do study theory every chance I get, but I read music only very slowly.”

“I am the same way,” I tell him, puzzled. I still think he is undergoing a classical training and subsequent guitar instrumental on “Sacrifice.” Superimposed Hendrix’s “Solo,” and with no percussion, Cole inserts Hendrix’s...
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are becoming extinct. The compact disc was introduced more or less as a novelty item. Records will always be superior to CDs. No other format compares to the appeal and design of records.

There is nothing more memorable than buying a brand-new record, especially of metal music; peeling off the shrink-wrap ever so carefully; removing the record from its sleeve, lyric sheet included; smelling the aroma of fresh vinyl and cardboard jacket; then placing the record on the turntable, with the volume almost at its max. The days of going to your local record store and thumbing through the records and hoping to find the one you want have now become a dream.

Downloading has become epidemic to the point of disgraceful. It exists because it’s at your fingertips and people are tired of paying outrageous prices for a CD, a piece of plastic less than five inches across, an inset panel card with lyrics which you need a magnifying glass to read. It’s not worth the price that we are forced to pay if we choose, but as a consumer of music we pay the price anyway, in more ways than one.

Tony D. Metal Spring Valley

Ollie Induced Spasms

Ollie, Ollie, Ollie…I wish I could describe in words how my friends and strangers have looked at me as I’ve read some of your “Remote Control King” columns! My jaw will drop, a sudden burst of laughter will project from my mouth as I throw my head back, and soon the stomach spasms will turn painful as my eyes begin to water. This gets worse each time I read it to whoever will listen. I look forward to seeing what sort of off-the-wall comments you will write each week. The ones that have caused me the most frightened looks from others have been: Staging famous movie and TV scenes with frogs from March 9, Moesha from March 2, and the entire “What I Will and Won’t Watch This Week” from February 2.

It’s refreshing to read a column by someone who has the same (sometimes sick) sense of humor as I. I also applaud your cover stories. Keep up the good work.

Loretta E. via e-mail
The Gone Ranger

Author Signs The Last Season

There were three bizarre theories for his disappearance, beyond the possibility that he had met with a tragic accident: That he committed suicide, that he had taken off and started a new life, and that he sensed his own death was coming,” says author Eric Blehm. The disappearance to which Blehm refers is that of backcountry ranger James Randall Morgenson, the real-life character in Blehm’s new book The Last Season. Morgenson disappeared in 1996 after 28 years of working as a ranger for Sequoia and Kings Canyon National Parks in the High Sierras. On Monday, April 10, Blehm will discuss and sign his book at The Book Works in Del Mar.

There are backcountry ranger stations approximately every 20 miles along the John Muir trail that runs south to north in Sequoia and Kings National Parks. Blehm explains that the men and women who have served as rangers for as long as Morgenson "became like an elite special forces group. They were the most trained in everything. They were flown in or packed by mule to where they would stay for up to four and a half months." Morgenson, who was 54 years old when he left his ranger station for the last time, grew up in Yosemite. "His father was a renowned naturalist who worked for Yosemite Park & Curry Company [a concessioner]." The only trace Morgenson left was a note he had fastened to the canvas flap of his tent at the remote Bench Lake Ranger Station on July 21, 1996, which read, "Ranger on patrol for 3–4 days. There is no Ranger Station on July 21, 1996, which read, "Sitting on a rock for the noon radio check, halfway down the South Fork, I feel no questions, no troubles, just a great oneness with all welling up inside me. This moment is all that is, all that ever will be. Memories can never equal the experience, and at best we can only attempt to visualize the future. The best we can do is absorb the most possible from Great Moments Like These."

Morgenson learned about expedition planning, high-altitude climbing, and guiding from the Sherpa in the Himalayas during the late 1960s as a volunteer for the Peace Corps. On separate occasions he visited the Everest region and Annapurna with a fellow volunteer. "He got into Zen Buddhism and Hinduism," says Blehm. "[In his journal] he called some people ‘trail pounders,’ or those who don’t have enough time to see what’s going on around them."

Among the clues that led the National Park Service’s search and rescue team in different directions were the books Morgenson had been reading at the time of his disappearance. In one of these books, Everett Ruess, a 'Vagabond for Beauty' by W.L. Rusho, Blehm says, is a very ‘telling’ quote: "I shall go on some last wilderness trip to a place I have known and loved. I shall not return." Morgenson had given another book, Blue Highways by William Least Heat-Moon, to a friend one week before he vanished. This book is about "a guy who was having marital problems and took off on a road trip across the country," says Blehm.

Through his research, Blehm discovered that Morgenson’s wife of 21 years had served the country, "I live in a valley at 9700 feet in the High Sierra. I won’t tell you where it is, for what I have to say about it may entice some of you to come, and there are enough already. Fortunately many of you prefer your screaming, blackened sulfur dioxide cities. Splendid! Let not I be the one to draw you out. The more of you who remain, the more lonely will be my mountains, which is just the way I prefer them. Nor would I tell those of you who are seeking this country where I live. Find it yourselves, and it will be all the sweeter.”

— Barbara

The Last Season, Discussion and Booksigning with author Eric Blehm
Monday, April 10
7 p.m. to 9 p.m.
The Book Works
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Info: 858-755-3735 or www.book-works.com
OUT & ABOUT

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Exotia by display, Balboa Park Botanical, April 7–26. (SEE SPECIAL)

B A J A

Selections by Deussey, Schoenberg, Luna, and Coral promised when Conservatorio de Música Ensemble performs Thurs-
day, April 6, 8 p.m., at Teatro Zaragoza (4th Street and Mutual-
ismo Avenue). (811) 312-664-206-1530. (TIJUANA)

“Gita de Fatiga,” Fabio Moratia discusses, signs new book, Thurs-
day, April 6, 7 p.m., in Reading Room at Centro Cultural Tijuana (Paseo de los Héroes and Mina Street, in Zona Río). (011-52-664-687-9636. (TIJUANA)

Hypnosis Show by Tony Kato, Fri-
day, April 6, 7:30 p.m., at Salon Mez-
zaine (on Boulevard Insurgentes). (011-52-664-687-7084. (TIJUANA)

Mayan Kings, Astrumuberos, Actael, Almadia in concert, Fri-
day, April 7, 7 p.m., at Teatro Zaragoza (4th Street and Mutual-
ismo Avenue). (811) 312-664-206-1530. (TIJUANA)

Carambola, jazz and Afro-Cuban music by Luc Delanyos of Bel-
gum and Raúl Gutiérrez of Chile on Saturday, April 8, 9 p.m., at El Lago del Novil (Callejón 5 de Mayo #1320). $13 U.S. (011-52-664-685-1264. (TIJUANA)

5K Night Race, Saturday, April 8, 7:30 p.m., at Malecón Playas de Ti-

Tania Libertad in Concert, Sat-
aturday, April 8, at 7 and 9:30 p.m.,
at Centro Cultural Tijuana (Paseo de los Héroes and Mina Street, Zona Río). Tickets: $35, $45. (011-52-664-687-9636. (TIJUANA)

Ska, Reggae, Salsa, and Punk performed in concert, Friday, April 7, 7 p.m., at Teatro Zaragoza (4th Street and Mutualismo Avenue). $6 U.S. (011-52-664-206-1530. (TIJUANA)

OUTDOORS

Warmer Temperatures and in-
creased humidity coincide with the subtle onset of San Diego’s spring season. By April’s end, the inter-
mittent showers, Santa Ana winds, cold nights, and crystal-clear, sun-
drenched days of winter will likely be distant memories. The noctur-
nal, low overcast hugging the coast, which may linger until the late morning, will gradually build into “Tune gloom” — the days-long episodes of perpetual overcast most common during May and June.

A Relatively Dry Rainfall Season this year is resulting in ever-lower wa-
ter levels in some of the county’s reservoirs. Lake Hodges has drunk, though not to the extent that it did before last winter season’s rains replen-
sed it. Lake Murray’s water level remains low, but only because of ongoing construction at the adjoin-
ing Alvarado Water Treatment Plant. Some fishing enthusiasts aren’t un-
happy about low water levels, though. Less water in certain reservoirs means more concentrated stocks of fish, and that makes for easier catches.

The Coastal Wildflower Bloom, only fair one and a fat one due to 
spotty rainfall that came largely in intermittent showers, Santa Ana winds, cold nights, and crystal-clear, sun-
drenched days of winter will likely be distant memories. The noctur-

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Romeo & Juliet: Cupid’s Castle Awaits!


Encinitas Romantic Getaway!

Enjoy the Season On The Beach From $69 Saturday-Thursday

Lagoon Conservancy hosts walk featuring migratory birds and native plants, Saturday, April 8, 9 a.m. Fee. Directions: 760-436-3994. (CARPINTERIA)

An Expert Birder from San Diego Field Ornithologists leads bird walk on easy trail winding along Tecolote Creek on Saturday, April 8, starting at 9 a.m. at Tecolote Nature Center (5180 Tecolote Road). Fee. Bring binoculars and drinking water. 858-581-9944. (CLARMEONT)

See Wildflowers and observe birds and wildlife during guided hike along trail to historic Slicker Mill, Saturday, April 8, 1 p.m., at Wildermere Gardens Preserve (14209 Highway 76; ten miles east of I-15). 760-742-1631. Parking Fee: $2. (PALA)

Archaeology Weekend hosted by Anza-Borrego Desert State Park is Saturday and Sunday, April 8 and 9. Field trips, lectures, demonstrations. Lectures are free; fees for guided outings. Reservations, details: 760-676-4063. (ANZA-BORRUEGO DESERT STATE PARK)

San Diego Kite Club hosts kite flying second Saturday of each month, including April 8, 10 a.m., at Tecolote Shores North Park (on Mission Bay Drive, north of Fiesta Island entrance). Free. 619-277-0319.

Help Maintain a Nesting Site for California least terns during volunteer work party, Saturday, April 8, 8:30 a.m. at Mariner’s Point. Wear work clothes, bring work gloves, weeding tools if you have them. Free. Reservations and directions: 619-662-7200. (MISSION BAY)

Birding in Santa Margarita Ecological Reserve, outing hosted by San Diego Natural History Museum, Saturday, April 8, 8 a.m.–2 p.m. Reserve, just north of Fallbrook, provides corridor for many bird species. $69 fee includes transportation. Registration: 619-255-0203. (MCLERNON)

Discover and identify Track and Sign from many animals when tracking team at Mission Trails Regional Park leads guided nature walk, Sunday, April 9, 8:30 a.m., starting at entrance kiosk at One Father Junipero Serra Trail. Free. 619-648-3281. Cancelled for rain. (SAN CARLOS)

Hike up Volcan Mountain during docent-led five-mile round trip, Sunday, April 9, 9 a.m. Bring water, wear sturdy shoes. Free. Directions: 760-765-4098. Moderately difficult. (SANGRE DE CRISTO)

San Diego River Walk hosted by Walkabout, Sunday, April 9, 3:30 p.m. Moderate one-hour walk starts at Mission Valley trolley stop entrance to river walk. Free. 619-231-7463. (MISSION VALLEY)

Frogs, Toads, Tadpoles sought during hike led by Will Brown in Los Peñasquitos Canyon Preserve, Sunday, April 8. Meet group at 3 a.m. at Carmel Mountain trailhead (at Fairport and Shorepointe Streets). Wear hiking boots, bring water. Free. 858-484-3219. (SOUTHEAST)

Sounds of the Chaparral, naturalist Larry Allen Tonar leads hike in the heart of the southern coastal area, Saturday, April 8, 9. Field trips, lectures, demonstrations. Registration: 619-255-0203. (MCLERNON)

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DANCE

Bohemian National Polka (Part 2) featured at beginner-friendly dance, Friday, April 7, in room 207 of Casa del Prado. Lesson at 7:30 p.m., followed by review of Bohemian national polka (part 1), mixers, and open dancing. All ages. Partners not required. Free. 619-583-9956, ext. 4020. (SAN DIEGO)

Swing Kids, Unite! Golden Hill Ramblers make music for Cafe-Savoy Swing Dance event, Friday, April 7, at Firehouse YMCA Community Center (7877 Herschel Ave.

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

A native and scenic section of the Santa Margarita River, a part of the last major wilderness area in San Diego County, is open to variation by self-propelled explorers, courtesy of the Fallbrook Public Utilities Department and the Fallbrook Land Conservancy (an advocacy group). A rather unique recreation trail, for hikers, horseback riders, and leashed dogs, incorporates fragments of earlier dirt roads, paths, and an old railroad grade, and winds its way nearly three miles along the south bank of the river. Additional looped side paths descend to the sandy banks of the river itself.

Despite the paucity of recent rain, water still slides down the silty, willow-fringed riveter and gurgles its way around obstacle courses of rounded granite boulders. The trail is semi-shaded by trees and chaparral, which keeps things cool this time of year — though in summer you’d best get an early-morning start to avoid the heat.

To find the trailhead, first drive to downtown Fallbrook’s northwestern corner, which is where Mission Avenue northbound from Highway 76 meets Mission Avenue westbound from Interstate 15 at a right angle. Just turn one block east of this turn, follow Pico Avenue north; it quickly becomes De Luz Road. After negotiating a short, steep downhill, turn right on Sandi Creek Drive. Proceed 1.2 miles to a large dirt trailhead parking area on the right.

There’s a trail register here; please sign in.

In the first half mile of trail you negotiate a couple of slippery stretches where the trail, squeezed by the river, presses close against a steep slope. Here and there in the next two miles, side paths lead down to the river, some crossing it to meander amid the dense growths of willow on the floodplain. To stay on the main south-side path, where all around you flegrees of wild grape and poison oak climb the trunks and limbs of sturdy live oaks and many-trunked California sycamores.

The serene, almost pristine scene around you belies the state of affairs over a century ago, when sturdy live oaks and many-trunked California sycamores.

Fusion Hip-Hop dance competition, Sunday, April 9, 6 p.m., at UCSD’s Riemer Atrium. Teams from all over California compete; performances by KungFu Fusion, Culture Shock, Funkanometry SD, 220 Second and None, others. Tickets: $13 in advance, $15 at door; tickets also available through Ticketmaster (619-230-TIXX). ($15 at door, 12 & up)

English Country Dancing takes place every Sunday, 6 to 9 p.m., at Jean Hart Academy of Dance (Oak Knoll Plaza, 22277 Pows Way). Jude Pronovost calls to live music on April 9. Beginner’s instruction at 6 p.m. $6 per class; $20 per month. 858-486-9169 ( roaming1)

Sunday Zapateado on April 9, 2 p.m., at Centro Cultural de la Raza (3125 Park Boulevard). Ballet Folklorico en Mexico performs traditional dances from different state of Mexico each month. Free. 619-235-6315 ( la raza)

Swing and Jitterbug Dance Party at Patte Wills Dancecenter, Sunday, April 9, for singles and couples of all ages; 10 plays for musical dancing for 7 to 9 p.m.; dance lesson at 7:30 p.m., withBecause of its extensive collection, the museum is home to many valuable works of art. It is also known for its unique partnerships with other museums around the world, allowing visitors to experience diverse cultures and artistic expressions. Visiting the San Diego Museum of Art can be an enriching and educational experience, offering insights into various artistic traditions and styles.

In addition to its permanent collection, the museum regularly hosts special exhibitions and events, covering a wide range of thematic and geographical focuses. These exhibitions often feature works by notable contemporary artists, providing opportunities to engage with current trends and perspectives in the art world. The museum also offers various educational programs, including workshops, lectures, and guided tours, aimed at promoting a deeper understanding of art history and artistic concepts.

Overall, the San Diego Museum of Art stands as a testament to the region’s commitment to cultural enrichment and the celebration of artistic diversity. It serves as a valuable resource for both residents and visitors, offering a comprehensive exploration of the visual arts and fostering a greater appreciation for the cultural heritage of our global community.
Lectures

What Do We Want from a City? Explore the changing nature, shaping of our communities in series offered Thursdays, April 6-May 18, 7:30 p.m., in Pepper Canyon Hall room 106 at UCSD. Professor Marcel Henaff of UCSD’s literature department presents “Toward the Global City: Monument, Machine, Network,” April 6. Professor Yingjin Zhang examines “Cinematic Configurations of Beijing and Shanghai: Western Conquistadors, Chinese Bricoleurs, Transcultural Brokers” on April 13. Free. 858-534-0999.

The Distinguished Author Series continues with Jacob Goldberg’s discourses on “The State of Israel.” Thursday, April 6, 7:30 p.m., in David and Dorothea Garfield Theatre at Lawrence Family Jewish Community Center (4126 Executive Drive). $12. 858-457-3030.

The Effects of the Current Election in Israel examined by UCSD political science professor Sanford Lakoff, Thursday, April 6, 7:30 p.m., at Temple Emanu-El (6299 Capri Drive). Admission: $8 in advance, $10 at door. 619-463-4556.


COURT AND IMPRESSIONISM” presented by Getty Museum assistant curator Mary Morton for Docent Guest lecture at San Diego Museum of Art, Friday, April 7, 7 p.m. $10. 619-696-1966.

“My Ancestor’s Village,” author, teacher Roberta Laborstida speaks for Second Saturday Family Day series on April 8, 11 a.m., at San Diego Archaeological Center (1666 San Pasqual Valley Road). She’ll share her research experiences, as well as contributions of Kumeyaay she met and how they influenced her. $5. 760-291-0370.


Wills, Probates, and Land Records” discussed by Margaret Read for North San Diego County Genealogical Society on Tuesday, April 11, 6 p.m., in Carlsbad City Council Chambers (1200 Carlsbad Village Drive). 760-744-7350.

The Films of James Prescott on roots of violence and how to prevent it — with Humanist Fellowship on Sunday, April 9, 2 p.m., at San Diego Public Library (820 E Street). Free.

Winds, Currents, and the Voyages of Discovery” discussed by Gary Weir, who has collected oral histories from a dozen retired Soviet officers of Soviet submarine service, for ongoing “Undersea Stories: Submarines Through History” series, Monday, April 10, 6 p.m., in Surfside Race Place at Del Mar Fairgrounds. Heath is co-owner of Rent and Becky’s Bulbs, talk followed by plant forum. Free. 760-730-3268.

The Garden as Sanctuary,” nursery owner Lawenee Lee presents slide-illustrated lecture for San Diego Horticultural Society on Monday, April 10, 6 p.m., at Surfside Race Place at Del Mar Fairgrounds. Heath is co-owner of Rent and Becky’s Bulbs, talk followed by plant forum. Free. 760-730-3268.

Wills, Probates, and Land Records” discussed by Margaret Read for North San Diego County Genealogical Society on Tuesday, April 11, 6 p.m., in Carlsbad City Council Chambers (1200 Carlsbad Village Drive). Free. 760-744-7350.

Boating Skills and Seamen-ship Course offered by Flotilla 16-03 of U.S. Coast Guard auxiliary, starting Monday, April 10, 7:30 p.m., at San Diego County Health Building (3851 Rosecrans Street). Subjects: what boat is right for you, trailering, handling, rules of road, inland boating, more. $25 materials charge for.

Who Is Steve Morse, and what is his “one-stop portal for online genealogy”? Find out when San Diego Jewish Genealogical Society gathers on Sunday, April 9, 1 p.m., at Lawrence Family Jewish Community Center (4126 Executive Drive), 619-583-0826. $3. 858-455-4490.

Gallant Ship, Brave Men” topic when Hank Rosen, survivor of torpedoed ship sunk in Indian Ocean in World War II, speaks Sunday, April 9, 2 p.m., for People to People International, in second-floor meeting room at San Diego National Bank Building (16789 Bernardo Center). Free. 858-484-6069.

OUT & ABOUT

OUT & ABOUT

Wired To Win: Surviving the Tour de France opens Friday, April 7, Reuben H. Fleet Science Center. (SEE FILM)

The Finger thinks that streaking would be more fun if it were called “the running of the junk.”

The Finger agrees that a grown man should never skip. Unless he is holding a basket.

The Finger thinks fifth year seniors should be considered grad students too.

The Finger thinks pj’s are acceptable attire to an 8:00 am class.

followthefinger.com
“Critical Elections in Palestine and Israel” examined during panel discussion with Nancy Gal- lagher, Ghoshon Shaffir, and Saim Yaqub, Monday, April 10, 3 p.m., in Weaver Auditorium at Institute of the Americas at USCD (10111 North Torrey Pines Road). Free. 858-822-5297.

Learn About Handel’s Giulio Cesare when USD music instructor Ron Shahen lectures on Monday, April 10, 7 p.m., at First Unitarian Universalist Church (4190 Front Street; 619-298-9978). $2.25.

“Pacific Crest Trail — A Perspective of 25 Years” offered this week at Adventure 16 stores. A PCT “through-hiker” will offer hiking strategies, tips on gear, preparations, on Tuesday, April 11, at 802 South Coast Highway 101 (760-966-1700), on Wednesday, April 12, at 143 South Cedros (858-755-7662); and on Thursday, April 13, at 4620 Alvarado Canyon Road (619-283-3747) 7 p.m. Free. (DOWNSIDE, ISLAND BEACH, MISSION VALLEY)


What Does “Going Bankrupt” Mean? Attorney Mark L. Miller conducts educational seminar on many facets of bankruptcy, Wednesday, April 12, 6 p.m., in third-floor auditorium at San Diego Public Library (820 E Street). Free. 619-236-5894. (DOWNTOWN)

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OUT & ABOUT

World Chamber Music!

Violinist Simon Angelini, Oceanside Library, Saturday, April 8.

(See in person)

Harmonicon October 4:30 p.m. on Thursday, April 20, in Shiley Theatre at University of San Diego (5998 Alcala Park). Free; for required reservations, call 619-260-4231. (DOWNTOWN)

In Person

Lanford Wilson’s 5th of July receives staged readings, April 6–8, in Studio Theatre at University of San Diego (5998 Alcala Park). Shows begin at 2 p.m. on Thursday, 8 p.m. on Friday and Saturday. Free. 619-260-4171; (DOWNTOWN)

“Elevated” poetry reading showcases Talaam Azeez, Thursday, April 6, 8 p.m., at Arts and Entertainment Center (3026 University Avenue). $5. 619-795-9587. (DOWNTOWN)

Traditional Music of Afghanistan promised when Frazdol Aramesh performs at First Thursday Concert on April 6, 7 p.m., in Escondido Library’s Turquoise Room (239 South Railina Street). Free. 760-839-4329. (ESCONDIDO)

Music Merging Elements of modern and Yiddish music, Robert Gluck plays pieces by jazz musicians Dave Holland, Joe Zawinul, Glenn Cornett and others, Thursday, April 6, 7 p.m., at Arts and Entertainment Center (3026 University Avenue). $3. 619-795-9587. (DOWNTOWN)

“My Name is Asher Lev” continues starring Bilious Kivirus, Thursday, April 6, 7:30 p.m., at Old Globe Theatre (1360 Old Globe Street). $40. 619-239-3648. (DOWNTOWN)

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his own “Shofarrr,” Thursday, April 6, 8 p.m., in Warren Music Center studio A at UCSD. 888-534-3229, (toll free).

“César Chávez: From the Fields to Our Hearts” — Fred Blanco’s one-person presentation for those ten and older, Thursday, April 6, 10:30 a.m., in children’s room at San Diego Public Library (820 E Street). Free. 619-236-5838. (sdpw.org)

The New Orleans Jazz Orchestra led by Irvin Mayfield performs Friday, April 7, for La Jolla Chamber Music Society. Concert begins at 8 p.m. in Spreckels Theater (121 Broadway). Tickets $20-830. 858-459-3728. (downtown)

“Save Those Necco Wafers,” “traditional audience-participation melodrama” continues through April 8 at North Park Vaudeville and Candy Shoppe (3031 El Cajon Boulevard). Will the villain take over the candy shop? Will Goodheart save the day? Find out at 8 p.m. on Friday and Saturday. Admission: $12, $14, free for “Sow’s over 100 years.” 619-647-4958. (northpark)

“From Broadway to Hollywood,” Marvin Hamlisch joins San Diego Symphony for Winter Pops concerts, Friday and Saturday, April 7 and 8, 8 p.m., in Copley Symphony Hall (750 B Street). Expect a Barbara Streisand medley, selections from A Chorus Line, Over the Rainbow. Tickets: $20-365. Reservations: 619-235-0814. (downtown)

“Poet of the People” series — “conscious poetic slam/competition of poetry, spoken word, and rap (a cappella)” — Friday, April 7,
April 6, 2006

8 p.m., at Voz Alta (1544 Broadway). Ricky Franco will be defending his championship. $2. All ages. 619-239-7121. [EAST VILLAGE]

**“Swingin’,”** Point Loma Nazarene University’s Vocal Jazz Ensemble performs Friday, April 7, 7:30 p.m., in Crill Performance Hall, Point Loma Nazarene University (3900 Lomaland Drive). Free. 619-849-2325. [POINT LOMA]

**World Juggling Champion** Scotty Carneugh, magician Joel Ward, and comedy hypnotist Michael Swenson perform for “The Show” on Friday, April 7, 7 p.m., at King Middle School (1270 Fwy Ranch Road). $12.50. 760-801-5216. [OCEANSIDE]

The **Musical** 42nd Street continues through April 8 in Westview High School Theatre (13500 Camino del Sur). Play begins at 7:30 p.m. each evening, with 2 p.m. matinees on Saturday. Tickets: $12, general, $6 for matinee. 760-858-7200. [CAMARILLO]

**Folk-Rock Singer-Songwriter** Tracy Grammer performs for AcousticMusicSanDiego, Saturday, April 8, 4 p.m., at Spreckels Theater (121 Broadway). Tickets: $27.50, available through Ticketmaster (619-220-TIXS). [DOWNTOWN]

**World Chamber Music** violinist, composer Kim Angelis performs for World Music Series, Saturday, April 8, 7:30 p.m., in Oceanside Library community rooms (330 North Coast Highway). Angelis joined by flamecon-inspired guitarist Josef Gault. $10. 760-435-5560. [OCEANSIDE]

**Chicano Poet and Activist** Alurista reads from his poetry collections, Saturday, April 8, 7 p.m., at Chicano Park Morgan Square (616 National City Boulevard). Free. 619-474-7375. [NATIONAL CITY]

**“Bang! Bang! The Music of** 42nd Street is showcased in concerts by Palomar College Performance Lab (room D-10, 1140 West Mission Road). Valley follows a “sort of hootenanny” with guitars, pennywhistles, harmonicas, singing. Performances begin at 8 p.m. on Saturday, 2 p.m. on Sunday. $5. 760-744-1150 x2453. [SAN MATEOS]

**Gypsy, Middle Eastern, World Fusion** — hear it all when Middle East Ensemble performs Saturday, April 8, 7:30 p.m., at Chico State University (30 North Coast Highway). Angelis joined by flamecon-inspired guitarist Josef Gault. $10. 760-435-5560. [OCEANSIDE]

**The Mellotones** perform at 1:30 p.m. for party hosted by Jazz Association of Greater San Diego (JAG), Sunday, April 9, at Han- dley Hotel and Resort (900 Hotel Circle North). $12. 619-361-1518. [MISSION VALLEY]

**Author Joanne Ryder discusses** signs A Pair of Polar Bears, Sunday, April 9, 2 p.m., at Borders Books and Music (1072 Camino del Rio North). Free. 619-295-2201. [MISSION VALLEY]

**Civil War Book** The Sixth United States Infantry Regiment, 1855 to Reconstruction discussed by Clif- ford L. Swanson, Sunday, April 9, 1 p.m., at Captain Fitch’s Mercan- tide (2627 San Diego Avenue). The “Company G” Civil War remem- berment group will be on hand in period attire. Free. 619-298-3944. [OLD TOWN]

**Nobel Prize-Nominee and Thriller author** Robert Taylor signs Paradigms, Sunday, April 9, 2 p.m., at Mysterious Galaxy Books (7051 Clairemont Mesa Boulevard). 858-268-4747. [CLAREMONT]

**What Happened to Ranger** James Mungome’s Author Eric Blehm discusses the solitary man’s disappearance and Blehm’s new book, The Last Season, Monday, April 10, 7 p.m., at Book Works (Flower Hill Mall, 2678 Via de la Valle). Free. 858-755-2175. [LA COSTA]

**“Beautiful Bodies”** by Laura Cunningham presented during staged reading by Carlsbad Playreaders, Monday, April 10, 7:30 p.m., in Schulman Auditorium at Carlsbad City Library (1775 Dove Lane). $5. 760-462-2012. [LA COSTA]

**Nevada City Poet** Gail Rudd En- trekin reads from her book Change Will Do You Good, Monday, April 10, 7 p.m., at Barnes and No- ble Bookstore in Hazard Center (7610 Hazard Center Drive). Free. [HORIZON VALLEY]

**Third Season Jazz Ensemble** from San Diego State University per- forms for mini-concert at noon on Monday, April 10, in Library The- atre at Horton Plaza. Bring lunch! 858-545-8672. Free. [DOWNTOWN]

**Historical Romantic Fantasy Author** Kinley MacGregor signs Sword of Darkness, and contempo- rary romantic dark fantasy author Sherrilyn Kenyon signs Unleash the Night, Monday, April 10, 7 p.m., at Mysterious Galaxy Books (7051 Clairemont Mesa Boulevard, 858-268-4747). Free. [CLAREMONT]

**Gospel Music and Spirituals** promised when Martin Luther King Jr. Community Choir per- forms on Monday, April 10, 7 p.m., at Diazi’s Place (344 Seventh Avenue). Tickets $15 adults, $5 for children. 858-270-7407. [DOWNTOWN]

**Watch, Judge, or Slam!** San Diego Poetry Slam, Monday, April 10, 8 p.m., at Voz Alta (1544 Broadway). Free. 858-223-6266. [EAST VILLAGE]
These Superstars got their start at IMTA

Eva Longoria
Ashton Kutcher
Katie Holmes
Elijah Wood
Jessica Biel
Christian Monton

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Calendar

LOCAL EVENTS

April 10, at Voo Alta (1544 Broadway). Signups for pubs at 8 p.m., slamming 8:30 p.m. Free for spectators. $5 for competitors. 619-239-3872, EAST VILLAGE.

Jazz Standards promised when Jazz Band and Combo performs Monday, April 10, 7:30 p.m., in Grill Performance Hall at Point Loma Nazarene University (3900 Lomaland Drive). 619-849-2445. Free. [POINT LOMA]

Poets “Old and New” beckoned to open-mike poetry night, Monday, April 10, 8 p.m., at Twiggo Tea and Coffee (4590 Park Boulevard). Free. 619-296-0616. [UNIVERSITY HEIGHTS]

I.R.S. Appreciation Show presented by comics Wally Wang, Rick Gene, Mark Schreiber, sketch comedy by Comedy Under Construction, for Comedy Grill, Tuesday, April 11, 8 p.m., at Rosie and Joe’s Grill and Cantina (7986 Armoire Street). Cover: $5. 858-550-4747. [LA JOLLA]

“Mrs. Hunter’s Happy Death” discussed, signed by John Fante, Tuesday, April 11, 7:30 p.m., at Warwick’s Bookstore (7812 Girard Avenue). Free. 858-454-0347. [CLAIREMONT]

2006 Battle of the Bands 6th teen bands, Tuesday, April 11, 6 p.m., at the Boulevard (925 San Marcos Boulevard). Admission for spectators $10. 760-744-1306. [SAN MARCOS]

“Voices in Praise,” Point Loma Nazarene University Gospel Choir in concert, Tuesday, April 11. Singing starts at 7:30 p.m. in Grill Performance Hall; find campus at 3900 Lomaland Drive. Free. 619-849-2445. [POINT LOMA]

“Pre-emptive Strike (On the Barric Streets of Your Mind)” — this “multimedia comedy of political and satiric sketches” is presented by Chicano Secret Service, Wednesday, April 12, 7 p.m., in Performance Space of Visual Arts Building (north of Pepper Canyon Hall) at UCSD. Free. 858-534-3210. [LA JOLA]

Local Writer/Musician Alfred Howard reads from his work for Hugh C. Hyde Living Writers Series, Wednesday, April 12, 7 p.m., in room 2203 of Malcolm A. Love Library at San Diego State University. Free. 619-594-4991. [SDSU]

“Come Fly With Me,” Peninsular Singers in concert, Wednesday, April 12, 6:30 p.m., at Janes Edgar and Jean Jessop Hervey Library (Point Loma Library, 3751 Voltaire Street). Free. 619-531-1539. [POINT LOMA]

Irina-Kalina Goudeva’s “Lavayaka” integrates music for voice and double bass with poetry, visual effects, acting, and dancing. Piece is performed Thursday, April 13, 8 p.m., in Warren Music Center studio A at UCSD. Free. 858-534-3229. [LA JOLA]

Indian Sarod Virtuoso K. Sridhar plans concert, Thursday, April 13, 8 p.m., at Neurosciences Institute (10640 John Jay Hopkins Drive). He’s known for “transcending the distinction between northern and southern Indian music.” $25 general, $15 students. 619-688-0688. [LA JOLA]

“We women on Fire,” Judith Ivey presents her portrayal of “12 women on the brink of self-discovery” on Saturday, April 29, 8 p.m., at Poway Center for Performing Arts (15498 Espada Road). Tickets: $35, $37. 858-748-0505. [POWAY]

SPORTS

The San Diego Gulls play their final regular-season game on Friday, April 7, 7:30 p.m., against Phoenix Roadrunners, at iWire Center. Tickets: 812-825, available through Ticketmaster (619-220-TIXS). [SPORTS SHENANIGANS]

Take Me Out to the Ballpark, San Diego Padres host Colorado Rockies in Petco Park, April 7–9, at 7:05 p.m. on Friday and Saturday, 1:05 p.m. on Sunday. Pads head out for first road trip, to meet up with Florida Marlins, April 11–13, at 1:05 p.m. on Tuesday, 10:05 a.m. on Wednesday and Thursday. Tickets: 877-374-2784, [EAST VILLAGE]

Diamond Jubilee Morgan Horse Show runs 9 a.m.–9 p.m., Friday-Sunday, April 7-9, at Del Mar Fairgrounds. 888-945-1344. [DEL MAR]

California Cup Cheer and Dance Championships, Saturday, April 8, 10 a.m.–6 p.m., at Del Mar Fairgrounds. $10. 866-891-9800. [DEL MAR]

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Outdoor Outreach Climbathon, annual climbing competition for climbers of all abilities benefiting youth organizations is Saturday, April 8, 9 a.m.–5 p.m., at Vertical Hold Sport Climbing Center (9580 Distribution Avenue). $25 fee includes all-day climbing, T-shirt, equipment rental and instruction for first-time climbers. 619-238-5790. (MIRAMAR)

Signature II County Horse Show, Saturday and Sunday, April 8 and 9, 8 a.m.–5 p.m., at Del Mar Horsepark (14550 El Camino Real). Free. 760-753-0431. (DEL MAR)

Skateboarding “Best Trick Contest” planned Saturday, April 8, at Wave House (3125 Mission Boulevard). Professionals and amateurs take part in skate demo (2 p.m.). Free. Pro-surfers will sign autographs and meet fans on Sunday, noon–2 p.m. After signings, “select pros will be at the Wave House to demo” ten-foot barreling wave. Free. 858-488-1549. (MISSION BEACH)

The 21st Annual Carlsbad 5000 is Sunday, April 9, boasting “the world’s fastest 5k,” along with people’s races. Starts from 7 a.m. at Jefferson Street and Grand Avenue. 858-450-6510. (CARLSBAD)

REI Paddle Demo and beach cleanup, Sunday, April 9, 10 a.m.–2 p.m., at Coronado Tidepools Park. Learn about kayaking, canoeing, and help out in beach cleanup. Free. 858-279-4400. (CORONADO)

Fragrant and Popular — over 300 fragrant Easter lilies are on exhibit in Botanical Building from Friday, April 7, through Wednesday, April 26. Hours: 10 a.m.–4 p.m., Fridays–Wednesdays. Free. 619-239-0512. (BALBOA PARK)

SPECIAL

“Aquí Estoy/Here I Am,” large-scale exhibit of photographs and poetry “celebrating the sentiments and stories of the children of Southern California’s migrant workers” is on view April 7–23 at Voz Alta (1544 Broadway). Donation: $10. 858-452-0264. (EAST VILLAGE)

Spring Children’s Books Sale, Friday and Saturday, April 7 and 8, 9:30 a.m.–3:30 p.m., on second floor of San Diego Public Library (820 E Street). Free admission. 619-236-5838. (DOWNTOWN)

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Poetry

The Choice

Once in northern England, I get a few pubs drunk to Wordsworth’s house, low things whose underheated WV (orange) took me flopping down by hills. Through hegemonies in an unit labyrinthish reminiscent of the library stacks I wandered around zombie-like each day, not composing verses but waiting in scriptorium for the bars to open. I’d left my homeland flinging a man I’d faked finding them not caring about, and in months of Eulidian solitude I’d weft no ragged phrase. The notebook in my knapsack was a talisman I carried into train stations so as not to look like a bum. But bimbo I was, and on the bound pages were only white wings to nap on. Near down, our caravan came to a sheet-pressed window—a child’s stumpy desk with the poet’s initial penciled on top. It was my first stab of reverie.

When that hunger to embellish some surface with oneself became barbarous wonder at someone else’s WV—jogged as inverted Ups, unadulterated as a cathedral’s gold leaf-dome. After that, grad school was a bust. There I posed as supplicant till enough magnificence had been poured down my throat that I could wish the difference between and the stench I spittled. When I met the man that gave the choice between becoming being and Happy, I’d picked the latter, she touched my tola with her penlike like a bad fairy’s wand, saying, don’t worry, you don’t have that choice. In a blink of my un-mascara’ed eye the intricate world bloomed into being — impossible to transcribe on the small bare page.

—Mary Kay

Foundation Giving

I’d writ no cogent phrase. The notebook in my knapsack reminiscent of the library stacks I wandered around. I was, and open, the bound pages were only white wings to nap on. Near dawn, our caravan came to a sheet-pressed window—a child’s stumpy desk with the poet’s initial penciled on top. It was my first stab of reverie.

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—Mary Kay
EggStravaganza! Find your share of 2006 hidden candy-filled eggs during fun on Saturday, April 8, 10 a.m., at Stelzer Park (11470 Wildcat Canyon Road). Children ten and younger. Reservations: 619-561-0580. (CARLSBAD)

Down the Drain, youth program focusing on keeping the ocean clean using specialized drainage processes, promising “set and wild fun,” Saturday, April 8, 10 a.m., at San Diego Natural History Museum. $15. Reservations: 619-255-8799. (DOWNTOWN)

Easter Bunny Teas offered Saturday, April 8, through Sunday, April 16, 2:30–5 p.m., at Westgate Hotel (1055 Second Avenue). Fees: $30 for adults, $22 for children under 12. Reservations: 619-357-3650. (DOWNTOWN)

Make Sled Kites during San Diego Aerospace Museum Family Day workshops, Saturday, April 8, at 12:30, 1:30, and 2:30 p.m. (sessions last 45 minutes). Included in paid admission. Reservations: 619-234-8291 x19. (BALBOA PARK)

Put Play in Your Day, Healthy Kids Day celebrated Saturday, April 8, 10 a.m.–1 p.m., at South Bay Family YMCA (1201 Paseo Magdal). Expect games, arts and crafts, youth exercise classes, family yoga, demonstrations. Free. 619-421-8805. (CARLSBAD)

Youngster Runners 17th annual junior Carlsbad running event for those 12 and under, Saturday, April 8, 8 a.m. Ten separate races for different age divisions. 858-450-6510. (CARLSBAD)

Yeah Baby Expo, entertainment, contests, interactive games, educational seminars, “family oriented products and services,” sale of “gently used baby items” — Saturday and Sunday, April 8 and 9, 10 a.m.–6 p.m., at Del Mar Fairgrounds. $10 per day for adults, $3 for those ten and younger. 858-522-5570. (DEL MAR)

Family Day activities planned Sunday, April 9, 11 a.m.–4 p.m., at Maritime Museum. Children 12 and under admitted free, with activities including mini-boat races, raising sails, sea chantey singalongs, rides on historic 1914 Pilot boat.

Children must be accompanied by an adult to enter for free. Find museum at 1306 North Harbor Drive, along Embarcadero. 619-234-9203. (DOWNTOWN)

“Spring EGGstravaganza,” family fun with marine animals and their eggs, Monday–Saturday, April 10–15, at Birch Aquarium. 2300 Expedition Way). “Get up close with sharks and other fishes and their eggs, create a shark egg craft,” listen to ocean stories, hunt for prize-filled eggs. Hours: 11 a.m.–3 p.m. daily, included in regular admission. 858-584-7386. (LA JOLLA)

Eggstrat Puppet Express presents its Chicken Coop Comedy through Sunday, April 9, in Marie Hitchcock Puppet Theater. Big Joe Productions takes stage for King Midas: The Golden Touch, April 12–16. Show hours: Wednesday–Friday, 10 and 11:30 a.m., 11 a.m., 1, and 2:30 p.m. Saturday and Sunday. Find the theater near Aerospace Museum. Admission: $3 for children, $4 seniors, $5 general. 619-544-9203. (BALBOA PARK)

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

Bancroft Ranch House Museum houses indigenous Indian artifacts and memorabilia of early settlers in the area, run by the Spring Valley Historical Society. The home, built in 1863, was registered as a National Historic Landmark in 1962 and is on a spot where Kumeyaay Indians camped more than 1000 years ago beside the spring that later gave the area its name. The museum is found at 9050 Memory Lane, 619-469-1480. (SPRING VALLEY)

Barona Cultural Center and Museum is located at 1095 Bay Road, 619-443-7003 x2. (LA MESA)

California Surf Museum, “The Surfer-Shapers,” on exhibit through 2006, showcases several surfers whose conceptual abilities and crafting talent radically altered surfboard design. The search has always been for lighter, faster, more maneuverable boards, from Duke Kahanamoku in early 1900s to Tom Blake in 1920s to Simon Anderson in early 1980s. The museum features surfing artifacts and memorabilia — such as surfboards and clothing — of local legends Phil Edwards, John “L.J.” Richards, and Peter Johnson, and Duke Kahanamoku. The museum is located at 223 North Coast Highway, 760-721-6876. (SANTA YNEZ)

Chula Vista Nature Center, an interactive living museum devoted to the endangered Southern California coastal wetlands, located in Sweetwater Marsh National Wildlife Refuge. Visitors can use a Bioscanner to view animals macroscopically, use a Wentzscope for views of microscopic organisms found in the “Sweetwater Soup,” and interact with computerized videos exploring how tides affect the bay in the “Moons, Tides, and the San Diego Bay” exhibit. Pet sharks and rays in the David A. Wergeland Shark and Ray Experience, see burrowing owls and migratory birds, and enjoy the xerophytic gardens. Visitors meet a shuttle bus at the Bayfront E Street Trolley Station or at the center’s parking lot at the foot of E Street and Bay Boulevard. 619-409-5903. (CHULA VISTA)
Mary Karr

ABOUT THE AUTHOR: Mary Karr, born in the mid-1950s, grew up near Janis Joplin’s birthplace, the coastal oil patch Texas town of Beaumont. Karr, her little brother was one of Karr’s friends, and the two youngsters often suffered together. Karr was a Guggen- 
heim Fellow in poetry in 2005 and has won Pushcart prizes for both her poetry and her essays. She has also published two bestselling memoirs: The Liars’ Club, which won the PEN/Martha Albrand Award, and Cherry. She has received the Whiting Award and the Bunting Fellowship from Rad- 
ccliffe College. Her poetry appears frequently only in the New Yorker. Earlier this year (February 2), the Reader reprinted Ms. Karr’s essay, “On Poetry and Faith.” In that essay, included in Sinners Welcome, Ms. Karr, a recovering alcoholic and an un-recovered philologist, writes about her relationship with the Roman Catholic church. In the days before Ms. Karr and I surfed together. Karr was a Guggen- 
heim Fellow in poetry in 2005 and received the Whiting Award and the Peck Professor of English Liter- 
ature at Syracuse University.

Coronado Museum of History and Art, an exploration of the aesthetics of feminine construction through the female undergraduate of the past, representing a serv- ice of restriction of movement and limited choice” offered in “Op Hot Spots: An Installation by Andrea Singer, “on display through May.”

San Diego, April 6, 2006

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Reading

Sinners Welcome: Poems, with an Essay on Poetry and Faith

By Mary Karr
HarperCollins, 2006; 93 pages; $22.95

FROM THE DUST JACKET: Mary Karr describes herself as a black- belt sinner, and this—her fourth col- 
clection of poetry—brings her imper- 
itable journey from the inferno of a tor- 
rente. No, but he didn’t grow up in Texas.

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Arts & Entertainment

Singer,” on display through May.

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I like to rewrite. "Me too. I'd much rather rewrite than write."

"Writing feels like surgery without anesthesia. Rewriting can almost begin to feel like getting well," I said.

"Toby Vook calls rewriting 'tapidary work.' It's sort of polishing a stone."

"Do you read your lines aloud to yourself when you work on a poem?"

"Absolutely, I do."

"What do you listen for when you read your poems aloud?"

"Just mainly things that aren't true. Things that are false. I listen for what's true. I listen for music. I always love what Pound said: 'Form is a pattern cut in time.' I listen to what that pattern is trying to be and try to show it around a little bit."

Ms. Karr has had some of America's best teachers of poetry, many of whom were students of Stanley Kunitz, born in 1915 and for many years a teacher in the graduate writing program at Columbia University. She studied with Goldard with Robert Hass — "probably the greatest teacher I ever had. Louise Gluck was my thesis advisor. I had Heathier McHugh. I read David Dobyns and Elined Voight. I was lucky in my teachers. What can I say?"

"Syriac, for writers, has been very good." "I love it here. My students are serious, and they're so far from the marketplace they really are not ambitious for the kind of horrible thing that Columbia students are ambitious for."

"And what is that?"

"Just publishing as opposed to learning how to write. The marketplace is too low a bar, and it's getting lower."

"And yet, I said, 'there's this great longing for poetry.' "Yes, people are spiritually starving, which, in part, counts for how much poetry publishing does go on. But if you think at the muddily middle mile we still are agreeable, but at the higher level none of us do."

"Writing is a great gift to be given, the desire to do it."

"I don't know. I write in a poem in Sinners Welcome a poem about the resident genius who was Louise Glück. (See page 98 in the poem 'The Choice.') I said to her then, 'If I don't choose between writing and being happy, I'd choose to be happy.' And she said, 'Oh, don't worry, you don't have that choice.'"

"I had a student, actually, a very important person. I remember him coming in, his second year as a graduate student, and saying, 'I'm going to poetry, I'm going to poetry, I'm going to poetry.' I was lucky in my teachers."

"My mother, " Ms. Karr laughed. "always said that became a poet because I sat on the Shakespeare for a booster seat."

"Tom Lux says that while he is teaching, he gathers up poems that I've written when vacation comes to do. Then he gets them all out, and works on them, one after another and edits."

"I have to do it all the time. I'm writing poetry all the time. I almost have to keep myself from doing it while I'm working on a book of prose, like I am now. I feel like I'm cheating on my husband."

I said, "You're ready to quit? You should be so fucking lucky."

"I had a student's father yell at me and say, 'I wanted him to be an engineer.' I said, 'Oh, it's not a choice of his being an engineer or being a writer, it's a choice of his being a writer or blowing his brains out.' Steven Dunn has a great poem. In his book Different Hours, he has a poem that says, 'I was burned by books early, and I kept sidding up to the flame.'"

"I couldn't believe the first time I began reading poetry that someone could speak to me so truthfully."

"I know. It does save your life. I mean Bob Has always talked to me about his salvation. I think it did save my life."

"My mother, Ms. Karr laughed. "always said that became a poet because I sat on the Shakespeare for a booster seat."

"That's the way writing poetry is to me now."

Ms. Karr's memoir, Poetry, was published in 2000. We talked soon after the publication, I asked her if it seemed odd to her that lines she'd written, years earlier, stayed in readers' minds and carried as much left as readers' memories of events in their own lives.

"Karr said it didn't seem odd, "I feel like I'm cheating on my husband. But I've got to get this book done and pay for my kid's tuition."

"Recently," I said, "almost every writer I talk to who's got children's series talks to me at some point about having to pay for his or her kid's tuition."

"It's a lot of money, $500,000 a year. But it's great to have him here in the city."

"So, writing a poem while you work on a prose piece is like cheating on your husband?"

"That's the way writing poetry is to me now."

"It's like communion. You make community with others. You take these words in your body. That's how I always felt. It's such a happy thing, reading it. Really is. It's what keeps us from being lonely."

— Judith Moore
**Shout Loud and Walk Straight**

A savvy self-promoter, he knew his contrariness would attract tourists visiting the Exposition.

The photograph of Gustave Courbet that greets visitors to the exhibition of his landscapes at the J. Paul Getty Center contains the entire man. Dressed in his typical country garb, he’s there to invite, dare, and cajole: brash, swaggering, supremely self-confident, rough-edged, and, in his guilded-oak way, winning. “Shout loud and walk straight,” he liked to say. The pictures that follow, divided into neat sections — cliffs and valleys, forest scenes, mountains, snowbound landscapes, and seacoasts — express that personality with staggering immediacy. They make the natural order into natural disorder, wild, darksome, but glittering and splintered, pierced by patchy light.

In Courbet’s vision, even water, moss, and leaves have a formidable teliarcic fastness, at once harmonious and conflicted. I can’t think of any other 19th-century personality that jumps so directly onto the canvas, marking its presence in craterous, vivacious surfaces.

Courbet was a countryman who parlayed his origins into a public artistic identity. Born in 1819 in the Franche-Comté, a region Mary Morton describes in her catalog essay as being “associated with an independent, somewhat savage spirit and a rugged, primal energy.” Courbet brought that energy to painting, the energy, to be specific, of realism, of the supremacy of concrete reality. He wasn’t shy about his advocacy (or anything else, for that matter). One of the most contrary gestures in early modern painting was the private one-man show Courbet mounted of his work during the 1855 Universal Exposition in Paris. Unhappy with the selection of his pictures for the Salon (an annual juried show, sponsored by the French Academy, partial to academic art), Courbet hung a retrospective of his own work in the pavilion he called the “Pavilion of Realism.” A savvy self-promoter, he knew his contrariness would attract tourists visiting the Exposition.

Courbet hung a retrospective of his own work in the French Academy, partial to academic art), Courbet’s pictures have that fluency, though unlike the filmmaker, he doesn’t just bear witness to reality, he engages it, stilling a chunk of the physical world in all its changes and erosions, on a flat surface, while keeping the turbulence intact. Landscapes composed two-thirds of Courbet’s life’s work, and from the late 1850s till his death in 1877 they dominated his production. He was an appetitive painter whose work was driven by some irrational desire to translate the beautifully brutish vitality he felt in nature into a new forcefulness in paint, though the forcefullness sometimes strikes us as ferocious delicacy. In his sous-bois, or forest-cover, pictures, he coaxes bark and foliage out of muddy greens, gray slapped and stabbed by intrusive light. In the 1865 Grotto of the Black Well — most of the pictures on exhibit were made in the 1860s — the feeling tone slides from foreboding to crispy exuberance. He floats leaves and rocks and sky on the picture plane, pressuring content forward until the dimensions and textures take on an almost grotesque urgency: it’s as if the pictures aren’t before us but upon us. Stand several feet away and the pictorial elements fall more or less into place. Come closer and recognize forms stream apart into splatters, blotches, and blisters of pigment, loose, unresolved, and abstract.

Courbet achieved his gorgeous uneven textures, from shingled to creamy to bejeweled, mostly with the palette knife. He used a brush, of course, and rags and his fingers, but he wielded that small tool more liberally than any previous artist, and his handling of the knife later altered Cézanne’s notion of how a painting could be made. Cézanne admired Courbet, and both cultivated restlessness. “He slapped paint on the way a plasterer slaps on stucco,” Cézanne once said. “There hasn’t been another in our century who can beat him.” Courbet would lay in colors with the knife then maybe scar them with a stick or paintbrush handle and, once the surface dried, scrape it down and texture in other colors with the knife wet-on-wet, finally glazing it with light hues. The technique created lusciously marbled depths, streaky surfaces, and pinched foamy whites (of surf in the marine pictures) that not only imitate the look of rocks and bark and breaking waves but pry deep into the layered densities of the physical world. Courbet said he wanted to represent “the living moment,” and the pictures insist that our senses engage that immediacy. The knife’s frank, impudent assertiveness created a unique lyricism. Some pictures are the visual equivalent of a lyric cry. In A Gust of Wind, for instance, Courbet’s sheer painting nerve makes creation shiver: blacks and whites drip from a tree pitched windward whose entire crown is at the same time combed back so hard that you can feel the wind’s drag and whirliness, while streaming clouds claw their way up the sky.

Cézanne figures critically in the argument the show makes: that Courbet — with Cézanne as go-between — was formative for modern painters and photographers, including Emile Nolde, Pollock, de Kooning, and others. The argument creaks a bit, but in retrospect Courbet did practice some prototype of action painting in that his bravura handling makes every knife-sweep or streaky impasto into the actual subject of the picture. And Jeff Wall’s recent staged photograph of two girls near a dark storm drain is an explicit current-day homage to Courbet’s paintings of
Realistic Portraits of Homeless People included in “Neil Shigley: Plexiglas and Woodcut Prints, 1992 to 2006” — opening reception on Sunday, April 9, 1 p.m., Earl and Birdie Taylor Library (Pacific Beach Library, 4275 Cass Street). Shigley plans artist’s talk, Saturday, April 29, 1 p.m. Show closes Sunday, May 28. (PACIFIC BEACH)

MUSEUMS

California Center for the Arts Museum, “Therman Statom: Through the Looking Glass” mixes interactive, site-specific installations composed of bridges, towers, and mazes with “the collection of painter’s large-scale plans for these works.” Statom is known for his “innovative use of glass.”

Art MUSEUMS

San Diego’s National Park

Art galleries

GALLERIES

The "Female Expatriate Project." — with painting on plexi, sculpture, animation, and artists’ books. — an exhibit through Friday, April 7, in Visual Arts Facility at UCSD (9500 Gilman Drive). Reception: Thursday, April 6, 7:30 p.m. 619-534-2163. (LA JOLLA)

"Golden Poppies." juried awards show of 90 water-media paintings is on exhibit through Saturday, April 29, at San Diego Watercolor Society’s Showcase Gallery (Studus Building, 2400 Kettner Boulevard). Juror: Carol Cottone-Kolhoff. Artists’ reception is Friday, April 7, 5 p.m. 619-388-0502. (LITTLE ITALY)

"Anne Mudge: Persistent Gestures" — sculptures created from 1990–2005 are on display through Wednesday, May 3, in University Art Gallery at San Diego State University. Mudge plans slide lecture at 6 p.m. in Nautilus Hall Room 100, followed by reception at 7:30 p.m. in gallery, on Friday, April 7. 619-594-5171. (RSU)

First Friday celebrated with featured artist Conchita Vesco, April 7, 6 p.m., at San Diego Visual Artists Guild (1908 Ninth Avenue). Through April. 858-869-7914. (DOWNTOWN)

"What’s Left to Ponder?" Question answered by artists Tim McCormick, Jason Sherry, and Joshua Krause in exhibit opening with reception, Friday, April 7, 4 p.m. At Voice 1156 (1156 Seventh Avenue). 619-235-6922. Through Friday, April 28. (DOWNTOWN)

"Plain Air Painting" open studio event hosted by artists Ann Lysott and Ellie Havel Wagoner, Saturday, April 8, 5 p.m., in studio F at Artisan’s Gallery and More (224 East Grand Avenue). Landscape painting demonstration during reception. 760-602-0140. (SAN DIEGO)

"In-Dependent." By Kiyon Kwon master of fine arts thesis exhibition opens with reception on Sunday, April 9, 6 p.m., in Flor y Canto Gallery at San Diego State University. Through April 13. 619-594-0511. (RSU)

"All County Art and Awards Show," 27th annual juried show continues through Saturday, April 15, at La Jolla Art Association Village Gallery (7932 Fair Avenue). Reception: Saturday, April 8, 4 p.m. 619-459-1196. (LA JOLLA)

"Beyond the Surface," an exhibit focusing on “problems involved with presenting the gynale body in contemporary popular culture,” opens with reception for the four artists on Saturday, April 8, 7 p.m., at Limbe Gallery (1432 University Avenue). 619-295-5393. Through April. (RSU)

"Book Arts: Exploring the Diverse Spectrum of the Artist Book" opens at Next Door Gallery (2963 Beech Street) with reception, Saturday, April 8, 5 p.m. Show boasts books by more than 30 artists; closes Sunday, May 27. 619-233-6679. (ESCONDIDO)

"Ethereal," collection of “paintings of vibrant skyscapes” and “mixed-media assemblage” by Susan E. Rodin opens with reception on Saturday, April 8, 6 p.m., at Sharp Gallery (3801 Ray Street; 619-546-9546). Through Thursday, May 11. (NORTH PARK)

Israeli Artist Calman Shemi showcases his newest works during reception, Saturday, April 8, 6 p.m., at Wentworth Gallery (1025 Prospect Street). RSVP: 858-351-7071. (LA JOLLA)

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**Clasical Listings**

Events that are underlined occur after April 13.

**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 85003, San Diego CA 92138. Or fax to 619-881-2401. You may also submit information online at SandiegoReader.com by clicking on the events section.

**So-Called “Miniature Works”** from 14th–21st Centuries performed by the Music of the Mind, Thursday, April 6, 6–7:15 p.m., in French Parlor of Founders Hall at University of San Diego (999 Alcala Park). $10. 619-260-4717. (LINDA VISTA)

**San Diego Native, Renowned Pianist Giantsino Romero** performs with “La Jolla piano prodigy” Rossina Greco, Friday, April 7, 8 p.m., at Neurosciences Institute (10640 John Jay Hopkins Drive). Tickets: $40 in advance, $45 at door. 619-699-5880 8207. (La Jolla)

**From Broadway to Hollywood,** Marvin Hamlisch joins San Diego Symphony for Weber clarinet concerto, Friday and Saturday, April 7 and 8, 8 p.m., at Symphony Hall (750 B Street). Expect a Rachmaninoff medley, selections from A Chorus Line, Over the Rainbow. Tickets: $20–$65. Reservations: 619-235-0814. (DOWNTOWN)

**Vocal Music Recital of arias by Vivaldi, songs by Schubert and Wolf** accompanied by an iPod! for Concert Hour series, Thursday, April 13, 7:30 p.m., at First Presbyterian Church (1150 E Street), Sunday, April 9, 2 p.m. Free. 619-702-8138. (Balboa Park)

**Mozart’s Symphony No. 40** tackled by guitarist Fred Benedetti, “accompanied by an iPod!” for Concert Hour series, Thursday, April 13, 3:30–5 p.m., at University of San Diego (5811 Alcala Park, MESA). Tickets: $20 per concert, $30 for both.

**“Muzik3 2006 Festival,”** celeb Felix Fan’s series returns with concerts on April 18 and 19, 7:30 p.m., at the Other House (7813 Eater Drive). Tickets: $20 per concert, $30 for both.

Tuesday’s program showcases Annie Gosfield’s “Manufacture of Tangled Ivory,” “5 Machines” by Marc Nin, “Waiter’s Unrest” by Louis Andriessen, and a work by Jakob Veldhuis. Premiere of David Lang’s “Work” set for Wednesday, with video installation by artist Suzanne Bacanegra. Reservations: 858-405-0413. (La Jolla)

**Chorus Breviarii ~ San Diego**
Gregorian Chant Study and Liturgical Prayer Group

**Lenten Events 2006**
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(Intersection of Park Blvd. and Washington St. Normal Heights. Off-street parking behind church.)

For further information please visit our website at: www.chorusbreviarii.org or call Director John Polhamus at: 858-273-5180
The Reader offers $25 for news tips published in Blurt. Call us at 619-235-3000, ext. 456, or e-mail your tip to blurt@sdrade.com

**Meanwhile, on Punk’s Demon Highway...** At Die Princess Die’s recent South by Southwest performance, vocalist Pete Morgan (bass) live in San Angeles. Bryce Martin (vocals/guitar) and Ely Diego. Morgan (bass) live in San Angeles. Bryce Martin (vocals/guitar) and Ely Diego.

Chekvala threw his guitar into a wall, picked the guitar up, threw it at another wall, and then dove into his band’s rhythm section. 

“The band that plans to get up onstage and destroy shit should take it a step further and destroy themselves,” Chekvala says.

Chekvala and drummer Danny Harmon reside in Los Angeles. Bryce Martin (vocals/guitar) and Ely Morgan (bass) live in San Diego.

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Chekvala and drummer Danny Harmon reside in Los Angeles. Bryce Martin (vocals/guitar) and Ely Morgan (bass) live in San Diego.

“A man has many demons he keeps at bay throughout the course of a day/week/month/year,” Chekvala says, “but there are times when the demons find their way out. Punk rock is one of those highways by which the demons travel… There was a time when Danny threw his drums at Bryce and sent him to the emergency room for head stapling. The other band members never asked why he did that because we all understand.”

Harmon adds, “Some of our best/worst (take your pick) episodes have taken place down at Scolari’s [in North Park], where late-night sets end in a sea of kids cracks, “because it is so cold in Texas.” — Jeremiah Griffey

**Hatred of Governed Music** Acnom, 19, is a backpacker, one of a few North County hip-hop artists (including N3RO Tactic, Simple One, Plain Jane, and Future Shock) who sell their music on the street. “It took me five hours to get rid of 100 CDs,” says Acnom (Abstract Concepts Negotiated Over Music), “I sold about 60 (at $5 each). The other 40 I gave away…

“I go to the beach, malls, bars, or the streets on Coast Highway. There’s a lot of cool people who will help you. I’ve had people give me $10 or $20. There’s also a downside. Sometimes people will turn around and look you straight in the eye and say, ‘Fuck hip-hop. I don’t listen to that crap.’ I’ve been stopped in the street by cops who have harassed me, thanking I’m selling drugs. Once you explain what you’re doing, they usually leave you alone.”

Like other backpackers, Acnom produces and records his discs.

“The biggest misconception people have is that if you sell your music out of your backpack it’s not as quality as something you’d hear on the radio. Some people don’t want to pay for music if it comes out of your backpack, even if it looks professional.”

“We have a hatred of governed music. Music that is governed by radio, MTV, BET that is only about money, cars, jewelry, women, or champagne. It’s very repetitive. Juvenile and Paul Wall are perfect examples of the devolution of hip-hop music.”

Acnom doesn’t have a day job. “This is nothing where you wake up one day and say, ‘I’m gonna go backpacking today.’ It’s a dedicated lifestyle. It’s a culture. It’s an objective to get your music out to the general public.” — Ken Leighton

**Unashamed of Screamo** “Che Café has that elite, on-the-cusp, über-indie stigma,” says Brian Serocke, a UCSD senior who books bands to play on-campus Porter’s Pub. Unlike the Che Café (UCSD’s more famous music venue), Porter’s Pub serves beer to those of age, is a lot larger (650 capacity: Che Café fits 120) and is less cred conscious. Serocke not out to undercut music technology. Serocke works as a “lifestyle marketing rep” for Sony/BMG Entertainment, promoting Sony artists at non-music outlets such as clothing stores, tattoo joints, and coffee shops. — Ken Leighton

He Quit Onstage Lower Definition was the only local unsigned group invited to play the Taste of Chaos tour at the Sports Arena on February 16. The post-hardcore band won the slot in a Myspace popularity poll. At Mira Mesa’s Epicentre a month later, lead singer Jordan Wark surprised fans and his four bandmates when he announced onstage that he’d be moving on. Insiders say that Wark was going to be told he was out of the band sometime after the Epicentre show and that Wark heard about the alleged plan. “He had a different work ethic than we did,” says Lower Definition drummer/manager Tino Arteaga. “We didn’t know he was going to quit onstage… He said, ‘These guys need somebody who can keep up with what they are trying to do.’”

Lower Definition leaves for their third tour of the Western U.S. next month. Arteaga says he’s not worried about what their replacements will be like. “We have a hatred of governed music. Music that is governed by radio, MTV, BET that is only about money, cars, jewelry, women, or champagne. It’s very repetitive. Juvenile and Paul Wall are perfect examples of the devolution of hip-hop music.”

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He Quit Onstage Lower Definition was the only local unsigned group invited to play the Taste of Chaos tour at the Sports Arena on February 16. The post-hardcore band won the slot in a Myspace popularity poll. At Mira Mesa’s Epicentre a month later, lead singer Jordan Wark surprised fans and his four bandmates when he announced onstage that he’d be moving on. Insiders say that Wark was going to be told he was out of the band sometime after the Epicentre show and that Wark heard about the alleged plan. “He had a different work ethic than we did,” says Lower Definition drummer/manager Tino Arteaga. “We didn’t know he was going to quit onstage… He said, ‘These guys need somebody who can keep up with what they are trying to do.’”

Lower Definition leaves for their third tour of the Western U.S. next month. Arteaga says he’s not worried about what their replacements will be like.
about enduring a personnel change; at least 20 singers have contacted the Chula Vista band via e-mail, Myspace, or instant message. “Some people want to fly out from Texas.”

What is Lower Definition looking for in a lead singer?

“I even if you have to get a job twirling signs on a street corner for $12 an hour, you must be willing to do whatever it takes to make the band happen.”

— Ken Leighton

Vaya con Dios, Socio

Eighty-five-year-old Raul “Socio” Crespo Villaridel, founder of Mike’s Bar in Tijuana, died on March 8 of natural causes. In the ’80s, members of Vanilla Fudge, Love, and Spirit could be found hanging out with Carlos Santana and Jim Morrison at the Avenida Revolución rock club. (Morrison had a roped-off private table next to the ladies’ room.) For awhile, there were two Mike’s Bars on the same block.

A Cuban expatriate born in Havana, Villaridel hosted Hispanic groups who mimicked British rockers. Jorge de la Torre of Los Dog Dug’s, who in the spring of 1965 played Mike’s every Sunday afternoon, says, “George Harrison and Ringo Starr came in to see us one day… We were doing Beatles songs, and they were dancing with all the girls.” The original Mike’s burned down in 1968. The rebuilt Mike’s is now a disco that hosts drag shows.

— Jay Allen Sanford

This Is Your Brain on Plaster

They had to put him into a medically induced coma, and they ended up removing half his skull, says Grandview guitarist Casey Jenkins of the skateboarding accident that nearly killed their drummer, Craig Winger. “We were going really fast down Milton Street in Clairemont at night — it’s really steep — and he went down and almost got hit by a car. I turned around and he was just laying there in this huge pool of blood. I thought he was dead; his eyes were open but he wasn’t moving…. It took 90 staples to close up his head, and now half his skull is this polymer plate, which is what they make skateboard helmets out of.”

Winger spent about a month in the hospital and is now almost fully recovered. The band wrote a song about the accident, “Underage Tragedy”: “No time to realize that something’s wrong, nothing’s right, You say, not me, underage tragedy.”

— Jay Allen Sanford

Nostalgic for Cheap Beer

Pabst Blue Ribbon, the first canned beer sold in the U.S., is still the only canned beer available in many San Diego bars. As the cheap hipster beer of choice, Pabst is sold at the Cashbar. At a recent Not Photographers show at the Belly Up, a patron enjoyed a PBR tabloid.

Jesse Egan, the manager of Winston’s in Ocean Beach, says the bar has sold Pabst in a can for about four years. Winston’s charges two dollars per can, the average price for Pabst in San Diego bars. Around the corner from Winston’s, Newport Farms Market sells a refrigerated 12-pack of Pabst for $6.99.

Egan (who points out a Winston-T-shirt design based on the Pabst logo) says the beer sells best “on the nights of punk rock shows and OB-a-ke [karaoke night]…. On a punk-rock night, we might go through four or five cases…. The professional drinkers order a shot and a PBR on karaoke night…. I don’t think the [low] price is that big of a factor. The nostalgia is what really sells it.”

—Dryw Keltz

the kitchen, there was his platinum award for doing [Pink Floyd’s] Dark Side of the Moon just sitting on the floor, propped up against the wall.”

Rogers-Wright says the band then went out to dinner with Mr. and Mrs. Parsons. “Every car in the lot was a Beemer, a Humvee, or a Lamborghini…. [Alan’s] wife is a real wine connoisseur, and every time another bottle got ordered, we’d all look at each other and be thinking, ‘How are we going to pay for this? Are we gonna end up doing dishes or going to jail?’ The bill was adding up to around $2500!” The band lucked out when Alan Parsons palmed the check. “He just said, ‘Let me take care of this. You can pay me back after your first Grammy.’

— Jay Allen Sanford

Contributors

William Cram, Dave Good, Jeremiah Goliff, Larry Harmon, Michael Hemmingson, Ken Leighton, Ryan Lerko, Derek Pinf, Eric Ryle, Jay Allen Sanford
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Jeff Beck: House of Blues, Wednesday, April 12, 1055 Fifth Avenue, Gaslamp. 619-299-2583 or 619-220-8497.

The Limeliters (**817**): Acoustic Music San Diego, Sunday, April 9, 4630 Mansfield Street, Normal Heights. 619-303-8176.

**WEDNESDAY**

Umphrey’s McGee: House of Blues, Wednesday, April 12, 1055 Fifth Avenue, Gaslamp. 619-299-2583 or 619-220-8497.

**EXTENSION 4001**

**UPCOMING CONCERTS**

**APRIL**

Vanessa Williams: House of Blues, Saturday, April 15, 4630 Mansfield Street, Normal Heights. 619-303-8176.

Better Than Ezra (**711**) and Sister Hazel (**473**): House of Blues, Sunday, April 16, 1035 Fifth Avenue, Gaslamp. 619-299-2583 or 619-220-8497.


Keyshia Cole: House of Blues, Friday, April 21, 1035 Fifth Avenue, Gaslamp. 619-299-2583 or 619-220-8497.


Rick Springfield (**326**): House of Blues, Friday, April 21, 1035 Fifth Avenue, Gaslamp. 619-299-2583 or 619-220-8497.

Pepe Aguilera: Pal’s Events Center, Friday, April 21, 1 mile east of I-15 on Hwy 76, Pala. 760-510-4580 or 619-220-8497.

Ice Cube (**185**): 4th & B, Friday, April 21, 345 B Street, San Diego. 619-231-4343 or 619-220-8497.

Pepe Aguilera: Bayside Concerts with the Drive-By Truckers (**533**): ’Canes, Tuesday, May 2, 1035 Ocean Front Walk, Lemon Beach. 638-488-1780.


Joe Satriani: Humphrey’s Concerts by the Bay, Thursday, May 4, 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

R. Kelly: Copa! Symphony Hall, Friday, May 5, 1247 Seventh Avenue, downtown. 619-233-0804 or 619-220-8497.

Trisha Yearwood: Humphrey’s Concerts by the Bay, Friday, May 5, 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

“Your Show 7” with Bo Rice, Lifeshow, Chris Brown, and more: Cox Amphitheatre, Friday, May 5, 3 p.m. 2010 Entertainment Circle, Chula Vista. 619-671-3600 or 619-220-8497.

Wisshbone Ash (**168**): Humphrey’s Backstage Lounge, Saturday, May 6, 2241 Shelter Island Drive, San Diego. 619-224-3577 or 619-220-8497.


The Fall: House of Blues, Tuesday, May 9, 1035 Fifth Avenue, Gaslamp. 619-299-2583 or 619-220-8497.

**Taj Mahal** (**642**): House of Blues, Friday, April 28, 1035 Fifth Avenue, Gaslamp. 619-299-2583 or 619-220-8497.

Avenged Sevenfold (**567**): San Diego Sports Arena, Friday, April 28, 3500 Sports Arena Boulevard, 619-224-4177 or 619-220-8497.

Peter Cane: Acoustic Music San Diego, Friday, April 28, 2431 Shelter Island Drive, San Diego. 619-224-3577 or 619-220-8497.
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Psychedelic Furs singer Richard Butler has one of the most distinctive voices in rock. Randy,British,often close to a singer, it's instantly identifiable and full of character, but its range is limited and it's not a voice that can go just anywhere. Listen to the theme song for the inexplicably long running TV show Charmed — that's him, with his less-well-remembered '90s band, Love Spit Love, singing a cover of the Smiths' classic "How Soon Is Now?" It's a case of one giant of '80s rock sucking for another, and — to me, anyway — it just sounds wrong. It's like Robert Smith of the Cure singing "Purple Rain."

So Butter's singing on his new, first-ever solo album comes as a delightfully surprising. The opening track "Good Days, Bad Days" finds him using a softer voice and greater range than he's shown in the past, singing about wanting "to undo everything that I've done." The guitars-and-electronics backing track by producer Jon Carin is both sweet and a little eerie (a bit like the Postal Service), but the focus is squarely on Butler. As with many Psychedelic Furs numbers, the words are melancholy (Butler recently lost his father and went through a divorce), but his voice sounds so good, and he sounds as if he's enjoying himself so much, that it subtly changes the meaning of the lyrics. It's as though the song's less about regret for what he's done wrong than it is about relishing the thought of doing things better in the future. And when he hits a couple of unexpected high notes, you might share his excitement and optimism.  

**RICHARD BUTLER**  
Belly Up Tavern, Saturday, April 8, 9 p.m. 619-220-8497. $18.

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**Calendar CONCERTS**

**Fridays**

- **The New Cars** and **Blondie** (80s) @ Viejas Casino Concerts in the Park, Thursday, May 11, 2050 Willows Road, Alpine. 619-445-5400 or 619-220-8497.
- **Boys II Men** @ 4th & R, Thursday, May 11, 145 B Street, San Diego. 619-220-8497.
- **KT Tunstall** @ 1055 Fifth Avenue, San Diego. 619-523-1010 or 619-220-8497.
- **Blondie** @ Belly Up Tavern, Thursday, June 1, 2260 Jimmy Durante Boulevard, Del Mar. 619-779-5810 or 619-220-8497.
- **Case** @ Belly Up Tavern, Tuesday, June 6, 2260 Jimmy Durante Boulevard, Del Mar. 619-779-5810 or 619-220-8497.
- **Love Spit Love** @ Belly Up Tavern, Wednesday, June 7, 2260 Jimmy Durante Boulevard, Del Mar. 619-779-5810 or 619-220-8497.
- **Styx** @ 2260 Jimmy Durante Boulevard, Del Mar. 619-779-5810 or 619-220-8497.
- **Love Spit Love** @ Belly Up Tavern, Thursday, June 7, 2260 Jimmy Durante Boulevard, Del Mar. 619-779-5810 or 619-220-8497.
- **Iggy Pop** @ 2260 Jimmy Durante Boulevard, Del Mar. 619-779-5810 or 619-220-8497.
- **Indie Rock** @ Belly Up Tavern, Thursday, June 14, 2260 Jimmy Durante Boulevard, Del Mar. 619-779-5810 or 619-220-8497.
- **Steve Wynn** @ Belly Up Tavern, Thursday, June 14, 2260 Jimmy Durante Boulevard, Del Mar. 619-779-5810 or 619-220-8497.
- **Love Spit Love** @ Belly Up Tavern, Tuesday, June 19, 2260 Jimmy Durante Boulevard, Del Mar. 619-779-5810 or 619-220-8497.
- **Love Spit Love** @ Belly Up Tavern, Wednesday, June 20, 2260 Jimmy Durante Boulevard, Del Mar. 619-779-5810 or 619-220-8497.
- **Love Spit Love** @ Belly Up Tavern, Thursday, June 21, 2260 Jimmy Durante Boulevard, Del Mar. 619-779-5810 or 619-220-8497.
- **Love Spit Love** @ Belly Up Tavern, Friday, June 22, 2260 Jimmy Durante Boulevard, Del Mar. 619-779-5810 or 619-220-8497.
- **Love Spit Love** @ Belly Up Tavern, Saturday, June 23, 2260 Jimmy Durante Boulevard, Del Mar. 619-779-5810 or 619-220-8497.
- **Love Spit Love** @ Belly Up Tavern, Sunday, June 24, 2260 Jimmy Durante Boulevard, Del Mar. 619-779-5810 or 619-220-8497.
- **Love Spit Love** @ Belly Up Tavern, Monday, June 25, 2260 Jimmy Durante Boulevard, Del Mar. 619-779-5810 or 619-220-8497.
- **Love Spit Love** @ Belly Up Tavern, Tuesday, June 26, 2260 Jimmy Durante Boulevard, Del Mar. 619-779-5810 or 619-220-8497.
- **Love Spit Love** @ Belly Up Tavern, Wednesday, June 27, 2260 Jimmy Durante Boulevard, Del Mar. 619-779-5810 or 619-220-8497.
- **Love Spit Love** @ Belly Up Tavern, Thursday, June 28, 2260 Jimmy Durante Boulevard, Del Mar. 619-779-5810 or 619-220-8497.
- **Love Spit Love** @ Belly Up Tavern, Friday, June 29, 2260 Jimmy Durante Boulevard, Del Mar. 619-779-5810 or 619-220-8497.
- **Love Spit Love** @ Belly Up Tavern, Saturday, June 30, 2260 Jimmy Durante Boulevard, Del Mar. 619-779-5810 or 619-220-8497.
- **Love Spit Love** @ Belly Up Tavern, Sunday, July 1, 2260 Jimmy Durante Boulevard, Del Mar. 619-779-5810 or 619-220-8497.
- **Love Spit Love** @ Belly Up Tavern, Monday, July 2, 2260 Jimmy Durante Boulevard, Del Mar. 619-779-5810 or 619-220-8497.
- **Love Spit Love** @ Belly Up Tavern, Tuesday, July 3, 2260 Jimmy Durante Boulevard, Del Mar. 619-779-5810 or 619-220-8497.
- **Love Spit Love** @ Belly Up Tavern, Wednesday, July 4, 2260 Jimmy Durante Boulevard, Del Mar. 619-779-5810 or 619-220-8497.
- **Love Spit Love** @ Belly Up Tavern, Thursday, July 5, 2260 Jimmy Durante Boulevard, Del Mar. 619-779-5810 or 619-220-8497.
- **Love Spit Love** @ Belly Up Tavern, Friday, July 6, 2260 Jimmy Durante Boulevard, Del Mar. 619-779-5810 or 619-220-8497.
- **Love Spit Love** @ Belly Up Tavern, Saturday, July 7, 2260 Jimmy Durante Boulevard, Del Mar. 619-779-5810 or 619-220-8497.
- **Love Spit Love** @ Belly Up Tavern, Sunday, July 8, 2260 Jimmy Durante Boulevard, Del Mar. 619-779-5810 or 619-220-8497.

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- $2 Wells and Beer after 8 pm

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**By William Crain**

Psychedelic Furs singer Richard Butler has one of the most distinctive voices in rock. Randy, British, often close to a singer, it’s instantly identifiable and full of character, but its range is limited and it’s not a voice that can go just anywhere. Listen to the theme song for the inexplicably long running TV show Charmed — that’s him, with his less-well-remembered ‘90s band, Love Spit Love, singing a cover of the Smiths’ classic “How Soon Is Now?” It’s a case of one giant of ‘80s rock sucking for another, and — to me, anyway — it just sounds wrong. It’s like Robert Smith of the Cure singing “Purple Rain.”
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**CONCERTS**

Hootie & the Blowfish: Humphrey’s Concerts by the Bay, Thursday, July 27, 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

Bruce Hornsby: Humphrey’s Concerts by the Bay, Friday, July 28, 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.


**AUGUST**

Boz Scaggs: Humphrey’s Concerts by the Bay, Tuesday, August 29, 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

Foreigner: Humphrey’s Concerts by the Bay, Friday, August 4, 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

Olivia Newton-John: Humphrey’s Concerts by the Bay, Sunday, August 6, 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

Randy Newman: Humphrey’s Concerts by the Bay, Wednesday, August 8, 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

Otmar Liebert & Luna Negra: Humphrey’s Concerts by the Bay, Thursday, August 10, 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

Yolandas Adams: Humphrey’s Concerts by the Bay, Friday, August 11, 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

Creedence Clearwater Revisited: Viejas Casino Concerts in the Park, Saturday, August 12, 5005 Willows Road, Alpine. 619-445-5400 or 619-220-8497.


Elta James: Humphrey’s Concerts by the Bay, Tuesday, August 15, 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

Big Head Todd & the Monsters: Coors Amphitheatre, Friday, August 18, 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

Air Supply and Christopher Cross: Humphrey’s Concerts by the Bay, Wednesday, August 23, 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

Big Bad Voodoo Daddy: Humphrey’s Concerts by the Bay, Friday, August 25, 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

The Doobie Brothers: Humphrey’s Concerts by the Bay, Thursday, August 30, 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

SEPTEMBER

Joe Cocker: Humphrey’s Concerts by the Bay, Tuesday, September 5, 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

Los Lobos: Humphrey’s Concerts by the Bay, Friday, September 8, 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

Dwight Yoakam: Viejas Casino Concerts in the Park, Thursday, September 14, 5005 Willows Road, Alpine. 619-445-5400 or 619-220-8497.

OCTOBER

Emmylou Harris: Humphrey’s Concerts by the Bay, Tuesday, October 3, 2241 Shelter Island Drive, Shelter Island. 619-523-1010 or 619-220-8497.

Celtic Frost: House of Blues, Wednesday, October 4, 1005 Fifth Avenue, Gaslamp. 619-299-2083 or 619-220-8497.
BY DAVE GOOD

No busier band than a progressive rock band. Why? To be a member of a prog-rock outfit you have to either play like a virtuoso or, in some of the more regrettable cases, imagine that you play like a virtuoso. The results of such unions are variable. At the low end of the scale are long, furious solos supported by thin arrangements that sound like parts of several different songs flung together. There’s a huge degree of mind-numbing self-involvement in that. But the brightest and the best of the genre’s earliest pioneers — think King Crimson, Genesis, ELP — were illuminating showcases of virtuosity tempered by composition and restraint.

The cornerstone for progressive rock were laid in the late ’60s. Not to be confused with its cousin fusion (a combination of jazz and rock that Bill Champlin once advised me was really just bad jazz), progressive rock took a large part of its inspiration from the structures of classical music. Then came the jam band, a combination of virtuosity, dope exploration, utopian vision, progressive rock, and pop. Some of that describes Umphrey’s McGee.

I got a copy of their 2004 New Year’s Eve performance on DVD and was reminded immediately of a kinder, gentler prog-rock era via the Chicago-based band’s casual every-day college guy Coors Light demeanor onstage. In other words, they were judicious in the use of their frenzied chops. The twin-guitar attack of Jake Cinninger and Brendan Bayliss is classic hard-rocking shred-fest (Cinninger’s guitar style has been called something between dazzling and terrifying). But it was the compositional ideas and the transitions that bound the music into a performance that held my attention. Busy as a knitting circle on meth, less hoppy jam than well-crafted musical revelation, the band approaches old school. Minus the drugs, Umphrey’s McGee are as psychedelic as you want them to be.

UMPHREY’S MCGEE, House of Blues, Wednesday, April 12, 8 p.m. 619-299-2583 or 619-220-8407. 837.

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Sunday, April 23 • 1-4 pm
Breez’n

Sunday, April 30 • 1-4 pm
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- **RICHARD JENI**
  May 19 • 7:30pm
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Saturday, April 8
6-8 pm • Soul, R&B, Jazz
**D.A. Bookman & the Airtight Band**
9:30 pm-1:30 am • Dance & Disco

**Rising Star**

Sunday, April 9
Jazz Standards
Second Generation Jazz Legend
**John Pizzarelli**

Monday, April 10
7-11 pm • Blues
**Chet Cannon’s Blue Monday Blues Jam**

Tuesday, April 11
8 pm-12 am • Roots Blues
**Robin Henkel Band**

Wednesday, April 12
8 pm-12 am • Classic Rock
**Rockola**

**Upcoming Shows**

Saturday, April 15 • 7 pm
Little Charlie & the Nightcats

Thursday, April 20
**Mimi Fox**

Friday, April 21 • 7 pm • Harmonica Blues Master
**Mark Hummel**

Saturday, May 6
Wishbone Ash

**San Diego Reader**
April 6, 2006
121
2241 Shelter Island Drive   619.224.3577
www.humphreysbythebay.com
blues. Saturday, Santi & Paladino, reggae. Sunday, the Blackstone Trio, jazz. Monday, Billy V, blues. Tuesday, Jack Templeton, folk. Wednesday, J. Kaw, rock and roll.

Coyote Bar and Grill, 300 Carlsbad Village Drive, Carlsbad. 760-729-4695. Thursday, 6 p.m. to 10 p.m.; Tempeza Betty, R&B, 10 p.m. to 1:30 a.m.; DJ event, Friday, 6:30 p.m. to 10 p.m.; Borderstone, rock/blues/folk, 10:30 p.m. to 1:30 a.m.; DJ event, Saturday, 5 p.m. to 5:30 p.m.; Red Lane, rock/blues, 6:30 p.m. to 10:30 p.m.; ‘The Swingin’ Kings, swing/blues, 10:30 p.m. to 1:30 a.m.; DJ event, Sunday, 2 p.m. to 6:30 p.m.; Johnny ‘B’ Blues, 1 p.m. to 9 p.m.; Fish and the Satyaveda, classic rock. Wednesday, 8 p.m. to 10 p.m., Red Lane.

Dancy’s, 8806 Van Allan Way, Carlsbad. 760-612-5680. Friday, 5:30 p.m. to 9:30 p.m.; Stars on the Water, rock, 9 p.m. to 11:45 p.m.; North Shore, classic rock.

The Del Dios Country Store, 2400 Cowan Road, Poway. 760-745-2735. Friday, 6 p.m. to 11 p.m.; Cowboy Jack, country.

Game Time Tavern, 12715 Power Road, Poway. 858-740-0015. Friday and Saturday, live rock.

Hennessey’s Tavern (Carlsbad), 2773 Roosevelt Street, Carlsbad. 760-736-6951. Friday, DJ event, rock. Saturday, Brad Wilson, acoustic.

The Inn at Rancho Santa Fe, 5951 La Jolla del Cielo, Rancho Santa Fe. 858-756-1131. Thursday, Tuesday, and Wednesday, 5:30 p.m. to 9:30 p.m.; Jerry Melnick, jazz/various.

The Jumping Turtle, 1660 Capula Road, San Marcos. 760-471-7776. Music is a creative unison unless otherwise noted. Thursday, 7 P.M.; the Kyle Pieterse Quartet, 8 P.M.; Two Days’ Notice, the Baritone, and the Blending Irish; Friday, the IndiePods, Saturday, DJ event, hip-hop, Sunday, Chris Star, Mad Hatter, Every Breath, and Stoney Blood. Monday, the free Wild Blues, Tuesday, Mike McGill, Joe Morello, in Reverent Fear, the First Ristar, and Innocuous. Wednesday, Elba, Thread 77, Exodus Yesterday, and Douglas D.


Longshot Saloon, 643 Grand Avenue, San Marcos. 760-744-8766. Friday, Downpression and Rev, rock. Saturday, the Lopez/Kline, alternative.

Mas Fina Cantina, 2780 State Street, Carlsbad. 760-434-3497. Friday, Mike Gordon, acoustic rock.

McCabe’s Beach Club, 1145 South Tremont Street, Oceanside. 760-439-6646. Friday, 4:30 p.m. to 9 p.m., the California Kangaroo, country.


North Coast United Methodist Church, 1301 Kelly Avenue, Oceanside. 760-439-4909. Saturday, 4 p.m., the Cord Jaloff Jazz Quartet, jazz/classical.

Ocean House, 300 Carlsbad Village Drive, Carlsbad. 760-739-4331. Thursday, 8:30 p.m. to midnight, the Stone Sirens, reggae. Friday, 7:30 p.m. to 11:30 p.m., X-Faster Saturday, 8 p.m. to midnight, the Unidentified, rock. Sunday, early hours, Tuesday, 6 p.m. to 9 p.m., the Cubit Unst, swing. Wednesday, 7 p.m. to 11 p.m., blues jam.

Rancho Bernardo Inn, (760) Bernardo Oaks Drive, Rancho Bernardo. 858-675-8000. El Bandido Restaurant: Friday, 5:30 p.m. to 10:30 p.m., and Saturday, 9 p.m. to 11 p.m, Jerry Melnick and Tom Bishop, jazz/variety.

Surf N’ Saddle, 123 West Plaza Street (La Jolla Santa Fe and Highway 101), Solana Beach. 858-725-9417. Friday, Jeff or Jef, acoustic. Saturday, Four Play, rock. Wednesday, open mike.

Tom Giblin’s Irish Pub and Restaurant, 647 Grand Avenue, Carlsbad. 760-729-7214. Thursday, 9 p.m., the Clay Colleen Band, pub, rock. Friday and Saturday, 9 p.m., David Lelly, acoustic pop.

Zip & Zack’s Filming Station and Pickup Joint, 1030 West San Marcos Boulevard, San Marcos. 760-591-9193. Friday and Saturday, classic rock.

BEACHES

Bahia Resort Hotel, 998 West Mission Bay Drive, Mission Bay. 858-488-0531. Tanger Lounge: Thursday, Friday, Saturday, and Wednesday, 4 p.m. to 11 p.m.; John Coli, jazz/international and pop standards.

Blind Melons, 710 Garnet Avenue, Pacific Beach. 858-483-7844.

Thursday, Seven Story World, Me vs. Nimrod, and Douglas Fire, acoustic/alternative. Friday, the Fray Band and the Steve Jews, and reggae/Saturday, Dirty Funk and Penny Royal, Sunday, Danny Drink, Juke, and Greenshj, reggaeclass, Monday, Cara Barrett, Folk, Tuesday, One Drop Wednesday, Joel Santobolore, ukulele.

Buffy’s, 3750 La Jolla Boulevard, La Jolla. 858-481-2768. Saturday, 6 p.m. to midnight, Gregory Michael, Motown blues/lounge.
'Canes, 3105 Ocean Front Walk, Mission Beach. 619-486-1780. Thursday, DJ event, hip-hop. Friday, 8 p.m., Mover and Shaker Sunday, rock/alternative. Saturday, live reggae/rock. Saturday, 8 p.m., Lenny Kravitz, rock. Sunday, live reggae. Sunday, 8 p.m., The Lee Brown Perspective, jazz.

San Diego April 6, 2006
[Image 83x49 to 432x957]
[Image 449x48 to 799x494]

858-551-7575. Thursday, 6 p.m. to 1 a.m., Jazz Hammer, jazz/city pub.

Chateau Orleans, 618 Turquoise Street, Pacific Beach. 858-486-6744. Thursday, 7 p.m. to 11 p.m., Toast Catering & the Blue Dusters, blues.

Coaster Saloon, 744 Ventura Place, Mission Beach. 858-468-4418. Friday, 9 p.m. to 1 a.m., the Ragamuffins, ’80s music. Saturday, 9 p.m. to 1 a.m., Big Backyard, rock.


Excelsior, 1025 Prospect Street #201 (second floor), La Jolla. 858-454-8992. Friday, hip-hop/ Saturday, DJ event, call club for information. Wednesday, Gilbert Castellanos, jazz.

FRESH Seafood Restaurant and Bar, 1014 Wall Street, La Jolla. 858-531-7573. Thursday, 6 p.m. to 9 p.m., Friday and Saturday, 7 p.m. to 10 p.m., also, Tuesday and Wednesday, 6 p.m. to 9 p.m., Adrienne Nine & Spinal Wind, global jazz.

Hard Rock Cafe (La Jolla), 909 Prospect Street, La Jolla. 858-456-7625. Call club for information.

Hennessey’s Tavern (PB), 4650 Mission Boulevard, Pacific Beach. 858-463-0047. Friday and Saturday, live acoustic/folk/rock.

La Valencia Hotel, 1132 Prospect Street, La Jolla. 858-454-0771. Thursday, 6:30 p.m. to 10 p.m., Barry Levitch, jazz. Friday, Saturday, Sunday, and Wednesday, Rock Row, jazz.

The Liars Club, 3844 Mission Boulevard, San Diego. 858-486-2340. Saturday, 9 p.m. to midnight, DJ Le Cloud, rock/club.

The Lodge at Torrey Pines, 11401 N. Torrey Pines Road, La Jolla. 858-455-4421. The Grill: Thursday, Friday, Saturday, and Wednesday, 5 p.m. to 9 p.m., DJ Popunks, solo jazz guitar. Also, Friday and Saturday, 6:30 p.m. to 8:30 p.m., Mike Nelson, solo jazz guitar.

Moonoggin, 832 Garnet Avenue, Pacific Beach. 858-483-6550. Friday, 10 p.m., The Deca Pentos.

Pacific Beach Bar and Grill, 860 Garnet Avenue, Pacific Beach. 858-272-7278. Sunday, 6 p.m. to 9 p.m., live reggae.

Pasquale on Prospect, 1250 Prospect Street, La Jolla. 858-456-0722. Friday, 7:30 p.m. to 11:30 p.m., Nick Fice, John Glisanti, Dan Scott, and Cynthia Hammond, jazz.

Portugallia, 4650 Newport Avenue, Ocean Beach. 619-222-7676. Sunday, 7 p.m., the David Borga Trio, jazz.

Thrushers, 4653 Mission Boulevard, Mission Beach. 858-463-6354. Saturday, 9 p.m., The Poppies, rock/blues. Wednesday, 10 p.m. to 1 a.m., the Lee Brown Perspective, jazz.

Tiki House, 1132 Garnet Avenue, Pacific Beach. 858-273-9734. Thursday, call club for information. Friday, Dori D’Hout and Thirteen, Funk, Blues, Saturday, Mercy Road, rock. Sunday, open mic. Tuesday, Ripple Grove, rock. Wednesday, call club for information.

Turquoise Cafe, 873 Turquoise Street, La Jolla. 858-468-4200. Friday, call club for information. Monday, 8 p.m., The String Band 5000, acoustic/jazz/Latin. Tuesday and Wednesday, 8:30 p.m., Toast Catering & the Blue Dusters, blues.

Winstons, 1921 Bacon Street, Ocean Beach. 619-222-8682. Live rock/alternative/reggae nightly. Call club for information.

SAN DIEGO

AcousticMusicSanDiego, 4530 Manfield Street, San Diego. 619-405-8176. Thursday, Tracy Grammer Sunday, the Limeliters, acoustic.

The Aero Club, 3365 India Street, San Diego. 619-297-2111. Tuesday, 7 p.m., the San Diego Blues Trio.

The Bahia Belle Cruise, the Bahia Hotel, 998 West Mission Bay Drive, Mission Bay. 619-599-2779. Departs 6:30 p.m. Friday, 9 Natural, Top 40. Saturday, Nite-Blue, classic rock.

The Beauty Bar, 4746 El Cajon Boulevard, San Diego. 619-316-4746. Thursday, 9:30 p.m., Melbourne, indie rock.


Borders Books and Music, 1072 Camino del Rio North, Mission Valley. 619-293-2101. Friday, 8 p.m., Terry Manollo, pop/rock.

Brick by Brick, 1310 Buena Avenue, Bay Park. 619-276-1905. Music is rock/alternative. Saturday, Divided By Zero, Mafia Lab, and Uncer. Sunday, 167, the Frank Harmeson Band, Fear the Dogs, and Zone 4.

Buster Dally’s, 3112 University Avenue, North Park. 284-2787. Thursday, 9-1 a.m., DJ event, hip-hop.
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Joe Satriani with very special guest Eric Johnson
Thursday, May 4 • 7:00
Trisha Yearwood with special guests Jon Randall & Jessi Alexander
Friday, May 5 • 7:00
Olivia Newton-John
Sunday, August 6

June
Eddie Money with special guest Firefall
Thursday, July 13
Nickel Creek
Wednesday, July 5

July
Joe Satriani with very special guest Eric Johnson
Thursday, May 4 • 7:00
Trisha Yearwood with special guests Jon Randall & Jessi Alexander
Friday, May 5 • 7:00
India.Arie with special guest Chisette Michele
Thursday, June 22

Barefoot Natives: Willie K. & Eric Gilliom with special guests
Leandro Kajapan
Sunday, July 5 • 7:00
Blues Traveler
Monday, July 10 • 7:30
Miranda Lambert
Wednesday, July 15 • 7:30
Eddie Money with special guests Firefall
Thursday, July 13 • 7:00
Chris Isaak
Friday, July 14 • 7:30
Lyle Lovett
Sunday, July 16 • 7:30
The Beach Boys Tucs. & Weds., July 18 & 19 • 7:30
Hootie & The Blowfish with special guest Palomo
Thursday, July 27 • 7:30
Chris Isaak
Friday, July 28 • 8:00
Apatia
Sunday, August 6 • 7:30
Linda Ronstadt
Wednesday, July 13 • 7:00
Indigo Girls
Friday, July 7 • 7:00

Lexus Dinner Show Packages
Tickets required for all ages. Dates subject to change or cancellation.
Additional acts will be added periodically throughout the season.

Humphrey's Box Office Hours
Daily through April 15: 11:30 am-6:30 pm
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Packages include 2 premium-seat concert tickets (center section, row 1-4), $5 dinner at Humphrey’s Restaurant and one suite, 2 suit or guest-room at Humphry’s Half Moon Inn & Suites. Packages are limited. Visit our website for details: HumphreysConcerts.com. Premium Packages not available at TicketMaster outlet stores.

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Tickets available at TicketMaster outlets.
There are a few effects employed — such as the intentionally tinny guitar — on the Osophists’ self-titled debut. The effects convey a lonesome feeling of watching birds fly slowly over a gray wintry sky. This is my favorite song on the album, and I was not ready to get back on the horse when it ended. On the whole, this is an unabashedly emotional album, and I love its “unashamed whining.”

The Osophists are Jimmy D’Amico (vocals, bass, piano, keyboards, electric bass), Jon Wright (vocals, guitar, electric guitar), Wesley Atkinson (vocals, guitar, electric bass, bass, piano, keyboards, electric guitar), and Jesse Conley (vocals, guitar, electric guitar). The band’s self-titled debut (2005) on Lilac Music features Mark Alan with weekly guest DJs and musicians. Soulful house music for 4 years & running.

LIQUID SUNDAY

FRI

SOUNDS FROM UNDERGROUND - Selectors @Large, Dash Eye and Tesfa

House music by resident DJs Dustin Brown, Legion Swank, Clint Bronson, Robert Lusk & Calculon, Knottyboy, Frizz, Primate & special weekly guests.

SAT

MIKE LUNDEEN & BLUES STREAK

“The Queen of Steam”

For weddings, corporate events, birthdays, anniversaries, and other occasions. Call for more info. Call all club for information.

The Osophists are Jimmy D’Amico (vocals, bass), Jon Wright (vocals, guitar, electric guitar), Wesley Atkinson (vocals, guitar, electric bass, bass, piano, keyboards, electric guitar), and Jesse Conley (vocals, guitar, electric guitar). The band’s self-titled debut (2005) on Lilac Music features Mark Alan with weekly guest DJs and musicians. Soulful house music for 4 years & running.

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THIS SATURDAY! APRIL 8
SPRECKELS THEATRE

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FRIDAY, APRIL 21

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129

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FRIDAY, MAY 12
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San Diego Reader April 6, 2006 129
**DESSERTS**

- 5050 Sports Arena Boulevard, San Diego. 619-226-SOMA. Music is rock/universal unless otherwise noted. Thursday, 8 p.m., the David Farrar Quartet; Friday, 9 p.m., the Sierra Gait Quartet; Saturday, 8 p.m., the B-3 Four; Sunday, 8 p.m., the High Society Jazz Band.

- 3815 Napa Road, San Diego. 744-3770. Friday and Saturday, live rock.

- 7030 University Avenue, La Mesa. 686-1204. Live rock/bellydancing rock, call club for information.


- 3520 Napa Street (at Moreno Boulevard), Bay Park. 619-342-1462. Thursday, Jump Jones, blues. Friday, the Working Cowboy Band, country. Saturday, a large blues/jazz. Monday, Tuesday, Wednesday, weekends. Thursday, the High Society Jazz Band.

- 1126 Prospect Avenue, La Jolla. 619-702-7779. Friday and Saturday, 7:30 p.m., Mr. Kravitz; piano. Saturday and Sunday, 9:30 p.m., the Jaime Valle Quartet; Sunday, 7:30 p.m., the Dave San Diego Jazz Band.

- 3025 El Cajon Boulevard, North Park. 619-542-1462. Thursday, 8:30 p.m., Joanie & Jim Edgar. Saturday, 9 p.m., the Jaime Valle Quartet; Sunday, 7:30 p.m., Dave San Diego Jazz Band.

- 222 16th Street, downtown. 619-234- 6937. Thursday, 7 p.m. to 11 p.m., SD sound, blues.

- 401 Fifth Avenue, downtown. 619-234-3950. All music is jazz unless otherwise noted. Thursday, the David Farrar Quartet; Friday, Three Saturday, Prime Sunday, the Attorneys. Monday, Dome Scott; Tuesday, the

**CRUISES**

- 756 Fifth Avenue, San Diego. 619-774-4400. A Addams Avenue. 858-454-7779. Friday, Saturday, Sunday, and Monday, open mike. Tuesday, the Capriccio String Quartet; Wednesday, 6 p.m. to 9 p.m., the Travelers; Thursday, 8:30 p.m., the B-3 Four; Friday, 8 p.m., the High Society Jazz Band; Saturday, 8 p.m., the David Farrar Quartet.

- 4590 Park Boulevard, University Heights. 619-296-0616. Music is acoustic/rock unless otherwise noted. Thursday, 8:30 p.m., Joanie & Jim Edgar. Friday, 9 p.m., the Jaime Valle Quartet; Saturday, 9 p.m., the Jaime Valle Quartet; Sunday, 9:30 a.m. to 2 p.m., the San Diego Brunch.

- 8515 Navajo Road, San Diego. 619-445-7370. Friday and Saturday, live rock.

- 5016 University Avenue, La Mesa. 686-1204. Live rock/bellydancing rock, call club for information.


- 3815 Napa Road, San Diego. 744-3770. Friday and Saturday, live rock.

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Thursdays are Now College Night!

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Charles
Born in Sheffield, U.K.
Favorite Musical Acts:
Nine Inch Nails, Atlas of Id, Faith No More
Movies you wouldn’t recommend:
Anything by Michael Bay
First concert ever attended and age at the time:
Killing Joke, 16 years old
Last good movie you saw:
Pulse (Japanese Horror)
Hobbies:
Playing bass, arguing
Shopping or gym?
Shopping
What are you looking for today?
Santana, Crystal Method

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1084 Garnet Ave.
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**South Bay/Coronado**

- **Buon Giorno Restaurant**, 4111 Orange Avenue, Coronado. 619-435-3867. Friday, Thursday, and Saturday, live rock/latin/jazz.
- **McP’s Irish Pub & Grill**, 1107 Orange Avenue, Coronado. 619-435-5281. Thursday through Sunday, 4-8 p.m. on stage, Friday, Saturday, and Sunday 9 p.m., bands. Monday, 9 p.m. to 8 p.m., acoustic jam.
- **Whiskey Girl**, 605 Fifth Avenue, downtown. 619-231-7000. Thursday through Saturday, DJ. 9 p.m. to midnight, Le salon & City Limits, country/southern rock/blue.

**East County**

- **Barrett Junction Cafe & Mercantile**, 1020 Barrett Lake Road, Barrett Junction. 619-488-8416. Friday and Saturday, 7 p.m. to 9 p.m., Tony Cain, live jazz.
- **Viez Pas Casino**, 500 Willow Road, Alpine (off Interstate 8). 619-445-5400. Friday and Saturday, 7 p.m. to 9 p.m., Big Time Rock/Blue.
- **Lemon Grove**: 1004. Saturday, 7 p.m. to 9 p.m., Tony Tarravull, jazz.

**San Diego**

- **Fannie’s Nightclub**, 9143 Camps Road, Spring Valley. 619-698-2502. Friday, 7 p.m. to midnight, the Bluebar, blues.
- **The German-American Societies**, 1017 South Millon Avenue, El Cajon. 619-233-2283. Friday, 7 p.m. to midnight, the Lanterns, wood.

**South Bay Sports & Spirits**, 104 Orange Avenue, Coronado. 619-435-3867. Friday, Thursday, and Saturday, live rock/latin/jazz.

**Open Mic Night**


**The Local’s**

- **Run Barbara Run**, 619-475-2660. Also, Sunday, noon to 4 p.m., Ray Briz, acoustic. Friday, 7 p.m. to midnight, the World Beat Jazz Ensemble, world jazz.
- **Barrett Vancouver**, 858-488-8416. Friday and Saturday, 7:30 p.m. to 9 p.m., Tony Cain, live jazz.
- **Alpine (off Interstate 8)**. 619-445-5400. Friday and Saturday, 7 p.m. to 9 p.m., Big Time Rock/Blue.

**Fiesta**

- **Las Parrillas**, 5031 Mission Boulevard, El Cajon. 619-444-3955. Friday, hop- hop/rock, reggae. Saturday, 8-11 p.m., the Phenomanauts, live rock.
- **Mulvany’s**, 8861 Magnolia Avenue, Santee. 619-484-8350. Friday and Saturday, live country music.
- **Renaissance Inn**, 14353 Highway 80 (half mile east from Lake Jennings turnoff), Flynn Springs. 619-561-8105. Friday and Saturday, live country.

**Second Wind**, 4528 Magnolia Avenue, Santee. 619-596-8350. Friday and Saturday, live norteno.

**Viejas Casino**, 5000 Willows Road, Alpine (off Interstate 8). 619-445-5400. Friday and Saturday, live rock/BL/MX, sund.

**Family Fun Saturday**

- **Samoan George Robot Game, Santee. 619-258-1004. Saturday, 7 p.m. to 9 p.m., Tony Tarravull, jazz.
- **Glasgow, 7962 Broadway, Lemon Grove. 619-469-8344. Friday and Saturday, live classic rock.
- **Fannie’s Nightclub**, 9143 Camps Road, Spring Valley. 619-698-2502. Friday, 7 p.m. to midnight, the Bluebar, blues.
- **The German-American Societies**, 1017 South Millon Avenue, El Cajon. 619-233-2283. Friday, 7 p.m. to midnight, the Lanterns, wood.

**Kite Festival**

- **Pleasant Park**, 1411 Highland Avenue, National City. 619-474-3222. Friday and Saturday, 10 a.m. to 5 p.m., the Phenomanauts, live rock.
- **Renaissance Inn**, 14353 Highway 80 (half mile east from Lake Jennings turnoff), Flynn Springs. 619-561-8105. Friday and Saturday, live country.

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Real Thai

If you like Thai food and you haven’t been to Lotus Thai lately, you may be missing a treat. The restaurant has come a long way since those “Grand Opening” banners went up six years ago. Back then, it offered some Thai barbecue and a few interesting specialties, but mainly a standard assortment of dishes executed with surprisingly bland flavors. I was puzzled that the restaurant had succeeded so well that, last year, its owners opened a second location downtown. But when I looked at the current menus, I saw impressive changes. The food is not just a “taste of Thai” now — it’s actually Thai.

The central section of both menus has San Diego’s “regular” Thai restaurant dishes — finger foods, salads, soups, stir-fries, curries, noodles, and fried rice. Flip the menu over, though, and you discover the chefs’ specialties — 13 of them downtown, 16 at Hillcrest — with only 3 dishes overlapping. Some of the specialties (such as “crying tiger”) are fairly common at local Thai restaurants, but others are personal spinoffs of traditional dishes that you won’t find cooked the same way elsewhere.

Thai cuisine is highly regionalized (except in Bangkok, where all the flavors collide). As it turns out, both of Lotus’s chefs are from northwestern Thailand, and there’s something in the cooking that hints at their origin — a zestiness, a love of strong citrus and fresh herbs that speaks of the Ping River and the hills of Chiang Mai.

We first sampled the food at original Hillcrest location, where a golden Buddha welcomes you into a serene room with a fountain, flooring of old bricks, and wood wainscoting topped by mirrors. Flanking the door (should you have to wait for a table) are a pair of couches with colorful embroidered Thai fabric bolsters. Small booths line both side walls, with small tables in the center — once you order, your table is set with small, square plates, sized for appetizers but not changed when your entrées arrive. This provides extra space for the huge serving platters — entrée portions are more than generous, sized for sharing and doggy-bagging.

We started with a chef’s specialty, Lotus mee krob. This traditional wedding dish is made of crispy deep-fried rice noodles dressed with sweet tamarind sauce, garnished as elaborately (or not) as the cook pleases. Here, the toppings are simple, consisting of a few grilled shrimp, a handful of raw bean sprouts, and delicious tiles of deep-fried tofu that have soaked up the tamarind sauce, plus minced sallions and seasonings. It isn’t the best version I’ve tasted, but it does embody an authentic Thai sensibility — it’s that fresh crunch of the sprouts, of the noodles, even of the surface of the tofu.

A “corn latke” appetizer comes from the Malay cuisine of Thailand’s southern peninsula. Golden-fried tempura-coated pancakes are filled with a sweet, glutinous mixture of corn kernels, red curry paste, and lemongrass, for a citric edge. It’s both novel and filling.

Another Hillcrest specialty is tango mango, a twist on som tum (green papaya salad), a popular dish from Isarn (a.k.a. Issan), the province at Thailand’s northeastern corner. A few months ago, our friend Tuy, an Esarnese living in Phuket, showed us how to assemble her larb, another specialty of Isarn and neighboring Laos — a highly seasoned minced-meat mixture served with lettuce and fresh herbs for roll-ups. It’s nearly always made with ground or minced beef, sometimes served raw like Asian beef tartare but usually stir-fried. For some reason, most San Diego Thai restaurants have switched to chicken breast, and so have both locations of Lotus. Although the seasoning here is full-bodied, the texture comes off like poultry sawdust. I asked the Hillcrest restaurant manager, “Mike,” himself from central Thailand, the reason for the substitution. He sounded bewildered, too, finally speculating, “Some Americans don’t eat beef!”

Obviously, the dietary dictates of the food police are such terrors, it’s easy enough to sauté extra-lean ground beef (which costs about the same as chicken breast) and rinse off the fat in a sieve before seasoning it. That would be healthy larb worth eating, ’cause the chicken version is dead meat.

Okay, off the soapbox and onto the entrées: “crying tiger” — a form of beef nobody fears — is a smash hit at both locales. You get long, thin slices of perfectly charbroiled, fork-tender Prime...
grade top sirloin with a nippy sauce to span over, served atop greenery. It arrived cooked precisely to our order of “rare and spicy,” with undertones of woodfire and citrus. It’s up there with the best steaks in town — only this steak is sliced and spiced. (BTW, the leftovers make great Stroganoff.)

Curries from the regular menu come with your choice of protein, a list that includes “mock meat” for vegans. Our Panang curry with pork — a creamy, coral-colored sauce based on coconut milk — arrived at a near-perfect spice level of about 6 on a scale of 10, without our even having to specify! Lotus’s chefs evidently assume that people who eat at this restaurant understand and that some dishes should be spicy — a refreshing change from the norm. (At most local restaurants, asking for 7 usually gets you a 3.) Lemongrass and Kaffir lime leaves subtly underscore the heat with their green-citrus perfume in this complex blend of flavors.

Crispy honey duck, a Hillcrest specialty, features roast duck with a honey glaze served over baby spinach. It’s from the Royal Thai game of dishes enjoyed at the palace in Bangkok. The current long-reigning monarch is so benevolent that for years the palace was “leak” its special recipes; students of the Royal Thai Culinary Academy are trained on them and go on to cook them at restaurants where regular people and foreign tourists can enjoy the dishes. But in America, only restaurants that do a lot of duck business serve freshly roasted honey duck. When the menu calls it “Princess Duck” and warns of a 40-minute wait, that’s a place where you should order it. Here, the duck is reheat; both the breast slices and the whole leg were dried out.

Lotus makes a number of variations on fried rice at both locations. “Drunken fried rice,” a spinoff of drunken noodles, has a bite that hits around a 5 on the heat scale, flecked with hot chili pepper dots, plus red pepper, carrot shreds, scallions, Thai basil leaf, a few plum tomatoes, and slices of anemotic tomato. All the food was gone by the time I finished. For instance, in Thailand we see fewer “f Street baby corn” — fried baby corn (in Thailand, you rarely eat baby corn — it’s a treat). Here, you’re surrounded with some of the finest baby corn in the United States. The rice is lush anyway. Lotus serves the usual Fla...
Drop-Out Zone

“Who ever’s had bacon and potatoes and cheese in a little donkey like this?”

Have you ever been caught between San Diego and National City? A man could starve in this eddy and not be found for months. I’ve been walking south through Barrio Logan, trying to find something for the still recovering Carla to nibble on. “But not Mexican!” she yells as I left this morning. “I’m tired of Mexican.” Now it’s two going on lunch. “I’m tired of Mexican!” she yells as I leave this morning. “I’m tired of Mexican.”

I dunno. Deep-fried chicken for breakfast? I’m trying to find something for the still-recovering Carla to nibble on. The guy ahead of me is asking for a brownie, and soda is $7.25. (ten-inch). The gyros sandwich with fries, salad, and — why not? I’ve walked enough to drop two pounds — a zillion items long. The guy ahead of me is asking for a brownie, and soda is $7.25. (ten-inch). The gyros sandwich with fries, salad, and — why not? I’ve walked enough to drop two pounds — a zillion items long. The guy ahead of me is asking for a brownie, and soda is $7.25. (ten-inch).

I flop inside to a table with green Formica screens of the security TV, and cell phone, checking the four Entrée:

**Authentic North Indian Food**

Delicious recipes preserved from the Royal Kitchens. Wonderful clay specialty dishes. Indian beers & wines.

**All-you-can-eat LUNCH BUFFET**

**$7.95**

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- **Catering Available**

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Purchase 1 entrée and 2 fountain drinks, get the 2nd entrée of equal or lesser value at 50% off. With coupon. Not valid with any other coupons or discounts, or with alcoholic beverages. Expires 4/2/06.

**El Indio**

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**Calendar RESTAURANTS**

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**South Bay Fish & Grill**

Easter Sunday

Champagne & Jazz Brunch

$49.95 & special Easter brunch with champagne, live jazz and all the usual goodies like eggs as you please, crepes, omelets, prime rib, seafood platters, and more. $49.95 and under.

Chula Vista Marina • 570 Marina Parkway, Chula Vista, CA 91910

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HAPPY HOUR: All Night Monday – Sunday 3-7 pm

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Lunch only. With coupon. Coupons cannot be combined.

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Lobster Ravioli $13.99

This week’s special:

- Belly Dancing
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**Ranoosh Lebanese Cuisine**

FREE Entree

Buy one entrée and get a second entrée of equal or lesser value free. With coupon. Expires 4/2/06.

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Monday-Saturday 11 am-2:30 pm & 5-10 pm

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**San Diego Reader, April 6, 2006**

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Kick Dirt and Follow the Pruners

“I didn’t realize you’re not supposed to put the fondue fork in your mouth.”

I’m a proponent of lifetime study,” says Deborah Lazear, wine educator — and wine student. “You should keep your mind alive for the rest of your life.” She set her own mind’s eye on wine because “what goes better with food than wine?” — and as she says, “It’s all about food. I go to wine shops and I cook when I’m happy, when I’m sad, when I’m bored, when I’m mad.”

Lazear grew up in Nova Scotia, which at the time offered “great lobster, great fish, and not a lot of exposure to foods of different parts of the world.” That changed when she attended college in Montreal. “I just saw all these different kinds of food and started experimenting. Of course, my first story is that I didn’t realize you’re not supposed to put the fondue fork in your mouth, and I burnt my lips.”

From Montreal, she moved to England and “had a wonderful opportunity to study with a wine student. “You should keep your mind alive for the rest of your life.” She set her own mind’s eye on wine because “what goes better with food than wine?” — and as she says, “It’s all about food. I go to wine shops and I cook when I’m happy, when I’m sad, when I’m bored, when I’m mad.”

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Easter on the Bay

You’re invited to sip on Champagne as you dine on a Lavish Array of your Easter Brunch favorites on Shelter Island.\n
- Carved Prime Rib of Beef and Smoked Turkey Breasts
- “Build Your Own” Omelet and French Toast Station
- Smoked Salmon and Shrimp on Ice
- Crisp Salads and Fresh Fruits
- Variety of Ice Creams, Cakes, and Fresh Bread

Sunday Brunch: 11 am – 3 pm
Adults: $32.95 • Children: $16.95
For Reservations: 619-221-8000

Kona Kai

formerly Shelter Pointe Hotel
1551 Shelter Island Drive

A Family Tradition

Start a New Family Tradition by celebrating Easter Brunch in the Garden Setting of Trellises at the Town and Country Resort.

- Carved Roast Baron of Beef and Honey Baked Ham
- “Cooked-to-Order” Omelet and Waffle Station
- Smoked Salmon and Shrimp
- Fresh Fruits and Imported Cheeses
- A host of Salads, Cakes, and Fresh Bread

Easter Brunch: 9:30 am – 2:30 pm
Adults: $29.95 • Children: $14.95 (under 5 years)
For Reservations: 619-908-5017

Trellises

at the Town and Country Resort
500 Hotel Circle North
and melted cheese, covered by a whole-wheat bun. For chicken-lovers, the garlic chicken pizzas sell big-time. Other inventive combinations include beef capicola and mozzarella, covered by a whole-wheat bun. For chicken-lovers, the garlic chicken pizzas sell big-time. Other inventive combinations include beef capicola and mozzarella, covered by a whole-wheat bun. For chicken-lovers, the garlic chicken pizzas sell big-time. Other inventive combinations include beef capicola and mozzarella, covered by a whole-wheat bun. For chicken-lovers, the garlic chicken pizzas sell big-time. Other inventive combinations include beef capicola and mozzarella, covered by a whole-wheat bun. For chicken-lovers, the garlic chicken pizzas sell big-time. Other inventive combinations include beef capicola and mozzarella, covered by a whole-wheat bun. For chicken-lovers, the garlic chicken pizzas sell big-time. Other inventive combinations include beef capicola and mozzarella, covered by a whole-wheat bun. For chicken-lovers, the garlic chicken pizzas sell
Fiore's — N.W. (11/05)

now relaxed, but still very dressy. Great restaurant. Tie-and-jacket requirement.

staircases to negotiate en route to the area. Otherwise, there's a maze of short

leys of Pomerado) north to the end of the San Diego Artisan Bakers

moderate to very expensive in restaurant.

Sunday. Moderate at Oystar Bar; upper
gambling area. Reservations advised for

as well-priced cognacs and aged

list, offering international bottles at bar-

choices include numerous

salmon tower and shrimp margarita are
delicious. Choices include numerous

and chops of various species and a fine

acoustic mini-restaurant of Mexico City,

to eat, so expect lots of fruit

plates and healthy lunch sandwiches like

meatballs with chunky salsa, bell pep-
potatoes, tomatoes, and mushrooms. In-

d for breakfast or a snack, you'll never find in supermarket-bakery

recipes are from France,

slow-fermented breads made from nat-

bakery specializes in hearty, handcrafted,

Grandma's place. Okay, it's not a little

think Little Red Riding Hood — this is

choice — not border-food com-

her hometown — not border-food com-

Svc. 1551 S.

Resident

a masculine setting with dark wood-

ating, dim lighting, and only a moderate

area (or raw (veggies

chicken, turkey, pork) or raw (veggies

the world's largest all-you-can-eat

Japanese seafood buffet

Ramadan, but that's be-

 institu-

ment for this restaurant to a new level of

Chef (and cheesemaker) Jack Fisher has
taken this restaurant to a new level of

la Madonna's.

“Ambiance

- 603)

2004 & 2005

California wine list is pricey, but there's

Auburn.

served menu highlights include tuna
tapas, cute, crisp-Atlantic char,

duo-marinated Colorado rack of lamb, the

best duck confit in town, and dreamy

crisp-skinned Arctic char, carpe-

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SUSHI HAPPY HOUR

7955 La Jolla Shores Dr. (858) 551-3020

We’re dedicated to providing authentic Hong Kong cooking — creative and multi-cultural, influenced through the refined stature of the genuine Cantonese style. The seafood items in the live tanks includes such delicacies as black cod (bony but wonderfully sweet), Dungeness crab, and (if you’ve got the money) abalone — but even inexpensive, homy dishes (e.g., wonton soup, conversation cake) sing with flavor. The unassuming crispy squid and Peking duck must be ordered at least a day in advance, but you’d better call ahead anyway for reservations to avoid a wait at the door. A Pan-Asian community through and through, for good reason. Lunch weekdays, dinner seven days, with lunch menu returning nightly from 5 p.m. to midnight. Inexorably ridiculous, but simply splendid.

— N.W. (10/04)

THE BEACHES

THE AUSTRALIAN PUB

1341 Grand Avenue, Pacific Beach, 858-273-9921.

A great place to take your kids after a day at the beach. This relaxing pub, home of the tasty chicken burger, has an array of appetizers, including black cod (bony but wonderfully sweet), Dungeness crab, and (if you’ve got the money) abalone — but even inexpensive, homy dishes (e.g., wonton soup, conversation cake) sing with flavor. The unassuming crispy squid and Peking duck must be ordered at least a day in advance, but you’d better call ahead anyway for reservations to avoid a wait at the door. A Pan-Asian community through and through, for good reason. Lunch weekdays, dinner seven days, with lunch menu returning nightly from 5 p.m. to midnight. Inexorably ridiculous, but simply splendid.

— E.B. (2/04)

BOO CHOO KOREAN BARBECUE

7955 Engineer Road (a block out of Eatery Mall), Kearny Mesa, 858-557-2400. What sets Boo Choo apart from other Korean bars is that wood charcoal rather than gas fuels the table-side grills — proving easier to control as well as lending more flavor. The gochujang (spicy) dishes are outstanding, with tender meat and a subtly sweet marinade, and the much maligned (mixed seaweed pancake) is moist and light. As at all Korean restaurants, any dinner you receive numerous small plates of relishes and vegetables (called banchan), laden with a multitude of flavors in the meal. But since Korean restaurants traditionally serve all at once, if you want a first-course soup or appetizer, order your main course. (Table room can get stuffy once the gift gets going.) The menu includes three “family combination dinners” but they’re written in Korean, so interested, ask the owner or manager to translate for you. Open Monday to Thursday for lunch, daily for dinner.

— N.W. (1/00)

CHINA MAX

4600 Convoy Street (at Engineer), Kearny Mesa, 858-650-3535.

The decor is plain and bright, the sound level low, but this is a major resource for authentic Chinese cooking — creative and multi-cultural, influenced through the refined stature of the genuine Cantonese style. The seafood items in the live tanks includes such delicacies as black cod (bony but wonderfully sweet), Dungeness crab, and (if you’ve got the money) abalone — but even inexpensive, homy dishes (e.g., wonton soup, conversation cake) sing with flavor. The unassuming crispy squid and Peking duck must be ordered at least a day in advance, but you’d better call ahead anyway for reservations to avoid a wait at the door. A Pan-Asian community through and through, for good reason. Lunch weekdays, dinner seven days, with lunch menu returning nightly from 5 p.m. to midnight. Inexorably ridiculous, but simply splendid.

— N.W. (10/04)

RESTAURANT CALENDAR

BOO CHOO KOREAN BARBECUE

7955 Engineer Road (a block east of Eatery Mall), Kearny Mesa, 858-557-2400. What sets Boo Choo apart from other Korean bars is that wood charcoal rather than gas fuels the table-side grills — proving easier to control as well as lending more flavor. The gochujang (spicy) dishes are outstanding, with tender meat and a subtly sweet marinade, and the much maligned (mixed seaweed pancake) is moist and light. As at all Korean restaurants, any dinner you receive numerous small plates of relishes and vegetables (called banchan), laden with a multitude of flavors in the meal. But since Korean restaurants traditionally serve all at once, if you want a first-course soup or appetizer, order your main course. (Table room can get stuffy once the gift gets going.) The menu includes three “family combination dinners” but they’re written in Korean, so interested, ask the owner or manager to translate for you. Open Monday to Thursday for lunch, daily for dinner.

— N.W. (1/00)

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— N.W. (10/04)

THE BEACHES

THE AUSTRALIAN PUB

1341 Grand Avenue, Pacific Beach, 858-273-9921.

A great place to take your kids after a day at the beach. This relaxing pub, home of the tasty chicken burger, has an array of appetizers, including black cod (bony but wonderfully sweet), Dungeness crab, and (if you’ve got the money) abalone — but even inexpensive, homy dishes (e.g., wonton soup, conversation cake) sing with flavor. The unassuming crispy squid and Peking duck must be ordered at least a day in advance, but you’d better call ahead anyway for reservations to avoid a wait at the door. A Pan-Asian community through and through, for good reason. Lunch weekdays, dinner seven days, with lunch menu returning nightly from 5 p.m. to midnight. Inexorably ridiculous, but simply splendid.

— E.B. (2/04)

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— E.B. (2/04)
sometimes strange Mex/Asian/Guatemalan flavors, in a rambling converted residence with several rooms and levels. Dinners come with soup or salad, and many entrées are served over marvelous house-made fresh pasta. Salmon over fettucine in a delicate dill cream sauce is especially fine. The huge array of desserts is house made, too, with something for every palate. The most delicious tables (available first come, first served) are on a lovely fireplace-lit patio. Wheelchair ramp and parking in small lot behind restaurant (call ahead and they'll save you a spot). Homey atmosphere can get loud. Affordable wine list, full bar. Open daily, dinner only. Moderate. — N.W. (2010)

Sakka’s 3758 Mission Boulevard, Mission Beach, 858-488-7111. Vegetables, local steel- and-swordfish that tries harder, from the brush-thick homemademade teriyaki sauce (sweet up front, fading to bitter ginger) for the well-cooked (if mild flavored) fish to the cut-on-the-premises aged beef. The interior’s low wood-slatted ceilings, driftwood beams, dim light, and red-leather booths combine with the sit-up-on-the-kitchen to make the space feel like a cozy haven, a respite from the bright buzz of Mission Beach. The wine list rounds out with Cook’s sparkling wine to Cratal champagne, stopping along the way at an interesting (if expensive) collection of reserves. Next door is the restaurant’s servicable sushi bar (858-488-7250) and two-story patio dining. Lunch weekdays, brunch and lunch weekends; dinner seven days. Sushi bar open nightly, 5:30 p.m. to 10:30 p.m. Moderate. — A.M. (4/02)

The Third Corner Wine Shop and Bistro 2265 Bacon Street, Ocean Beach, 619-223-2700. Ed Moore’s casual, Bistro-style wine shop and wine bar, designed to go with wine. You can snack on goat cheese salad, smoked duck salad, interesting (if expensive) collection of champagne, stopping along the way at an interesting (if expensive) collection of reserves. Next door is the restaurant’s servicable sushi bar (858-488-7250) and two-story patio dining. Lunch weekdays, brunch and lunch weekends; dinner seven days. Sushi bar open nightly, 5:30 p.m. to 10:30 p.m. Moderate. — A.M. (4/02)

Umi Sushi 2806 Shelter Island Drive (at Shaffer, off Scott), Point Loma, 619-220-1135. An instant neighborhood success, this large, cheerful sushi bar and dinner house also offers Japanese and Korean entrées, including tempura (cooked in the kitchen, not at the table), Korean bibimbap, and excellent beef teriyaki of gently grilled prime beef. Sushi highlights include luncheon menu, and the Yatai, a “Crazy Boy” roll spicy enough to divert your palate from the presence of imitation crabmeat. Free parking lot (often full). Special kids’ menu available. Lunch Monday through Saturday, dinner daily. Sushi prices lower than most; entrées inexpensive to moderate. — N.W. (1/03)

CENTRAL SAN DIEGO

Antique Row Cafe 3002 Adams Avenue (at 30th Street), Normal Heights, 619-223-9750. Antique land’s favorite eatery is a serious eat in its own right, especially if you’re into sports memorabilia. Look for signed photos of Mickey Mantle, Ted Williams, Joe DiMaggio (all price-eyed with Marlboro) on the walls. The word for the food generous. All-day breakfast dishes include “The Works” omelet, stuffed with bacon, sausage, ham, bell peppers, onions, tomatoes, and cheese basting a big oval plate along with skins-on breakfast potatoes. “Philly Steak Heaven” (you choose: steak, ham, or turkey) is one of the more popular lunchtime dishes. Night choice: baked stuffed salmon. Three meals weekdays, breakfast and lunch weekends. Inexpensive. — E.B. (2000)


Experience the unique tastes of an exotic land.

An excellent selection of Thai dishes with an intricate balance of competing flavors—salty, sour, spicy and sweet—that dance together harmoniously. This wonderful array of flavors will delight even our vegetarian patrons, with choices like mock duck and tofu to suit your needs.

New in Kearny Mesa

Bangkok West thai cafe

9119 Clairemont Mesa Blvd. #H, San Diego (Between 163 & I-15) • Closed Sundays
Lunch 11 am-3 pm • Dinner 5-10 pm
858.566.9111

— Experience the unique tastes of an exotic land.
Chicken Pie Shop of San Diego
2633 12th Avenue, North Park, 619-295-1316. This place makes people love it. Their chicken pies come filled with big chunks of chicken meat, dressed with white gravy and accompanied by mashed potatoes, vegetables, roll, and a zesty gravy — all for one real low price. The menu also offers fresh chicken, burgers and steaks, but 90 percent of customers order that same old chicken pie. Steady flow. Cash only. — E.B. (2/07)

Kensington Grill
4055 Adams Avenue, Kensington, 619-281-4014. This spiffy spot in a cool, staid neighborhood proves change can be good, delivering intelligent, inventive cuisine. Preparations follow the same organization of a chic, unpretentious cuisine in sophisticated cuisine — very salty, very sour, very hot. Kensington Grill proves a talent, hardworking kitchen. Open for dinner only. Moderate. — N.W. (9/05)

The Liniery
3830 30th Street (at Upas), North Park, 619-255-8788. The artful “slow food” cuisine here features local ingredients and made-from-scratch preparations. Despite the name, this fall’s full menu includes tasty grilled vegetable and fruit salads; some fine fish entries, such as scottci- glazed prized, seared, apple-infused salmon and snow crab. A dozen side dishes of fresh sausages made daily on premises. These vary not only in composition but in preparation. Good dishes include chicken liver, French blue cheese, poached duck’s breast and breast-in-abasket wine at a low markup, plus numerous others. While you’re visiting, look for this restaurant in all kinds of locations: these days have the “out there” eclectic crowd, plus walls filled with pictures and fine art. No reservations. — E.B. (11/01)

San Diego Breakfast and lunch only; closes at 2 p.m. and vegans. Sound level: roaring. Dinner ok- ers “Italian tapas” of simple Italian classics lightened up and scaled down to ers “Italian tapas” of simple Italian classics lightened up and scaled down to ers “Italian tapas” of simple Italian classics lightened up and scaled down to ers “Italian tapas” of simple Italian classics lightened up and scaled down to ers “Italian tapas” of simple Italian classics lightened up and scaled down to ers “Italian tapas” of simple Italian classics lightened up and scaled down to ers “Italian tapas” of simple Italian classics lightened up and scaled down to ers “Italian tapas” of simple Italian classics lightened up and scaled down to ers “Italian tapas” of simple Italian classics lightened up and scaled down to ers “Italian tapas” of simple Italian classics lightened up and scaled down to ers “Italian tapas” of simple Italian classics lightened up and scaled down to ers “Italian tapas” of simple Italian classics lightened up and scaled down to ers “Italian tapas” of simple Italian 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I want all my eggs in one basket.

Fabulous Champagne Easter Brunch
Sunday, April 16, 2006
Caliterra Restaurant

Complimentary. Complimentary parking available.

Prices are per guest and do not include tax and gratuity. Children three years and younger are free. Children (12 and younger):

• California Roll
• Philadelphia Roll
• Spicy Crab Roll
• Asparagus Roll
• Nigri Sushi - Sake, Wasabi, Ginger
• Egg Roll
• Paper Chicken
• Salt & Pepper Sauce

$12.95 (under 12)

Make It a French Gourmet Easter Holiday

Reservations welcome.
Breakfast and Lunch served 8-3 am.

Enjoy:
• Eggs Benedict
• Eggs Florentine
• Seafood Crepes
• Our signature Chicken Pot Pie

Or choose from any of the entrées on our Easter menu.

Our bakery is offering delectable treats including:
• Hot Cross Buns
• Chocolate Bunny Eclairs

To see the complete menu, visit:
www.thefrenchgourmet.com

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www.thefrenchgourmet.com
El Indio Mexican Restaurant

El Zarape

— A.M. (11/01)

Three meals daily. Inexpensive.

Shakespeare & Pub Grille

El Zarape

— N.W. (3/06)

DINNER

Bud's Louisiana Food Shop

— N.W. (3/06)

El Zarape

— E.B. (12/04)

Embassy Hotel, 3645 Fifth Avenue (at G Street), downtown, 619-595-0153. The Downtown Islander Grill

— N.W. (3/06)

The Owner of Chive and the late Bayou Bar and Grille and the inventor of the legendary white chocolate beurre blanc pudding served there. Now he's cooking it in this cute, canal-entryway. A brief but choice menu features authentic Cajun-Creole specialties, to eat or to go. (Taking out, ask for your race on the side.) Among the treats are a fine seafood bisque, creole-style stuffed poblano pepper, and a “nouveau-cru” sampling of gumbo, jambalaya, and red beans and rice. For lunch, check out the roast beef po’boy. Say a Boddington’s Pub Ale. Sunday’s roast beef dinner is worth dragging yourself out of bed for, too. The pub includes a shop that sells British goods. Beer and dinner daily. Inexpensive. — (E.O.I)

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Restaurants, Coupons and Menus
SanDiegoReader.com

Restaurants listed without coupon offers have only menus online. Restaurants with * have multiple locations.

**Pacific Beach, Mission Beach & Ocean Beach**

**Atoll** at the Catamaran Hotel

**Canes** Free wine basket

**La Jolla**

**Beaumont's** 10% off total bill

**Brockton Villa** 10% off total bill

**Cafe Milano**

**Cinza-Sushi** Sushi dinner for $2.15 each

**La Jolla Brew House** Free beer lunch or dinner 

**Marakesh** 10% off lunch 

**Su Casa** 25% off entire check*

**Uptown & North Park**

**A La Francaise**

**B Fried Rice**

**El Indo** 50% off dinner 

**Garin** 10% off dinner 

**Hob Nob Hill** 50% off dinner 

**India Princess** 50% off dinner 

**Lips** 50% off dinner 

**Rannoch** 10% off 

**Ruddoff's** $2 off beer 

**Sushi Zen** 10% off entire bill

**South Bay & Coronado**

**Chez Loma** 3-course dinner $24.95

**South Bay Fish & Grill** 25% off

**East County & State College**

**Greek Town Buffet** 50% off dinner buffet

**Habana Cuban** Cuba Cubanos $2 off lunch or dinner 

**La Bamba** 15% off or free lunch 

**Embers Grill** 50% off lunch 

**The Field**

**Fifth & Hawthorn Free dessert**

**High Rock Café**

**Hornblower Cruises**

**House of Blue** 20% off restaurant receipt

**Humphrey's**

**Lotus Thai Cuisine** 50% off dinner 

**Mccormick & Schmick's Seafood Restaurant**

**Mister Tiki Mai Thai Lounge**

**Old Madrid** 2 for 1 lunch or brunch certificate 

**Picante** 10% off lunch, dinner or brunch 

**RA Sushi**

**Rei do Gado**

**Rock Bottom**

**Rockin' Baja Lobster**

**Santo Gringo's Free-you-can-eat Brazilian feast**

**The Shout House**

**Sonrise on the Point Free breakfast/lunch**

**St. Tropez Bistro-Bray 20% off**

**Star of India 50% off entree**

**Thai Time** French fried spring rolls

**Whisky Grill**

**SOUTH BAY & CORONADO**

**Azuza Point**

**Lowe’s Coronado Bay Resort**

**400 Coronado Bay Boulevard (Seaport Boulevard)**

**La Jolla**

**Molly's Marriott Marina, 333 W. Harbor Drive (at Front Street), North Town Level (1/2 block north of Harbor Blvd.)**

**Red Square**

**Royal Caribbean**

**Toro's Kitchen**

**Toro's Kitchen**

**U.S. Naval Base**

**Yardbird**

**Zin**

**Zin**

**Zin**
For the United States use the phone: 
011-1-708-444-6000. The phone rings in Chicago, Illinois. From 10 a.m. to 7 p.m.
Open Sunday through Thursday. Inexpensive.


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The best Argentinian restaurant in San Diego

“San Diego’s best steakhouse”

— United Airlines Magazine

“Best Ambience,” “Best Steaks”

KUSI News

Live Music

Friday, Saturday & Sunday

Tango Night

Friday, April 28

Two seatings: 6 and 8 p.m.
Call to make reservations!

Not valid with any other offer.

Expires 4/20/06.

Free late for breakfast

Dine-in customers only.
3145 Rosecrans St.
(Next to the old Loma Theatre)
Additional parking in the rear
619-229-2203.

20% Off Dinner Entrée

Valid up to 5 people. One check per table. Cannot be combined with any other offer or for holidays.
Not recommended for large groups. Be sure to mention.


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Gift certificates are available in several denominations and are redeemable for all types of meals. Call or visit our website at: wWw.pampasrestaurant.com

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The best Argentine Steakhouse in San Diego

Open 7 days
9 a.m.-9 p.m.

1400 Camino de la Reina #105
Mission Valley (Behind Hoeffner Mission Valley)
619-542-1062

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Gourmet Dinner Just $14.95!

Join us between 4:30 and 6:30 pm and choose a soup or salad, menu entree and dessert for only $14.95.

Private Parties Menu

From 10 to 100 people. Book your next celebration at Cafe Milano. Four-course dinner starts at $19.95. Includes: appetizers, pasta, salad and your choice of veal, chicken, fish or fillet mignon, plus coffee or tea and dessert.

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Vietnamese Noodle Soup

Made from the freshest and healthiest ingredients, pho noodle soup is good for lunch, dinner or just a light appetizer. Join in a hundred-year Vietnamese tradition and start your day with a healthy, scrumptious bowl of pho!

10% Off

Total bill Not valid with any other offers, on holidays, or to go orders. Expires 4/20/06.

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The best Argentine Steakhouse in San Diego

Open 7 days
9 a.m.-9 p.m.

1400 Camino de la Reina #105
Mission Valley (Behind Hoeffner Mission Valley)
619-542-1062

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Finest meat, diced, marinated, and grilled tableside at your table. Grilled over open Estancia and cabbage is served cold. Onions are lightly sautéed in butter, and the vegetables are served with a side of white rice. The menu also offers a selection of sides, such as the Spanish-style omelette. The entrees are served with a variety of sauces, including garlic, truffle, and pepper.

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BAJA

From the United States use the phone: 
011-1-708-444-6000. The phone rings in Chicago, Illinois. From 10 a.m. to 7 p.m.
Open Sunday through Thursday. Inexpensive.

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The Biggest Lunatic

“Civilizations have been founded and maintained on theories which refused to obey facts.”

Y
ou can’t be a rationalist in an irrational world,” rants mad Dr. Rance in What the Butler Saw, “it isn’t rational.”

But everything that happens in Joe Orton’s 1969 farce has a rational explanation. If Rance’s psychoanalytic take that’s stark raving bonkers.

The facts: Dr. Prentice runs a psychiatric clinic. He wants to interview Geraldine Barclay, secretarial candidate, on his casting couch; disrobing, he assures her, is standard procedure at mental institutions. His wife — who, like the doctor, has no first name — may or may not have had sex in a hotel linen closet with a page-boy. He blackmails her to become the new secretary. Enter Dr. Rance, government medical inspector and Adult Child of a Hitler Youth. If Rance finds Geraldine over the edge, Rance, now convinced she’s a he, retorts: “This is a mental home. He couldn’t choose a more appropriate place.”

What the audience hears, however, is prose as elegant as Oscar Wilde’s. Asked if his interpretation jibes with existing conditions, Rance replies, “Civilizations have been founded and maintained on theories which refused to obey facts.”

Orton also wrote: “‘Love thy neighbor.’ The man who said that was crucified by His.”

The genius, and difficulty, of Butler is that it is both farce and literature, a tale of mayhem told with elegance. As Oscar Wilde’s Menippean satire is the most elegant speech. 6th@Penn’s production, however, treats the script as a cipher. Like a rehearsal run-through, the breathless cast sprints along as if late for a meal. The language, and some of the funniest jokes in theater, get lost.

Only Brian Salmon, who excelled as Dr. Rance years ago at Ralph Elias’s (sorely missed) Black-Eyed Susan’s, performed with any command of the text. Of the four new cast members, it was Salmon whose performance truly embodied the actions and words of his character.

As Rance’s Eve, Julie Anderson Sachs seemed to forget that she was under the direction of an Oscar winner. Even at her most under-acting, she was excellent as the woman who, when told of the doctor’s “complete breakdowns,” replies, “of nervous breakdowns. That’s what happens. From the doctor’s self-proclaimed ‘complete breakdowns.’ And Prentice specializes in ‘complete breakdowns.’ And Prentice exclaims, ‘it only looks that way.’”

It all makes sense, in hindsight. But Prentice’s diagnosis — as if late for a meal. The language, and some of the funniest jokes in theater, get lost.

All cast members do an admirable job, but none can compare with Salmon. His is the role of a lifetime. As well as the role of a life and a career.

What the Butler Saw, by Joe Orton

6th@Penn Theatre, 3704 Sixth Avenue, Hillcrest
Directed by Peter Clino; cast: Brian Salmon, Douglas Lay, Tess McIntyre, Leigh Starrett, Philip Knapp, Fred Harlow, scenic design, Sabato Fiorella, Claudia Raygoza, Dale Morris; costumes, Jeannie Galento; lighting, Valerie Breyne; sound, Rachel Le Vine; original music, Ruff Yeager
Playing through April 30; Thursday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m. 619-688-9210.

Tongue of a Bird, by Ellen McLaughlin

Stone Soup Theatre, 960 Tenth Avenue, downtown
Directed by Esther Emery; cast: Julie Anderson Sachs, Wendy Waddell, June Gottlieb, Abbey Howe, Robin Christ; scenic design, Nick Fouch; costumes, Jennifer Brawn Gittings; lighting, Valerie Breyne; sound, Rachel Le Vine; original music, Ruff Yeager
Playing through April 23; Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m. 760-434-1707.
The latter is the production’s strongpoint. Director Peter Cirino has a knack for staging the crisp, knockabout physicality that Orton requires (and doing it on 60-lb./Penn’s relatively small playing space). Sharp timing and cut-to-the- chase pacing only serve part of Orton’s “controlled frenzy,” however. It’s a rare thing to say, but the show would improve if the actors relaxed and added ten minutes to the running time. **

... From the air, Maxine could probably detect a missing needle in a stack of them. Regardless of the weather or precipitous terrain, she flies Cessna where angels fear and has a perfect record for finding lost campers and bikers. “In control in the air,” she swears she would have tracked down Amelia Earhart. On the ground, however, Maxine’s unsure, haunted by a past she fights to block. Though all her possessions fit in a white laundry sack, a national park couldn’t contain her demons.

These lines, like so many others, should get laughs but don’t at 60-lb./Penn. It’s hard to tell if the cast doesn’t trust the jokes or the audience; but there are many ways of enabling an audience to laugh, especially if you clue them early on that the language counts as much as the action.

Each other. They can transcend their social class verbally, if not economically, by trumping a rival’s speech. One example: MRS. PRENTICE (to her husband): “I have you taken up transvestism? I’d no idea our marriage teetered on the edge of God — it passeth all understanding.”

The play, a voyage of self-discovery, would rather wax poetic than go about its business. Most speeches are long monologues, image-heaps actually: instead of choosing the best one, or three, they self-indulgently recreate the writer’s process, piling one upon another: how ‘bout this, no, let’s try these (Maxine’s 100 times better at discovering the playwright). After a while, everyone sounds the same. The monologues also defuse energy from an undeniably dramatic pattern: the five women make up a kaleidoscope of loss, from giving up, or in, to letting go.

Though unable to overcome the play’s static, talky nature, Stone Soup Theatre Company enhances its positives. Scene designer Nick Turner Sonnenberg adds a visual presence. Though at times they verge on declamation, the supporting players become emotional zones — reality downstage, mysticism above, Maxine’s bed in between.

Empty spaces in the two-story theater, lit by Valerie Bryene, have a haunted solemnity. Cast members lean toward recital rather than self-expression in the monologues but also can do capable work: Julie Andersen-Sachs as the driven Maxine; Wendy Waddell as angry Desda; Abbey Howe as an Ariel-like Charlotte; June Gottlieb as grandmother Zelda (is she daffy or sagacious?); and balletic Robin Christ as Evie, the ghost that won’t go away. Under Esther Emery’s thoughtful direction, Christ does a metamorphosis in the end more arresting than all the play’s weight’s combined.

Theater listings and commentary are by Jeff Smith-Blake. The show also accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military. Ask at the box office.

Always...Patsy Cline

The Welk Resort Theatre presents this musical about the great Patsy Cline and her friendship with Louise Seger. Larry Raben directed.

THE WELK RESORT THEATRE, 8860 CALLE ROMANA, SAN DIEGO, THURSDAY THROUGH JUNE 11; TUESDAY, THURSDAY AT 7:30 P.M. 619-422-7787.

Forbidden Broadway: Special Victims Unit

Theater in Old Town hosts Gerard Alessandri’s newest comic assault on Broadway.

THEATER IN OLD TOWN, 4401 THURSDAY, THROUGH JUNE 4; TUESDAY THROUGH SATURDAY AT 7:30 P.M. 619-260-7934.

Intimate Apparel

Daughter of freed slaves, 35-year-old Esther sews unmentionables at a 1905 New York rooming house. She’s never known love. But when she corresponds with George Armstrong, a West Indian on the Panama Canal’s construction crew, a verbal relationship grows. Lynn Nottage’s often-produced drama gives voice not only to people history overlooks, but also to people who have trouble speaking for themselves. Act Two, however, has a predictability that runs ahead of the slow-to-evolve story (when a first act concludes with a marriage, you pretty much know what’s ahead). Intimate is one of the San Diego Rep’s strongest productions in some time. Everything has texture: from thickly patterned wall-paper to the sheen of silks and boudoir veils. Directive Director Turner Sonnenberg adds a visual subtext: characters speak as much with their hands as with their words; their “touch,” in fact, often defines them. Though at times they verge on declamation, the supporting cast does nicely detailed work (Lee Gold-Gerts as a repressed socialite; Michael A. Shepperd as George, whose “touch” changes). Esther’s almost too innocent, too deserving, (a bitch more of either and she’d float straight to heaven). Lisa Renee Pitts gives a character’s strong and tender hands. In a moving, understated, intimate performance, Pitts shows why Esther’s choices, like those of the play’s...
other women, are corseted by society and circumstance.

Worth a try.

THE CULY THEATER hosts “not-so-orthodox” comedies. McClurg directed.

The Tempest

Experience a Spanish Dinner Show this Weekend

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The Art of Flamenco
Includes 3-course dinner and show. Call for tickets.

Saturdays
Gypsy Fusion Flamenco
Includes 3-course dinner and show. Call for tickets.

Featuring JOEL of the Gypsy King’s family

Flamenco Dancer

Lara Phillips; photo by J.T. MacMillan.

Killer Reunion
Mystery Cafe’s newest interactive comedy takes place at a high school reunion that doesn’t go according to plan.

Imperial House Restaurant, 505 Palma Street, Barbers’ Hill, open-ended run. Friday and Saturday at 8:00 P.M. 619-544-1020.

Late-Nite Catechism
As part of its “36F Nites at NCRT,” the North Coast Repertory Theatre reprises its hit show, an interactive adult catechism class, taught by a sister from the spare-not-the-rod catechism. McClurg directed.

LATE-NITE CATECHISM
1.7.
M&M Productions presents Mike McClurg’s original musical about a teenage boy who befriends an alien chameleon. McClurg directed.

The Art of Flamenco

April 6, 2006

San Diego Reader

Reader Classifieds

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Old Globe Theatre

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THE NUREMBERG TRIALS...
JUDGE BIDDLE HAS FINALLY MET HIS MATCH.
people acknowledge fail-
booed; quick wit rewarded (one of
those scenes. Klunkers and groaners got
Line,” and “Freeze Tag,” with
San Diego theatres: The FunHouse
A cross between improvisational comedy and Family-Food Improv, making up a funny scene as you go along, is tough enough. Add com-
parison making scenes, with the
iming. Then might balk at the end of the end-use
which is formatted, but the
be 90 minutes offering dif-
ents. The show I caught had
players, taking competitors, sug-
and “Gur-
raffiti Theatre” — for directors in-
volved, using the other four as
acters. The winner get a banana,
the Los Angeles Times.
An April shower:
L’Enfant. The Dardenne brothers of Belgium, Jean-Pierre and Luc, have become dependable providers of coarse-grained slices of lower-class life, thicker in credibility than in captivation, but still thicker than most films in both. The title of their latest, which translates as The Child, would seem to refer not so much to the illegitimate blue-bundled newborn as to his callow young father (Jérémie Renier, the juvenile lead in the Dardennes’ La Promesse ten years ago, and a player in their Rosetta and The Son in the interim), a panhandler, a petty thief, a sometime street person (“Only fuckers work”) whose outstanding trait is his short-sightedness. His girlfriend’s stay in the maternity ward proves to have been a golden opportunity for him to sublet their apartment to total strangers, and never mind when mother and baby come home. (We find this out in step with the bewildered girlfriend, the screen debut of Déborah François, who, typical of a Dardenne discovery, scarcely appears to be acting, simply being.) The young couple smooth out this first bump, and although there is no evidence of a deep connection between them, no sign of compassionate interaction, their animalistic roughhousing, their romping in the open air, their tussle over control of the car radio (the intolerable, to him, Blue Danube waltz is the only music in the movie), paint a family portrait of chimp-like contentment.

The next bump is bigger. Entrusted to take the baby for a solo stroll in the park, the new father gets the bright idea of selling the infant on the black market (ever the child, ever the chimp, he busies himself, while waiting to be disburdened of his son, making muddy footprints on a convenient wall), and he neglects to anticipate the mother’s reaction until he next sees her. “I thought we’d have another,” he explains, after she regains consciousness. This turn of events would be shocking if not for the Dardennes’ sublime ability (shared with their eminent compatriot, Georges Simenon) to remain unshocked by anything human. To find the principal character animalistic, not just in his idea of fun (carving ripples in the river with a handy metal rod) but also in his freedom from introspection, is not to find him subhuman. It is merely, and fearlessly, to broaden the view of the human spectrum. Watching him smooth out this bigger bump calls upon the sorts of emotions aroused by the broken-winged bird and the three-legged dog.

To find the principal character animalistic is not to find him subhuman.
San Diego

April 6, 2006

and no need of one, enough money to
plenty of hired help with them, no job
doesn’t mean to say you’re gay”). The
because you care about what you wear
gnoizes as a closet homosexual (“Just

turer, whom everyone but his wife rec-
Easily the

“Easily the BEST AND WICKEDEST COMEDY
of the new year.”
PETER TRASKER

“VERY SMART AND FUNNY...
that rare film that actually has a sense of humor.”
KENNETH YAM
San Diego Union

“A marvel of perfect casting, crisp dialogue
and BITING WIT... the first truly
MUST-SEE, laugh-out-loud
comedy of the year.”
CHRIS PEARL
Associated Press

“I’m a WINNER”
DANE DAVIS
THE NEW CUMBERLAND

“TWO THUMBS UP”
ERT & ROOPE

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TOM HOLLANDER

“TWO FACES OF JULIET”
THE NEW YORK TIMES

WILL MAKE EVEN
HORROR BUFFS FLINCH!
-Kyle Smith, THE NEW YORK POST

“WILL MAKE EVEN
HORROR BUFFS FLINCH!”

“ATMARA
REVENGE HAS A MILLER BODY.”
-Nathan Lee, THE NEW YORK TIMES

FROM THE CREATOR OF FINAL DESTINATION
“WILL MAKE EVEN
HORROR BUFFS FLINCH!”

“A RICHEST, ALMOST LITERARY WORK OF ART”
A.O. SCOTT, THE NEW YORK TIMES

l’enfant
(the child)
A FILM BY JEAN-PIERRE DARDENNE AND LUC DARDENNE

STARTS FRIDAY,
APRIL 7!
VIEW THE TRAILER AT WWW.LENFORENMOVIE.COM

STARTS FRIDAY,
APRIL 7!

An added incentive to attend this year’s Filmout, the San Diego Gay and Lesbian Film Festival, April 13 through 16, is its venue, the newly renovated North Park theater, now officially known as the Birch North Park Theatre.
MOVIE LISTINGS

All reviews are by Danua Shepherd. Priorities are indicated by one to five stars and checkmarks by the black spot. Unrated movies are for now unreviewed. Thousands of reviews are available online at www.filmoutsandiego.com.

Aquamarine — Pallid mermaid comedy aimed at tween girls or lower. Two representatives of that group, unusually petulant, advise a more mature mermaid on the do's and don'ts of the mating game played on dry land. No reason why that shouldn't have been fun (and educational) for all. With Emma Roberts, Joanna “Jojo” Levesque, Sara Paxton, Jake McDorman, directed by Elizabeth Allen. 2006. ★★★

Ask the Dust — Depression-period romance, written and directed by Robert Towne, 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 "prompt," an impoverished young novelist taken under the wing at long distance, of H.L. Mencken (whose voice in correspondence is provided by film critic and historian Richard Schickel) and a consummate dinner waitress from south of the border, two marginals with a tenuous sense of belonging. (The source material is a 1939 autobiographical novel by John Fante.) Because it is no sort of thriller, it avoids the plotless snags and snarls of Towne's screenplays for things like Chinatown, The Two Jakes, and the two Mission: Impossible's, but it does not avoid the structural weaknesses of slow, shapeless, and evaporating development. And notwithstanding the compatibly blackness of their hair, Colin Farrell and Salma Hayek do not have a great deal of chemistry between them, although the consummable Hayek all by herself has enough chemistry for them both. With Ilanna Maizel, Jeremy Crouthamel, Donald Sutherland, Eileen Atkins. 2006. ★★★

ATL — Chris Robinson's comedy-drama of African-American friends in Atlanta facing life after high school, with Tip Harris, Lauren London, and Mykelti Williamson. (CARMEL MOUNTAIN, CHULA VISTA 10; ESCONDIDO 6; DEL MAR HIGHLANDS 8; ESCONDIDO 10; PALM VALLEY 18; GROSSMONT CENTRE, HORTON PLAZA 14; LA JOLLA 12; MIRA MESA 18; MISSION MARKETPLACE 13; MISSION VALLEY 20; OCEAN SIDE 11; PALM PRIMETIME 24; PARKWAY PLAZA 18; POWER 10; RANCHO DEL REY 16; RANCHO SAN DIEGO STADIUM 15; SAN MARCOS 18; TOWN SQUARE 14; ULTRASTAR LA COSTA 6; VISTA VILLAGE 12; VISTA VILLAGE, FROM 4/7)

BASIC INSTINCT 2 — Sensible, indifferent sequel to a grindhouse guilty-pleasure, set in 2006. No need to see it. Stated more objectively, it's a slice of restlessness, rootlessness, and unseved roller with a Fifties ducktail, whose rebellion with a cause ends up into little bits — probably, as an anti-devouring, an anti-impertinent mockumentary format,mixed-up archive footage, staged interviews, cinematic parodies (a Griffin short depicting the capture of Abe Lincoln in blackface, etc.), and sub-sub-Saturday Night Live appearances of special spoofs (the Coon Chicken Inn, etc.). Written and directed by Kevin Willmott. 2006. ★★★

Date Movie — In the mode of Scary Movie, a witless collection of references, to thefts from, and spoofs of, assorted cinematic comedies, noncinematic comedies, noncomедies, anything at all. My Big Fat Greek Wedding to Lord of the Rings. The assumption seems to be that mere recognition will bring forth laughter. With Alyson Hannigan, Adam Campbell, Jennifer Coolidge, Fred Willard, Tony Cox, and Eddie Griffin, directed by Aaron Seltzer. 2006. ★★★

Don't Come Knocking — Reunion of the writing-and-directing team of Paris, Texas, Sam Shepard and Wim Wenders, for a similarly slow-moving road movie, which seems to be set in the desert somewhere where there still exists in the present day, much as it existed half a century earlier, a classic road movie, i.e., actors predominantly identified with Western experience that there might then be branded in the tabloids as the "Western Bad Boy." To set him apart from his better-behaved brethren, for his pessimistic ways with women, drugs, and liquor. (In a departure from Paris, Texas, Shepard himself plays the protagonist, an interesting performance that involves a lot touching, stroking, rubbing of his face, as if he needed to confirm constantly his corporeality.) And such a man, too, might then choose to abandon on horseback from the set of an outer called Phantom of the West in Moab, Utah. To shake any pursuers, he swaps clothes with a grizzled old codger, throws away his cellphone and credit cards, and seeks temporary refuge with the mother he hasn't seen in decades (Eva Marie Saint), who will give direction and purpose to his flight when she shares the gossipy tidbit that he has a grownup son he never knew about (Gabriel Mann), a moody rock-and-roll with a Fifties ducktail, whose rebelliousness hasn't taken him more than a stone's throw from the restaurant run by his mother (Jesica Lange) in Butte, Montana. By the luckiest chance, a daughter he also never knew about (Sarah Polley), by a separate mystery, comes into the streets of Butte, bringing her mother's ashes in an urn. The entire affair — a Shepard's piece of enunciation, rootlessness, and unseved blood ties — is saved from total silliness by Wenders' cool command of tempo and tone. (Though he'd have done well to rein in Lange in her emotional dam-burst on a public sidewalk.) This filmmaker, the most durable of the New German filmmakers of the Seventies, requires a locale more suited but uncinematic substitute, in front of

Duck Season — Modest little Mexican comedy by Fernando Eimbcke, shot in black-and-white, or anyway low-contrast gray, with an impecunious static camera and a strong compositional eye for the artist's, graceless lines and planes of a draft urban-scape. (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 soggy-dog story, or perhaps a suf-fi-duck story (the title alludes to a nature painting of disputed ownership in a deserted settlement), it passes a senate leisurely day in the company of two young-teen boys left alone in a middle-class apartment. The slightly older neighbor girl (a very engaged and engaging actress, Danny Perez) 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 marina 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 Eimbcke, remains ever-fresh.

Feuerzangen's documentary on a manic-depressive musician from West Virginia. (KR, 4/7 THROUGH 12)

The Devil and Daniel Johnston — Jeff Feuerzanger's documentary on a manic-depressive musician from West Virginia.

Don't go telling me I'm too late to the game because I have only this one life to live. As long as you're here, you better make the most of it. Because you don't want to end up at the bottom of the ocean, when you could have been the top. You better make the most of it. Because you don't want to end up at the bottom of the ocean, when you could have been the top.

Sara's story is one of triumph and transformation. It's a story of resilience and hope. It's a story of a young woman who refused to be defined by her circumstances and chose to rise above them. Sara's story is a testament to the power of determination and dedication.

Sara began her journey by attending a community center for adults with disabilities. It was there that she discovered her passion for music and writing. She started by attending music classes and workshops, and then she began to perform at local events and venues. Her talent and hard work paid off, and she quickly gained a following.

Sara's success didn't come without challenges. She faced numerous obstacles along the way, including discrimination and societal expectations. But she remained steadfast in her pursuit, and her perseverance paid off.

Sara's story is not just about her personal triumph. It's also a story about how she inspired others. She became a role model for young people with disabilities, showing them that with hard work and determination, anything is possible.

In conclusion, Sara's story is a powerful reminder of the importance of resilience and dedication. It's a story of a young woman who refused to give up, and showed that with hard work and determination, anything is possible. Sara's story is a testament to the power of personal determination and the importance of never giving up on your dreams.
Eight Below — A heartwarming true story, inspired by the true story of explorers who, while on a scientific expedition in Antarctica, are forced to spend the winter months trapped on the ice. Despite the harsh conditions, they manage to survive and return home. (SAN DIEGO PUBLIC LIBRARY, 4/12, 7:30 P.M.)

Failure to Launch — This romantic-comedy staple of Tom Hanks has a definite situation, namely a middle-aged man still living at home with his parents. If the situation were born of any necessity — financial, psychological, medical, or otherwise — the film might additionally have a subject. But since the situation is only an amusing stratagem, an ace-in-the-hole shakily secret useful for scaring off over-serious girlfriends, the film is left with no more than a formula: the burdened parents hire a professional interventions (new synonym for paid escort) to woo their son away from the nest, the wiser soon starts to fall for him in earnest, he sees through the ruse and cuts himself off from both waver and parents (good question: "Why didn’t you just say something? All you had to do was tell me!"), and everyone reconciles in the end. More simply, the whole thing is just a piece of exercise equipment for a couple of A-list hardbodies named Matthew McConaughey and Sarah Jessica Parker, the latter of whom could be said to be miscast as a character forever claiming and demonstrating a hearty appetite. Zooey Deschanel, as the sardonic roommate (what lately would have been known as the Joan Cusack character) driven half-mad by a persistent mockingbird, protects herself and her "infel" reputation — behind her ideosophistic delivery of lines, half-delusional and half-drugged (if you’re not having a good time, well, neither is she) — and Terry Bradshaw, the former football star and current buffoonish football analyst, reveals the desperation of the enterprise by revealing his romantic, Justin Bartha, Kathy Bates. 2006. (LA Jolla Village, from 4/7)

Friends with Money — This is not despicable reprise of the same material, juvenile yet jaded, profoundly lazy and lachaidistically sufficiently disdainful, even, to aim an occasional joke over the heads of the (everything about "my Laura multiple tapes"). It is least despicable when least jaded and least: Rick Moranis’ ineptness as a courtroom lawyer (allowing himself to be led by the witness), Sigourney Weaver’s entire "straight-man" act as a single mother with an imperilled child. Bill Murray can still bestow himself to deliver a good line (that is, to deliver a line soft), but his unshakable nonchalance undermines any aspirations to parody. Dan Aykroyd, Harold Ramis, and Erin Hudson at least have the decency to act frightened once in a while. Directed by Joan Rittiman. 1989. (LA Jolla Village, 4/9 midnight)

Ghostbusters II — A not despicable reprise of the same material, juvenile yet jaded, profoundly lazy and lachaidistically sufficiently disdainful, even, to aim an occasional joke over the heads of the (everything about "my Laura multiple tapes"). It is least despicable when least jaded and least: Rick Moranis’ ineptness as a courtroom lawyer (allowing himself to be led by the witness), Sigourney Weaver’s entire "straight-man" act as a single mother with an imperilled child. Bill Murray can still bestow himself to deliver a good line (that is, to deliver a line soft), but his unshakable nonchalance undermines any aspirations to parody. Dan Aykroyd, Harold Ramis, and Erin Hudson at least have the decency to act frightened once in a while. Directed by Joan Rittiman. 1989. (LA Jolla Village, 4/9 midnight)

The Hills Have Eyes — At first blush, a slick remake of the schlocky Wes Craven goofest of 1977. But before the director (Nicolas Cage) is French in origin, besides being the offspring of a film director and a film critic, perhaps it’s also an homage. Perhaps, too, there’s something of significance to be read into the breed of yoked yahoos spawned by U.S. nuclear tests in the New Mexico, the creator of aliens, the ghost town of manquins (- Surrealism for Dummies), and the transformations of a winnily Democrat into a warrior and a gun-toting Republican into a beastly marshmallow. Or perhaps not. Perhaps the mind yearns to wander. "The lucky ones," the ad man informs us, "die first." Not really. The lucky ones stay home. With Aaron Stanford, Vinessa Shaw, Kathleen Quinlan, Ted Levine, Robert Joy. 2006. (Gaslamp 15; Mission Marketplace 13; Mission Valley 20; Palomar 24)

Hoodwinked — A fractured fairy tale, the Red Riding Hood tale, told in a fractured narrative after the fashion of stuff like Pulp Fiction, Go, Snatch, Sin City, with a dash of Kaufman, a whisper ofCitizen Kane. The interactions of four narrative lines, from four differing points of view, are fun to spot; and the minor character of a banjo-picking bluesy fiddle, who can say hardly anything without singing it, is truly funny. The bottom-drawer computer animation sets a useful low standard, a base line, against which to measure the quality-controlled slickness of Disney or DreamWorks: the nearest thing today to a George Pal Puppetoon in arbitrage simplicity. Co-writers and directors Cory Edwards, Todd Edwards, and Tony Leech can fully match the big boys, though, in shoot-from-the-hip hospitality. If that’s what you want from your fair tales. With the voices of Anne Hathaway, Glenn Close, Patrick Warburton, David Ogden Stiers. 2006. (Gaslamp 15; Mission Marketplace 13; Mission Valley 20; Palomar 24)

Ice Age: The Meltdown — Computer-animated sequel, with the voices of Ray Romano, John Leguizamo, and Denis Leary, directed by Carlos Saldanha. (Carmel Mountain; Chula Vista 10; Cinemark 8; Del Mar Highlands 8; Encinitas 8; Escovedo 18; Fashion Plaza 18; Galaxy 8; Gaslamp 15; Grassmont Center; La Costa 8; La Jolla 12; Miramar 18; Mission Marketplace 13; Mission Valley 20; Oceanside 16; Palm Promenade 24; Parnham Plaza 18; Potomac; Rancho Del Rey 12; Rancho San Diego 15; San Marcos 18; Santee Drive In; Town Square 14; Vista Village)

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—Sheila Benson, LOS ANGELES TIMES

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Tibetan Lama Drupon Samten Rinpoche with producer Lobsang Tharchin and foreword by His Holiness the Dalai Lama. Recut and digitally restored for screen. Unseen for over 20 years.


Ghostbusters II — A not despicable reprise of the same material, juvenile yet jaded, profoundly lazy and lachaidastically sufficiently disdainful, even, to aim an occasional joke over the heads of the (everything about “my Laura multiple tapes”). It is least despicable when least jaded and least: Rick Moranis’ ineptness as a courtroom lawyer (allowing himself to be led by the witness), Sigourney Weaver’s entire “straight-man” act as a single mother with an imperilled child. Bill Murray can still bestow himself to deliver a good line (that is, to deliver a line soft), but his unshakable nonchalance undermines any aspirations to parody. Dan Aykroyd, Harold Ramis, and Erin Hudson at least have the decency to act frightened once in a while. Directed by Joan Rittiman. 1989. (LA Jolla Village, 4/9 midnight)

The Hills Have Eyes — At first blush, a slick remake of the schlocky Wes Craven goofest of 1977. But before the director (Nicolas Cage) is French in origin, besides being the offspring of a film director and a film critic, perhaps it’s also an homage. Perhaps, too, there’s something of significance to be read into the breed of yoked yahoos spawned by U.S. nuclear tests in the New Mexico, the creator of aliens, the ghost town of manquins (- Surrealism for Dummies), and the transformations of a winnily Democrat into a warrior and a gun-toting Republican into a beastly marshmallow. Or perhaps not. Perhaps the mind yearns to wander. “The lucky ones,” the ad man informs us, “die first.” Not really. The lucky ones stay home. With Aaron Stanford, Vinessa Shaw, Kathleen Quinlan, Ted Levine, Robert Joy. 2006. (Gaslamp 15; Mission Marketplace 13; Mission Valley 20; Palomar 24)

Hoodwinked — A fractured fairy tale, the Red Riding Hood tale, told in a fractured narrative after the fashion of stuff like Pulp Fiction, Go, Snatch, Sin City, with a dash of Kaufman, a whisper ofCitizen Kane. The interactions of four narrative lines, from four differing points of view, are fun to spot; and the minor character of a banjo-picking bluesy fiddle, who can say hardly anything without singing it, is truly funny. The bottom-drawer computer animation sets a useful low standard, a base line, against which to measure the quality-controlled slickness of Disney or DreamWorks: the nearest thing today to a George Pal Puppetoon in arbitrage simplicity. Co-writers and directors Cory Edwards, Todd Edwards, and Tony Leech can fully match the big boys, though, in shoot-from-the-hip hospitality. If that’s what you want from your fair tales. With the voices of Anne Hathaway, Glenn Close, Patrick Warburton, David Ogden Stiers. 2006. (Gaslamp 15; Mission Marketplace 13; Mission Valley 20; Palomar 24)

Ice Age: The Meltdown — Computer-animated sequel, with the voices of Ray Romano, John Leguizamo, and Denis Leary, directed by Carlos Saldanha. (Carmel Mountain; Chula Vista 10; Cinemark 8; Del Mar Highlands 8; Encinitas 8; Escovedo 18; Fashion Plaza 18; Galaxy 8; Gaslamp 15; Grassmont Center; La Costa 8; La Jolla 12; Miramar 18; Mission Marketplace 13; Mission Valley 20; Oceanside 16; Palm Promenade 24; Parnham Plaza 18; Potomac; Rancho Del Rey 12; Rancho San Diego 15; San Marcos 18; Santee Drive In; Town Square 14; Vista Village)

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Tibetan Lama Drupon Samten Rinpoche with producer Lobsang Tharchin and foreword by His Holiness the Dalai Lama. Recut and digitally restored for screen. Unseen for over 20 years.
Inside Man — Unabashedly commercial enterprise from Spike Lee, a lightweight heist-and-hustle caper with a heavy-weight cast. Clive Owen as the bank-job mastermind, Denzel Washington as the New York cop who catches the call, Jodie Foster as the enigmatic emigre free-lance troubleshooter with friends in high places (“My bite’s much worse than my bark”), and Christoph Plummer as the philippic moneybags, plus a couple of poised mid-level heavies, Clotet Ester and Willem Dafoe as role players on the police team. The script by Russell Gewirtz (his first to reach the screen) is thick with intrigue: the robbers seem so in hurry to gather their loot and make their getaway, and the Chairman of the Board at Manhattan Trust, Chiwetel Ejiofor and Willem Dafoe as role players on the police team. The script by Russell Gewirtz (his first to reach the screen) is thick with intrigue: the robbers seem so in hurry to gather their loot and make their getaway, and the Chairman of the Board at Manhattan Trust, Clive Owen as the bank-job mastermind, Denzel Washington as the New York cop who catches the call, Jodie Foster as the enigmatic emigre free-lance troubleshooter with friends in high places (“My bite’s much worse than my bark”), and Christoph Plummer as the philippic moneybags, plus a couple of poised mid-level heavies, Clotet Ester and Willem Dafoe as role players on the police team.

Donna Vurik
Events manager, San Diego International Children’s Film Festival
www.sdcff.com

My kids and I are suckers for 3-D computer-generated monsters, Monsters, Inc. is our all-time favorite. Not only are the characters hilarious, they also come across as real. I cry and laugh as we watch — my kids laugh when I cry — but we all feel great at the end.

The New World — Two-and-a-quarter-hour history lesson, trimmed down from two-and-a-half after its initial release, on John Smith and Pocahontas, and the latter’s marriage to another, John Rolfe, and her intended séjour in England which became instead her eternal rest. Terrence Malick’s account is not a love story, or not just (“Love — shall we dall in’t when it visits us?”), but rather a vision of utopian idealism (“I shall make a new start, a fresh beginning” and the indelible progress of America from its innate innocence (“They are gentle, loving, faulting, lacking in all guile or trickery”) to its imported corruption (“Lord, they’re gone away from You, they have been scattered into one nation”). No one could deny that Malick has a vision, or at the very least a flair for the utopian. This set also includes extra car-toons, sound bites from the animation in this film, and play. First Run Features

Mr. & Mrs. Incredible, a sequel to the 1995 film The Incredibles. While preparing this weekend’s family film that, in an era of computer-generated animation, still captures the imagination of children and adults alike. Who doesn’t want to be able to talk to the animals?

I’m not a big fan of Veggie Tales but the episodes revolve around the energetic cucumber, Larry Boy, are surprisingly clever and entertaining. The episodes are fun, with catchy tunes that teach kids about ethics and morals in a light, entertaining and non-demonialistic style. This set also includes extra cartoons, sound bites from the animators, and simple drawing lessons.

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More tepid might require assurance that if they were to limit themselves to just one, this should be it. Let them be as bleak as they wish, but at the very least a favorite shot: a solitary cowboy hat. (Which changes to a tan hat, from beneath a classic Good Guy’s white cowboy hat.)

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**THE SHAGGY DOG** — Tim Allen seems to have his opportunities — wolfman transformations into an ithch-scratching, scratch-fighting, cat-chausing canine — but both等情况 are strained to a point of an abducted Tibetan holy dog, in a not-expertly-realized mixed-species mutation. With Kristin Davis, Robert Downey, Jr., and Danny Glover; directed by Brian Robbins. 2005.

**CARMEL MOUNTAIN CHURCH VISTA 10:**
**MISSION MESA 18:**
**MISSION MALL MARKETPLACE 13:**
**PARK CITY 20:**
**LA Jolla Plaza:**
**Fashion Valley 18:**
**POWAY 10:**
**RANCHO DEL REY 16:**
**SAN MARCOS 18:**
**TOWN SQUARE 14:**
**VISTA VILLAGE:**

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**BASIC INSTINCT 2** — The title specifies the discourse over which an NYPD detective must transport a garish warrant from jul to courthouse in Lower Manhattan, weaving through a platoon of miserable, profoundly corrupt cops; and the hour-and-a-half duration approximates the time limit alloted to get him there. Overstretched even at that tidy length, essentially lairy, mediocre, and incredible, the film is nevertheless not devoid of humanity. Bruce Willis is in his Sordid Acton mode (a mustache, a receding toupee, a spray of middle merchandise) in the part of the part-out detective with a bum leg and a thirst for booze, bone-tired after pulling an all-nighter. And lap-dancer Max De, playing nonstop in a naively drone as the petty-criminal witness, takes a bold back to odd-looking Seppi Fitch, Veter-"narian Richard Donner, little more than a traffic cop himself, swallows his whole and takes the time to notice, and to make something of it, whenever the bedraggled detective decides to get serious about his job. David Morse, Jenna Stern. 2006.

**PASADENA 16:**
**MISSION VALLEY 20:**

**STIFFLER** — Cuban sci-fi comedy sculptu-"rafolows the alien-invasion conventions (giant-zombie-budget) but smacks off all the while. Elizabeth Banks, as the distressed damsel with a muttering hubby, would clearly have been up to the challenge of playing it straight. With Nathan Fillion and Michael Rouker, written and directed by James Gunn. 2006.

**PASADENA 16:**
**MISSION VALLEY 20:**

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**EA**

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**CINEMA 3**

**BASIC INSTINCT 2** — The film begins in the part of the part-out detective with a bum leg and a thirst for booze, bone-tired after pulling an all-nighter. And lap-dancer Max De, playing nonstop in a naively drone as the petty-criminal witness, takes a bold back to odd-looking Seppi Fitch, Veter-"narian Richard Donner, little more than a traffic cop himself, swallows his whole and takes the time to notice, and to make something of it, whenever the bedraggled detective decides to get serious about his job. David Morse, Jenna Stern. 2006.

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**DOWNTOWN**

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**V for Vendetta** — Nonsequential scrapbook of...
The Benchwarmers (PG-13) Fri., Sat. 10:15 (12:00, 2:45, 5:30, 8:15) Take the Lead (PG-13) Fri., Sat. 10:15 (12:00, 2:45, 5:30, 8:15)

7:00 The Benchwarmers (PG-13) Fri., Sat. 10:15 (12:30, 2:45, 5:15, 7:45) 10:30 Sun. 10:15 (12:30, 2:45, 5:15, 7:45)

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3:15, 5:45, 8:15, 10:45 Sun. 10:15 (12:30, 2:45, 5:15, 7:45)

If you build it, worms will come.
Synta — Serioso. Molto serioso. No so much a drama as a diagram, didactic in purpose, of the chain-link interconnections, the slow-burn chain reactions, in the Middle Eastern oil trade. What screenwriter Stephen Gaghan did for the illicit drug business in Tropic Thunder, he attempts to do again, as both screenwriter and first-time director, for the even more intricate oil business, adopting some of the same “realistic” conventions (the unsteady camera, the intercut subplots, the expansion of characters, a lack of dramatic emphasis, an absence of heroes), and following the same pattern of crosscutting between plotters in an apparently deliberate strategy of synop- sis-extrapolation. Limpidity is not his aim. Complexity is, and no matter the cost of comprehension and instruction. You really can’t be scooted to tell all the players, and even once you have figured out who’s who, it’s still hard to know which one, or ones, to root for, which outcome would be the best, which course of action, if any, would clean up the mess. In the end, Gaghan convinces us he knows a lot more about how the world works than about how fiction works. — George Cinema, Matt Damon, Jef- frey Wright, Chris Cooper, Christopher Plummer, Tim Blake Nelson, Amanda Peete. © (GASLAMP 15)

Take the Lead — Reviewed this issue. With Antonio Banderas, Rob Brown, Dante Basco, Lauren Collins, and Alfie Woodard, directed by Liz Friedlander. ★ (CAMEL MOUNTAIN: CHULA VISTA 10; CIN- ENAMA 6; MAI MARSHAL 8; ENCINITAS 8; ESCONDIDO 16; PASADENA VALLEY 18; GALAXY 6; GREENSOFT CENTER: HORTON PLAZA 14; LA COSTA 8; LA JOLLA 12; MISSION BEACH 13; MISSION VALLEY 7; MISSION VALLEY 20; OCEANSIDE 16; PALM PROW- NADE 24; FARMER PLAZA 18; POMONY 20; MI- CHIL DEL REY 16; BANCOC SAN DIEGO 13; SAN MARCHOS 18; TOWN SQUARE 14; VISTA VILLAGE; FROM 4/7)

Tamaar — Supernatural tale of revenge, with Irama Dewan, Matthew Mandel, and Katie Stuart, directed by Jeremy Haft. (MISSION VALLEY 20; PALM PREMEREDE 24; FROM 4/7)

Thank You for Smoking — Sutter with teeth, disgusted though they may be. There is nothing exceptional cinematically about the directing debut of Jason Reitman, son of the mainstream comedy director Ivan Reitman (Ghostbusters, Twins, Kindergarten Cop, and the like), but from the opening credits — the witty cigarette-pack graphic motif, Tex Willer’s C&W oldie, “Smoke, Smoke, Smoke That Cigarette,” in the back- ground — has savvy adaptation of the Christopher Buckley novel does everything it set out to do. It delivers, in the phraseol- ogy of a cigarette ad, full rich flavor. Decid- edly smoky, dry, sharp, acidic, with a bitter aftertaste. It centers on a tobacco-industry lobbyist, the self-described “Colored Sanders of Nicotine,” a role that returns Aaron Eckhart to the friendly climate of his name-making film, In the Company of Men, where his hard-hearted charm, his ma- chine-gun glibness, his immunity to self- doubt, can properly flourish. (The moity face, the steely eyes, the sneering lips do not fit him for roles of sensitivity.) The sur- rounding cast is stuffed with true stal- warts, William H. Macy as the sanctimo- nious U.S. Senator from Vermont (“Where the Cheddar Is Better”) who is pushing for a shell and crossovers warning on all cigarette packs, Robert Duval as the indus- try’s grand old man with his private jet, To- bacco One, J.K. Simmons as a concocence- yes- yom and, Sam Elliott as the can- ceptive performance by Felicity Huffman in the company of Natalie Portman, with a faint and fugitive British accent, and a political-prisoner haracter that marries her in the in- dig of a Tibetan mask, is the totem of his eye. The setting is indeed England, at a time in the near future when America, under- mined by an unspecified war (illustative news clips from the Middle East), has been reduced to “the world’s biggest loper colony.” England isn’t much better, your standard totalitarian dystopia by way of Or- well, hard on minorities and nonconfor- mitists, explicitly homosexuals of both sexes, one of whom harbors a clandestine copy of the Koran. (For aesthetic reasons only, like one of the Book People in Fahren- heit 451.) The television voice of the regime, meantime, is a Bill O’Reilly blowhard, and its official head (John Frat, promoted from his spot as the downtrodden hero in the 1984 treatment of 1984) is a Hitlerian rant and cover. The only thing interesting is that this is the first time in American film we’ve seen the world. If the very same scenario, how- ever, were transplanted to Atlanta or De- troit, the film might have been slightly easier distilled as centrist, manipulative, maudlin. Then again, it might have won an Oscar after all the same. With Freddie Childs in voyage, Terry Pheto, Kenneth Nkosi, Motshu Magome. ★ (FILDER HILL 4; HILLCREST CINEMAS)

Underworld Evolution — Kate Beckin- sale, back again in the blue-haired sequel as the black-leather vampires and werewol- lers, demonstrates fidelity if not taste. The director, Len Wiseman, is her hubby. Fi- delity in this case could indicate no taste at all. With Scott Speedman, Derek Jacobs, Steve P偶, Kenneth Nkosi, Motshu Magome. ★ (GASLAMP 15)

V for Vendetta — Comic-book adapta- tion, or “graphic-novel” adaptation, about an avenging superhero hidden behind the still grill of a Guy Fawkes mask: a kind of Frankensteinian composite pieced together of Zorro (the black hat and cape, the revo- lutionary politics, the carving of his initial on his hand) and Blade (the adaptations with cutlery, the customized assemblage thereof), The Phantom of the (the 盜 nbtention by fire, the romantic past, the underground lair), among others. Rat- ter, Darkman, whatever. But the superpowers, much more than his plagiarisms, that make him into a bore: a mere comic-book hero, an invincible demon, a man-army, a rebel without a cause. The Aus- tralian actor Hugo Weaving is the omnous voice, and presumably the body, behind the disguise. And Natalie Portman, with a faint and fugitive British accent, and a political- prisoner haracter that marries her in the in- dig of a Tibetan mask, is the totem of his eye. The setting is indeed England, at a time in the near future when America, under- mined by an unspecified war (illustative news clips from the Middle East), has been reduced to “the world’s biggest loper colony.” England isn’t much better, your standard totalitarian dystopia by way of Or- well, hard on minorities and nonconfor- mitists, explicitly homosexuals of both sexes, one of whom harbors a clandestine copy of the Koran. (For aesthetic reasons only, like one of the Book People in Fahren- heit 451.) The television voice of the regime, meantime, is a Bill O’Reilly blowhard, and its official head (John Frat, promoted from his spot as the downtrodden hero in the 1984 treatment of 1984) is a Hitlerian rant and cover. The only thing interesting is that this is the first time in American film we’ve seen the world. If the very same scenario, how- ever, were transplanted to Atlanta or De- troit, the film might have been slightly easier distilled as centrist, manipulative, maudlin. Then again, it might have won an Oscar after all the same. With Freddie Childs in voyage, Terry Pheto, Kenneth Nkosi, Motshu Magome. ★ (GASLAMP 15)

The World’s Fastest Indian — Roger Donaldson’s indulgent, ingratiating charac- ter sketch of New Zealander Burt Munro (an oddly cast Anthony Hopkins, Jeremy Irons, exteroversion), on a mid-Sixties pilgrimage to the hallowed ground of the Bonneville Salt Flats, Utah, where, battling a bad heart and a bad prostrate, he hopes to set a land- speed record on his retroed 1920 Indian Scout motocycle. Life-affirming, bell- goody, yes but not too amusing about it. With Diane Ladd, Christopher Lawford, Chris Williams. 2005. ★ (HORTON PLAZA 14)
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ext
Extreme Makeover $1000 off Invisalign
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Miramar Speed Circuit Free race
Pacific Coast Skydiving $125 tandem skydive
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Marchan migrantes
América Barceló y Nelly Cervantes

La semana se vio intensificada con miles de estudiantes que salieron a las calles a protestar en contra de las reformas que afectarian la vida de los migrantes que viven en Estados Unidos.

Jóvenes preparatorianos, de secundaria, y universitarios de San Diego se unieron en un acto espontáneo para marchar por las calles del condado.

Durante las protestas se registaron enfrentamientos entre autoridades y estudiantes, y hubo cientos de jóvenes detenidos por estar en la calle a la hora de clases. Varias escuelas decidieron cancelar sus actividades para evitar que los alumnos salieran a la calle a formar grupos de protesta.

Con pancartas y gritos de apoyo los estudiantes lanzaron un mensaje a las autoridades federales.

“Queremos justicia para los migrantes ahora, la raza unida jamás será vencida, no somos uno ni diez contamos bien,” gritaban estudiantes en su marcha del Parque Chicano al Colegio de la Ciudad de San Diego.

Este domingo nueve de abril se prevé una mega marcha, la más grande que jamás se haya visto en esta ciudad, según dicen, sus organizadores.

Corazón de acero

A sus 72 años se puede dar el juicio de decir que ya murió y bajó corriendo los mil 800 escalones de la Muralla China, que ha participado en más de 135 competencias en este país y que no pierde parar de hacerlo. Manuel Ibárra es un corredor amateur que desde hace 21 años se entrena para que se vaya con disciplina, entrena y alegre.

Cada año participa en poco menos de cuatro maratones y 10 a 15 carreras. El maratónista ha participado en diversos eventos deportivos en más de 30 ciudades de México, Estados Unidos, Canadá, Argentina, China, Taiwán y Puerto Rico.

Los record de carreras, medallas, números de registros y otros documentos de sus viajes y participaciones en carreras son parte de las memorias gráficas que conserva.

Ibárra es ingeniero químico nacido y crecido en México, llegó a este país buscando oportunidades a los 65 años, se ha entrenado por seguir practicando su deporte favorito combinándolo con su trabajo como vendedor.

Bravísimo triunfo

México se llevó la victoria ante Paraguay con dos goles de Omar Bravo que resolvieron a su favor un duelo amistoso que dejó un intenso aroma mundialista en el Soldier Field de Chicago.

Bravo, delantero de las Chivas del Guadalajara, ofreció su mejor partido con México y con dos goles, un penalti y un disparo cruzado que le dio la victoria a México después de que Nelson Cuevas puso en ventaja a Paraguay.

El defensa mexicano Claudio Suárez, de Chivas USA, ofreció uno de sus mejores partidos con la selección, a sus 37 años y de paso llegó a 176 partidos como internacional.

En este partido, México fue un equipo firme, seguro con su acostumbrado estilo de salir con la pelota a ras de piso y con capacidad de llegar al área rival.

Con un equipo paragua- yo que no tuvo una leg- gada consistente, México afirmó un dominio parcial que culminó con su triunfo.
Lo quieren exprimir

Jason Moan y William Hayward, quienes demandaron a Luis Miguel por agresión en el condado de Aspen, Colorado, hace algunas semanas, hicieron efectiva la demanda civil contra el cantante mexicano, a quien acusan de asalto, agresión, imprudencia, conspiración y conducta ofensiva, por lo que piden una compensación monetaria de 100 mil dólares.

La defensa legal del cantinero y el agente de bienes raíces que supuestamente fueron agredidos por el cantante y su guardiaespaldas, Julio César Camarena, interpusieron su demanda el 27 de marzo en la Corte de Distrito del condado de Pitkin, Colorado.

Una publicación local de Colorado, el Aspen Daily News, informó que Alan Feldman, abogado demandante, intentó localizar al cantante para hacerle saber de la demanda, pero no pudo hacer contacto con él. Como se recordará, Luis Miguel tuvo un altercado el pasado mes de enero en el restaurante Olives del hotel St. Regis en Aspen, Colorado, donde supuestamente agredió a William Hayward y golpeó en una mejilla al bartender del lugar, Jason Randall Moan.

Fuera Blanco

La Selección de México que participará en el Mundial de Alemania 2006 ya tiene rostros con nombres y, como se esperaba, el técnico Ricardo La Volpe cerró la puerta a Cuauhtémoc Blanco en la decisión más polémica.

En un principio se esperaba que la lista estuviera formada por 23 jugadores, sin embargo, el estratega nacional decidió dar 26 nombres de los cuales tres serán separados del equipo cuando se entregue la lista oficial a FIFA.

Las dudas quedaron aclaradas, la expectativa de esta lista era conocer si Cuauhtémoc Blanco sería llamado y no fue en la decisión que más polémica caerá en los siguientes días.

El tercer arquero resultó ser Guillermo Ochoa a pesar de que dos jugadores de los Monarcas del Morelia estuvieron más tiempo en el proceso.

En un acto contradictorio a lo que tanto dijo, Claudio Suárez fue convocado cuando casi no participó en el proceso de más de tres años, pero tiene una nueva oportunidad después de quedar fuera hace cuatro años de Céspedes/Japón 2002.

Además convoco a Rafael “Chiquis” García, quien llamó la atención por ser su yerno, aunque es un hombre de experiencia mundialista, campeón con Toluca y único jugador con todo el proceso desde infantiles hasta la mayor.

Se quitan la vida

El suicidio se ha convertido en la segunda causa de muerte entre los adolescentes de Estados Unidos y su incidencia ha crecido dramáticamente.

En San Diego una de las primeras causas de muerte no natural son los suicidios, de 1985 a 2004 tres mil 331 sandiegonos se quitaron la vida, casi un suicidio diario.

Cada año cientos de adolescentes cometen suicidio, actualmente es la segunda causa de muerte entre jóvenes de 15 a 24 años y la sexta entre niños-adolescentes de 5 a 14 años.

Un estudio del Centro de Control de Enfermedades señaló en 1999 que el 30 por ciento de las alumnas en décimo grado consideraban suicidarse. Otro análisis mostró que las tendencias suicidas en los varones de 10 a 14 años se incrementó 120 por ciento desde 1980.

La tasa de suicidio entre jóvenes de sexo masculino se triplicó entre 1960 al 2000, mientras que el porcentaje de suicidio entre adolescentes femeninas se incrementó 20 veces.

El Programa Listón Amarillo para la Prevención de Suicidios de la Fundación de Vida y Luz de California señala que cerca del 60 por ciento de los intentos de suicidio se cometen.

“Los jóvenes que sufren depresiones ven el suicidio como salida, pero al detectar el tiempo este problema puede solucionar-se”, comentó el Dr. Henry Taker, director asistente de Cuidado de Salud Mental Infantil del condado.
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CLASSIC CHECKLIST. Share 3 bedroom 2 bath furnished/unfurnished. 8 miles from beach. Quiet neighborhood, good location. Share 2 bedroom, 2 bath $600/month plus 1/4 utilities, house on a canyon, hot tub, parking. 619-222-6287.
CLASSIC CHECKLIST. Furnished/unfurnished. 3 blocks from Adams. Room $12/night, own bathroom. Includes all utilities. Sand. 619-430-0588.
CLASSIC CHECKLIST. Furnished large townhouse with female. All utilities, share everything, close to downtown. 619-235-2415.
CLASSIC CHECKLIST. Share 3 bedroom 2 bath in RANCHO BERNARDO. Room is available option two. Select listings by phone. Call 24 hours/day, 7 days a week, ask for the code option two. Select listings by phone. Call 24 hours/day, 7 days a week, ask for the code.

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**San Diego Reader April 6, 2006**

**Free Call the Reader Hotline**

235-2415

Soon after advertisers place their ads, their spoken introductions go on the Reader Hotline. This lets you hear listings before they're printed in the Reader.

Call 24 hours/day, 7 days a week, ask for the code option two. Select listings by gender, price and area. Listings updated daily.

**PACIFIC BEACH.** $775. Furnished bedroom, near beach. 2 bedroom townhouse with use of appliances. Close to shopping, downtown. Share 1 bedroom townhouse with use of appliances, 2 baths. 619-235-2415, x13851, or 619-336-3704. 1/2 utilities, deposit $300. Nice complex, quiet, laundry, weight room, cable TV, and Internet. Landlord is contact. 619-689-4625.

**PACIFIC BEACH.** $650. Share 2 bedroom, 2 bath, upstairs, washer/dryer. Female only. No pets. 619-546-3197.

**MISSION HILLS.** Room in 2 bedroom townhouse with use of appliances, quiet, near Balboa/Genesee. Share 2 bedroom, 2 bath $500/month plus 1/2 utilities, quiet, laundry, weight room, cable TV, and Internet. Landlord is contact. 619-689-4625.

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FAMOUS FORMER NEIGHBORS

by Jay Allen Sanford ©2006
NAME This Place

Q: Cream of the block?

Describe this location, name the near-est, win and a T-shirt. E-mail to NameThisPlace@SanDiegoReader.com; fax to 619-231-0489 or mail to Reader, Name This Place, Box 85803, San Diego 92116 or include name and address. (Deadline, Tuesday, 9 a.m.) In case of ties, lottery will determine top five winners.

Last week’s place: (clue: Hard drive to bear) Inside the driving range at Polar Golf (which uses a polar bear in their company logo), 3877 Pacific Highway, City Center. Robin Howarth, who won the Wilson driver, says dates from the late ‘60s. The shop was founded by 90-year-old Lou Scudder (who still works 25 hours a week) he converted his dad’s auto butcher shop at Third and G (Polar frozen meats) before the butcher shop at Third and G (Polar frozen meats) before the

S H O P S

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**Across**

1. Unusual worker
3. He became a huge name as a member of the chart-topping hip-hop duo OutKast
4. Great work
5. 311, in old Botte
6. More than 25% of immigrants in California
7. Venice
8. Doorknocker’s org.
9. “No problems?”
10. He became a huge name with the release of his 1997 bestselling album “No Way Out”
11. Struck from the Bible!
12. Age
13. Got drunk
14. He became a huge name as a silent film actor in the Keystone feature films
15. Sushi with ball or bass
16. Bonus
17. Dramatic scene
18. Most likely to drink a basketball, Abbr.
19. Pact
20. He became a huge name when his first hit, “The Twist,” came out in 1960
21. Ut hotel?
22. Andrea Faith
23. Flip up
24. He became a huge name when he received the University of Kentucky to a 1998 NCAA championship
25. “Fabulous specials.”
26. Open field
27. North Sea feature
28. Popular Nissan
29. “Take me as ____”
30. Tug function
31. He became a huge name with his 1997 hit song “Gypsy, They Love Me”
32. City planning concerns. Abbr.
33. Affirmative action

**Down**

1. Privilege at no cost
2. Cause of an 1839-42 war
3. Mexico
4. Money guarantor, for short
5. Julia Gillard/Diana Ross hit
6. Herald
7. Shopper’s burden
8. E. Abbe
9. 1998 TV soap starring Angelina Jolie
10. No longer edible

**Rules of the Game**

1. The prize for solving the Reader Puzzle will be a Reader。“
2. All entries in the Reader Puzzle contest must be received by the Reader by 9:00 a.m., Tuesday, five days following the issue date (Fax to 619-255-0499 or U.S. Mail to Reader, P.O. Box 8580, San Diego, CA 92120)
3. All entries must be accompanied by your name and address.
4. Employers of the Reader and their immediate families are not eligible.
5. In the event of disputes or ties, decisions of the judges will be final and absolute. We’ve only got five prizes each week to give away, so if there are more than five winners, we’ll pick the first five.
6. All winners must be entered in the space allowed on the puzzle page. No phone or e-mail correspondence.
7. No phone calls or trips to our office.
8. No more than one prize per household.

**Solution to the Reader Puzzle**

Of the 189 entrants, 177 were correct.

The winners are:
1. Judy Kinimaka, El Cajon
2. Larry Clay, San Diego
3. A. Albright, Alpine
4. Peter Kronfeld, San Diego
5. Gian Chio, Chula Vista

**The READER PUZZLE**

by David Levinson Wilk
Typesetters at the Southern Cross, 1930. The Western Catholic newspaper was founded in 1912. Our local daily noted in 1972 that the Southern Cross was an “exception to [a] gloomy trend [because] rising production costs and dwindling circulation have forced many religious newspapers across the country to trim their publishing schedules.” In 1972, the Southern Cross reported that circulation had doubled from the previous year.

— Robert Mitrani

**Services**

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DOWNTOWN/EAST VILLAGE.

619-447-9193.

DOWNTOWN/CORTEZ HILL.

619-588-4773.

DOWNTOWN/FASHION VALLEY.

619-988-5186.

DOWNTOWN/LA JUNIPER.

619-775-0737.

DOWNTOWN/CAHOON.

619-588-2785.

DOWNTOWN/ENCANTO.

619-560-1866.

DOWNTOWN/EL CAJON.

619-851-5885.

DOWNTOWN/ALISO/VIEJA.

619-340-2222.

DOWNTOWN/DOWNTOWN.

619-351-3513.

DOWNTOWN/BAY PARK.

619-575-1303.

DOWNTOWN/EL CERRITO.

619-588-4773.


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LA JOLLA. 1 bedroom, 1 bath. Park West condo. 2,100 square feet. Vaulted ceilings. Breakfast nook. Laundry. 2 car garage. Pets ok. 858-750-8992.

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**LA JOLLA.** Studio. $655. 1 bedroom, 1 bath. Kitchen/dining area, living room, balcony, parking. $655/month. Utilities included. For information, 858-424-5204.

**LA JOLLA.** $1700. 1 bedroom, 1 bath. Large room with great view. West facing, cul-de-sac, light and airy. Close to UTC. Call 858-955-1714.

**LA JOLLA.** $1775. 2 bedroom, 2 bath. Great community. 858-598-1111 x190, www.sdreader.com/rent/2128.

**BURLINGTON.** Utilities, heating and cooling included. No pets. $1350, 1 bedroom. Bird Rock area. 858-490-1600.

**LA JOLLA.** 3 bedroom, 2 bath. Utilities included. Call 619-462-4417. Small dog OK.

**LA MESA.** 3 bedroom, 2 bath. 2-car carport. Spacious apartment. $1395. 3 bedroom, 2 bath, balcony, laundry, parking. $995. 1000 square foot, extra storage. $995. 1035.

**LA MESA.** 2 bedroom, 1 bath. Utilities included. 3985 King Street. Agent, 619-298-7724.

**LA MESA.** 1 bedroom, 1 bath. Utilities included. 3985 King Street. Agent, 619-298-7724.

**LA JOLLA.** 2 bedroom, 1 bath. Utilities included. 3985 King Street. Agent, 619-298-7724.

**LA JOLLA.** $1150. 1 bedroom, 1 bath. All new carpet, new baseboards and new paint. All new carpet, new baseboards

**LA MESA.** 1 bedroom, 1 bath. Utilities included. 3985 King Street. Agent, 619-298-7724.

**LA MESA.** 2 bedroom, 1 bath. 2-4 month lease. Month-to-month. 8434 Via Mallorca #115. $835, 1 bedroom. Bird Rock area. 858-490-1600.

**LA JOLLA.** $1350, 1 bedroom. Bird Rock area. 858-490-1600.

**LA MESA.** 1 bedroom, 1 bath. Utilities included. 3985 King Street. Agent, 619-298-7724.


**LA MESA.** $1480. 2 bedroom, 2 bath. 2-car carport. Spacious apartment. $1395. 3 bedroom, 2 bath, balcony, laundry, parking. $995. 1000 square foot, extra storage. $995. 1035.

**LA JOLLA.** $1225. 1 bedroom, 1 bath. Very spacious 1350 square feet, air conditioned. 460-8011. www.sdreader.com/rent/2036.

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MISSION BEACH, 1 bedroom, $800. Lower level, near park, quiet. Pets OK. 619-298-6132.

MISSION VALLEY/EAST, 1 bedroom, $750. 1 bath, 6th floor, off-street parking. Available now. 619-295-7570.

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MISSION HILLS, 1 bedroom, $950. Quiet, very clean, move-in ready. 619-277-8638.


MISSION HILLS, 1 bedroom, $950. Plaza La Jolla. On site laundry, parking for 2. 619-295-1817.


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PACIFIC BEACH.


PACIFIC BEACH.


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$1350. 2 bedroom, 1 bath, off-street parking. Beautiful 70s remodel with tile floors, modern appliances, and freeway access. 3967 Illinois. Call 619-518-5335.

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**DRUMMER AVAILABLE:** Professional drummer, looking for one-time or on-going bands. Love new music. $350 per gig (minimum). No commitment or weekly obligations. Call: 619-645-5920.

**DRUMMER WANTED:** Part-time. We play rock, country, and variety. We are looking for a top notch band with superb female vocalist. Must be decent drummer. Contact: 619-532-3021.

**DRUMMER WANTED:** For working band. New band with jam space and recording studio. Earnings goal is $600-1,000 per show. Call or email: julia@earecord.com.

**DRUMMER WANTED:** For new rock band with jam space and recording studio. Call or email: julia@earecord.com.

**FEMALE SINGERS, SONGWRITERS, SINGERS:** Need a few for local studio sessions. $30-$40 per hour. Call or email: julia@earecord.com.

**FEMALE VOCALIST/SONGWRITER:** Seeking female background singer wanted for a funk band. To audition and interview call 619-472-7202.

**FEMALE VOCALIST NEEDED:** For band in San Diego. Call and ask for Judy. 619-285-1951.

**FIRST SCIENCE FAIR** IN CALIFORNIA. All 4th grade students are invited. Jan 25-27. Call 619-422-6900 for more information.

**FREE TOWING** 90 DAYS DAILY CREDIT 90% QUALIFY. OPEN MON.-SAT. 7 AM & PM. DON’T BUY A LEMON. Mission Valley 5803 Mission Gorge Rd. (1 block north of I-8, across from San Diego State University). 619-516-5555 1-800-715-1399

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Tickets
PLACE FREE ONLINE ADS with photos at SanDiegoReader.com/Free. Also, see thousands of classifieds not printed here.

North County
 TICKET ADMISSIONS
JOE GALTIANI
San Diego Padres, Wednesday, May 3, 8pm. 2 General Admission tickets. Price is $85 each. 858-528-9941.

LIFT TICKETS
is $63.75 each. 760-815-0634.

JOE SATRIANI
AIRLINE TICKET, Southwestern $400. 858-539-1597.

Grove in Anaheim, Wednesday, May 3, 8pm. 2 General Admission tickets. Price is $46. Will sell for $40/each. 714-657-8005.

Sports
PLACE FREE ONLINE ADS with photos at SanDiegoReader.com/Free. Also, see thousands of classifieds not printed here.

Safeway Field, San Diego, May 3, 8pm. 2 General Admission tickets. Price is $50. Must call for prior orders. 619-877-8000.

KYAYA, bringing a tribute band with total paddle and life vest. Mission Beach.

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Women's Basketball Championship tickets from $209 to $395. Text packages of a kayak free this week. Try the models that were on display at the Fred Hall Boat Show. Customized fishing packages with special rates for San Diego Fishing Center, 1050 Santa Cruz Avenue, Mission Bay. 619-234-5401.

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**SMOOTH STATEondheim, 28 years. Statesman Men’s short, price, Stans April 3, 2006. Info on 852-980-6381.**


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**DIGITAL CAMERA, Kodak C7530, megapixels. 3.5 optical zoom, more made with sound. Includes camera case, manual and accessories. Perfect condi-**

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**FREE 30 OFF BRAKE SERVICE**

Replace pads or shoes, rotate drums or rotors, inspect entire system.

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**Free Classifieds!**

Wanted / Trade

**WANTED / TRADE**

**WANTED:** old, cracked belts can break due to age. Most cars. Old rare assortment of Hee Haw. One tape or 1980s concert posters, flyers, handbills; also embroidered T-shirts. Baby carriage, original brakes, chrome canopy, 4x4 3/4ton 8 lug. $300. 619-993-3036. 619-993-3036.

**WANTED:** Antique dining side, porcelain workshelf, $1800 or reasonable offer. John Lennon jewelry collection pieces. Old, cracked belts can break due to age. Most cars. Old rare assortment of Hee Haw. One tape or 1980s concert posters, flyers, handbills; also embroidered T-shirts. Baby carriage, original brakes, chrome canopy, 4x4 3/4ton 8 lug. $300. 619-993-3036. 619-993-3036.

**WANTED:** 1977 Impala coupes, for 2DR, 2411. Small, red, sunroof, $900 or best. Mail to: Steve, 619-222-8562.

**WANTED:** 3.0L Montero ...................$685 Complete with new axle. 2.6L ...................................$585 Includes resurfacing rotors. 2.6L P/U & Trooper ..........Call! Complete with new axle. 2.0L ...................................$585 Includes resurfacing rotors. 2.0L P/U & Talon ..........Call! Complete with new axle. 3.5L Pajero & 2.5L Pajero ..........Call! Complete with new axle.

**WANTED:** Cash for old tools, pianos. 1 piece or houseful. Cash paid. Any repair applicable) $19.95 $29.95 $39.95 $49.95 $59.95

**WANTED:** Any photo of 50's era cars, trucks, etc. No power tools 858-535-0840.

**WANTED:** Buy Brodart, Aldus Corp., typesetting machines, 1980s, 1990s. 858-492-8554.

**WANTED:** Any art for framing. Old Disney items, original cartoon art, comics with 10 or 12 cent cover prices. SanDiegoReader.com. Also, see thorough autograph collections, any type. $100/all 858-492-8554.

**WANTED:** All antiques: Art pottery, figurines, etc. Must sell 858-492-8554.

**WANTED:** Old tools, collectibles, furniture, quality furniture, antiques/collectibles. Also, quality furniture, vanities and cabinets, custom made and priced to match your furniture, waterproof varnish, etc. No power tools. Cash paid. An antique, 40s, American oak, metal-lined side, porcelain workshelf, $1800 or reasonable offer. John Lennon jewelry collection pieces. Old, cracked belts can break due to age. Most cars. Old rare assortment of Hee Haw. One tape or 1980s concert posters, flyers, handbills; also embroidered T-shirts. Baby carriage, original brakes, chrome canopy, 4x4 3/4ton 8 lug. $300. 619-993-3036. 619-993-3036.

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**WANTED:** Cash for old tools, pianos. 1 piece or houseful. Cash paid. Any repair applicable) $19.95 $29.95 $39.95 $49.95 $59.95

**WANTED:** CPP Stealth, full car-}
**Thirty Years Ago**
San Diego’s University Hospital cafeteria is similar to an army mess hall. Costumes point up rank. Nurses are all in white — either pant suits or dresses — while female physicians wear the same coats as their male colleagues. Interns’ uniforms consist of white pants and jacket. Residents wear only the jacket; the faculty sports knee-length coats. Let any confusion arise, name and rank are clearly imprinted on plastic name tags: So-and-so, RN; Clinical Nurse III; So-and-so, LVN; So-and-so, M.D., Dept. of Surgery.

— "UP STEHOSCOPE," Seth Tulas, April 8, 1976

**Twenty-Five Years Ago**
For the last five years Ben White has been on contract to about twenty-five grocery stores for the recovery of shopping carts. Safeway, Vons, Food Basket, and Mayfair pay White fifteen dollars every time he swings through their area to collect carts. Some routes, like the one for the San Tisdró Safeway, he prides every day. Others, like the one he’s now for the Linda Vista Safeway, he hits three times a week. He completes between ten and fifteen routes a day, six days a week, dawn to dusk, and on a good day he can haul back 500 carts.

— CITY LIGHTS: "THE CART SHARKS," Neal Matthews, April 9, 1981

**Twenty Years Ago**
You’d think with all the spinning in circles Earth does, we’d be losing weight. But all that exercise doesn’t keep us in shape, and I’m afraid our planet needs to go on a diet. Not only are we spinning more slowly in our old age — our days are getting longer by about a millisecond per century — but we’re gaining weight as well. Earth currently tips the scales at 5,856,600,000,000,000,000 tons.

— STRAIGHT FROM THE HRT, Matthew Alice, April 10, 1986

**Fifteen Years Ago**
A freeway runs through it. The freeway starts in San Diego. God and Rand McNally know where it ends. If you want to go to Rainbow, you have to get off either before you get there or after you’ve passed it by. There are no exits in between.

The highway used to run right through town. It was U.S. 395 then. Rainbow was the center point in the stretch from state 76 to the county line that they used to call the Bloody Gap. Drunks, tourists, school kids, Mexicans, Marines, locals, whole families all crashed and burned on the Gap.

— INSOMNIA IS THE NUMBER ONE KILLER,
Jama Jackson, April 11, 1991

**Ten Years Ago**
Two campaign aides to Juan Vargas are waiting no time returning to their city hall jobs in the wake of the city attorney’s unsuccessful challenge to incumbent Congressman Bob Filner in the Democratic primary. Larry Cohn, who was in charge of fundraising, and Paul O’ Sullivan, who walked precincts and manned phone banks, go back to their jobs as council reps on April 15. Campaign manager Ralph Inzunza, however, won’t be returning as chief of staff. A Vargas staffer says Inzunza is considering going back to college, either law school or graduate school, until his boss decides which higher office to try for next.

"This race was just round one," the staffer says, "Juan is very young, his very formidable, and he’ll be back."


**Five Years Ago**
Holding a Cup of Noodles in one hand, a rosary in the other, a woman crawls on her knees down the center aisle. Kneeling before the Sacred Heart, clutching a white Stetson to his chest, a white-haired gentleman sobbs quietly. Outside Tijuana’s cathedral, vendors erect their blue-tarpaulin stalls. Their tables are filled with fancy crucifixes and chalices made of straw. There are bowls heaped with scapulars. There are dozens of jars of "miracle cream." There are hundreds of pendants of Juan Soldado, Tijuana’s unoffical saint.

— SHEEP AND GOATS, Ale Opinar, April 5, 2001

Columns archived at SanDiegoReader.com
ART DECO WATERFALL, Drawer and matching vanity, beautiful wood. $1500/each. 619-229-0131.
ASHLEY BEDROOM SET, with mirror, chest, dresser, nightstand, and king headboard. $1995. 619-461-4805.
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COFFEE TABLE, choose style below. $200-$300. 3 available. $350/each. 619-461-4805.
COFFEE TABLE, choose style below. $200-$300. 3 available. $350/each. 619-461-4805.
COFFEE TABLE, choose style below. $200-$300. 3 available. $350/each. 619-461-4805.
COFFEE TABLE, choose style below. $200-$300. 3 available. $350/each. 619-461-4805.
DECK, heavy duty wood. One big drawer and one long side drawer. $85. 619-461-4805.
Dear Saffron,

A young friend of mine (she's 28) is getting married this fall. She's a charming, smart, independent person who has had an easy time. Her parents divorced when she was two. Then her dad disappeared. Her mom has always been a complete flake, so my friend (I'll call her Audrey) never had money or advantages. She's worked nonstop since high school. She even sends money to her wacky, barely motherly father. After I recovered my breath I realized that Audrey is older than Audrey, and maybe because of this I feel almost fainted. Audrey doesn't have that much to give. She's worked nonstop since high school. She even sends money to her wacky, barely motherly father. When I asked how she would be able to afford the wedding, she said, "credit cards." I am happy Audrey has found love. However, I'm flabbergasted that my clever, practical, down-to-earth little friend wants to start married life in debt when she could find a perfectly lovely dress to get married in for far, say, a couple hundred dollars or less. If I were a millionaire, I would just buy her the dress as a wedding present. Should I advise her to find something else?

ENCINITAS SURROGATE MOM

Dear Surrogate Mom,

People can be so sensitive about their wedding dreams and fantasies, so tread carefully. If you feel you must say something, be tactful and restrained. It sounds like Audrey has had to "go without" all of her life. Maybe she sees this dress as symbolic of the indulgences and nice things she has had to forgo. My advice is to tiptoe around and delicately inquire if she's sure this is what she really wants. If she has doubts, then you can discuss options. If this is what she truly wants, then maybe it would be okay with her if you and her other friends chipped in to help defray the cost of the dress. But don't try to stop her.

Dear Saffron,

My mother lives on the East Coast. She has a large motherly nature, so I never feel alone. My husband is starting to complain, and I don't blame him. She seems to have no sense that we have other things to do besides host the many people she sends us. I've hinted around, but she never gets it. My husband is starting to complain, and I don't blame him. She seems to have no sense that we have other things to do besides host the many people she sends us. I've hinted around, but she never gets it. How can I get her to stop sending floods of guests my way without hurting her feelings?

MS. HOTEL CALIFORNIA

Dear Ms. Hotel,

Your mom is doing a very common mom thing: She's confusing what she wants with your desires. Straighten out her with humor and love. Have a conversation about what a great mother and mother she is and how much you admire her. That can lead to talking about what an incomparable hostess she was in her heyday...and how different you are from her. Much as you appreciate her wonderful appetite for having guests and her genius for making them happy and comfortable, you do not share it.

Explain how your life is different from hers — not better or worse, just different. Therefore, she has to promise that she will send no more guests your way. You can joke about how you're going to have to start charging hotel tax and hire desk clerks if they keep arriving. But make it clear: You and your husband love your quiet life as dearly as she loves her packed-house lifestyle.

FREE SHIRT TO BEST QUESTION OF THE WEEK

Write to Saffron c/o the San Diego Reader, P.O. Box 85803, San Diego CA 92186-5803; call her at 619-235-3000 ext. 413; fax her at 619-881-2401; or e-mail to saffron@sdreader.com

Columns archived at SanDiegoReader.com

Dear Ms. Hotel,

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OFFICE DESK, solid wood, with dark brown leather trim, in great condition. $200. 705-297-1234.

PIRE BEDROOM SET, with queen-size bed, 3-drawer night stand, $1,125. 619-838-4500.

SLEEPING CABIN, solid maple, great for camping or RV trips. Serving cabin has lots of storage. Like new. 619-225-0719.

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$59 $79 $19

Front or rear. Call for details. Parts & labor. Reconditioned rotors additional for the $59 price. Parts & labor. Reconditioned rotors additional for the $59 price.

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$70 *

4-cyl. Plus parts.

AXLES

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Installed. Most cars, 12-month warranty!

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4-cyl. Free diagnostic with shop repair.

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FUEL SYSTEM 3-STAGE FLUSH

$49.95

$49.95

Includes filters, $75 extra. Most cars.

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$199

$199

Special starting at 7030 Carroll Rd.

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(Near Miramar Rd)


drawer night stand, $1,125. Solid maple, with dark brown leather trim, in great condition. $200. 705-297-1234.

SLEEPING CABIN, solid maple, great for camping or RV trips. Serving cabin has lots of storage. Like new. 619-225-0719.

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(Near Miramar Rd)
THE PRODUCER

It's 2 p.m. and I'm back in bed, computer propped on my blanket-covered knees, one hand on the keyboard and the other hand on the phone. I am wearing my customary morning costume of boxer shorts and shredded sweatshirt, hair matted, tangled, and twisting, which gives me an electrocuted look. The alarm has come and gone, my pre-class rituals of pill-taking and liquid-as-meal-mixing is over, and all thoughts of class have dissolved into a pile of backpack straps and papers that slide across my floor.

Welcome to the world of indie short-film producing, in which one can conduct important business while looking like a homeless person and without leaving one's luxurious futon-on-the-ground. My office is a cracker-box adorned with surf art and postcards from my father; my piping-hot macchiato with extra foam is a bottle of flat, day-old diet soda; my decorous furniture — a second-hand Ikea desk, a chair scrounged off the street on trash day, and six plastic crates.

The phone rings; no one is picking up. I can hear my roommates outside my door, laughing and talking, blow-drying their hair, locating missing socks. They're scrounged off the street on trash day, and six plastic crates.

Their voices slide into my room, muffled and distorted, but happy.

Their ease makes me tense as I hold the phone to my ear and wait; perhaps it's the idea that time is running away from me, that I'm doing this. Why am I busting my butt, shelling out hundreds of dollars for less than an hour of film stock, that I'm doing this. Why am I running against the clock. My slip.

After it was all over, I was drained of energy and high on nervous adrenaline. I made my way toward my friends but was stopped by a young acquaintance. He looked at me with tears in his eyes, said, in his prepubescent voice, "That was amazing." I stared at him with a mixture of shock, horror, and pleasure. Babbling apologies, I drew him in for a hug. He smiled and said, "No, no, no, it was great." He held him at an arm's length for a moment, hands on his shoulders, watching his eyes. Lashes wet from crying, he blinked at me. "I gotta go," he said, as a bell rang faintly in the distance, "that's the bedtime gong."

I watched him as he walked off down the hill toward his bunk, hair flopping in the wind. As guilty as I felt about inadvertently causing his sadness, I was amazed and a little proud that — I paused. That I what? What had I done? I watched as he got smaller and smaller, shadow dwarfing him as he passed under the night lamps, and it occurred to me: I had moved somebody. And that's what it all meant.

Back on my futon, I am about to give up on the phone when it clicks through to a voicemail. I'm ready. The beep sounds, and I take a break, adjusting the waistband of my shorts, removing a stray thread from my tattered hoodie.

"Hi," I purr, "my name is Rosa Jurjevics, and I'm a film producer looking for a location..."

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- Check the engine.
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- Full inspection.
Mesa Boulevard. I spoke to the victim, Miguel N. N. was threatened by the suspect who had a rifle at waist level with a barrel pointed just to the right of him. He believed the weapon to be a real firearm. The suspect told N., “If you mess with my dogs ever again, I’ll shoot you.” No shots were fired during this incident. N. says he thinks the suspect resides at the address and described him as a white male, 27, 5’7”, 180 pounds, with blonde hair. The suspect had a light moustache and was wearing a grey t-shirt and jeans.

N. desired to make a citizen’s arrest of the suspect once we apprehended him.

Officers Gonzalez and Weaver determined the suspect residence... During their watch, a female, now known as Carol F., came out [of the residence] and contacted Gonzalez and Weaver. Carol F. is hearing impaired and mute.... She did communicate with her son, Charles F., had been involved in an altercation with N. Charles was no longer at the residence, according to Carol. Carol additionally told the officers her son owns a “toy” gun. Officer Weaver asked Carol if she could show us the “toy” weapon. Carol went into her residence and came out with an airsoft pellet gun that resembled a Colt AR-15 in shape, color and size. The weapon was entirely black and had no device or obvious markings that would indicate it was not a real firearm.

N. was shown the airsoft rifle. N. told me it was the same type of weapon the suspect had brandished when he threatened to shoot [N.].

In his statement to me, N. said he was in the side yard, doing gardening when a large German Shepherd dog started to bark at him and attempted to climb over the fence. The dog was not strayed by the tool.

Charles exited the residence and started to yell at N. Charles went into the residence and came out with a rifle. Charles walked away from N. after making the threat.

**HOMICIDE**

Location: 8661 Jamacha Boulevard, Spring Valley

Time/Date: 9:36 p.m. on 3/23/06

**Report:** Sheriff’s Communications Center received a call of an armed robbery, with one person shot. This address [was] a building on the property where the Spring Valley Swap Meet is held. Deputies arrived on scene at 9:41 p.m., at which time they found two subjects who had suffered gunshot wounds. One was transported to a local hospital, while the other was pronounced dead at the scene.

Deputies learned that three males and one female were inside a storage building that had been converted into living quarters. While the victims played cards, the suspect walked into the building and confronted the group with a handgun.

The suspect was described as a black male about twenty-five years old, 5’10” tall, with a medium build. He was wearing a black “beanie” cap, a light-colored cloth material covered the lower portion of his face and dark clothing.

The suspect demanded money, while instructing the victims to lie on the floor. Shortly thereafter, the suspect shot two of the males and fled the scene with an undetermined amount of money.

**ATTEMPTED ROBBERY**

Location: 415 Fletcher Parkway, El Cajon

Time/Date: 7:18 p.m. on 3/19/06

**Résumé of Incident:** The victim was sitting outside Parkway Plaza waiting for a ride from his father, when the suspect approached him and demanded money. The suspect threatened to shoot his father if he did not comply. The victim looked around and saw two suspects later identified as Jose M. and Joshua T. standing nearby, watching him. Before anything more could happen, the victim saw his father pull up, so he began to yell and ran to the vehicle.

The first suspect ran into the mall and the other two began to walk away. The police were called and were close to the area. Officer Shawn Webb arrived and was able to detain and arrest T. Officer Kevin Reilly began to detain M., but he broke and ran away. Officer Reilly chased him on foot and caught him but lost control as he fell to the ground. M. again ran and was grabbed by Officer Reilly who caught him up to him when he was blocked by traffic on North Johnson Street. They both fell into the roadway and struggled. The suspect broke and ran again, but Officer Reilly was able to strike the suspect with a baton and detain him. When the suspect stopped, he turned to confront Officer Reilly in an attempt to fight, while holding an object. Officer Reilly was able to use his baton and M. finally submitted to arrest.

—Michael Hemmington
WHAT I WILL AND WON'T WATCH THIS WEEK

THURSDAY, APRIL 6

ANIMAL PLANET REPORT

ANIMAL 11:00 A.M.

It’s been found that the head male baboon, the baboon in charge, is always the baboon with the highest levels of serotonin — a chemical in the brains of apes, monkeys, and humans. I’ve found an over-the-counter medication that artificially raises serotonin levels. I’ve been popping the pills for months now and I expect soon to reign the baboon world as their king. Come to me! Come, my furry little subjects, and see a future where this has altered our DNA. Please don’t pass this on to your kids. Next thing you know you’re old and don’t really like the music that “those kids” listen to.

SUNDAY, APRIL 9

THE KING OF QUEENS

UPN 4:00 P.M.

Dorit Llewelyn’s hair once saved a tiny child in a village in Guatemala. Doug’s hair was on vacation in a village in Guatemala. Doug’s hair once saved a tiny child in a village in Guatemala. Doug’s hair once saved a tiny child in a village in Guatemala.

MONDAY, APRIL 10

THE PEOPLE’S COURT

FOX 12:00 A.M.

Sure, you start watching The People’s Court for the irony. You tell yourself you like how weird it is, the accordions and bubbles and sentimental attitude. Pretty soon you’re checking your schedule so you can watch the show while you eat a TV dinner and talk to your cats. Next thing you know you’re old and don’t care if you’re watching a show that makes you feel sad.

TUESDAY, APRIL 11

EMPIRE

FOX 12:00 P.M.

I’m not really into the music that “those kids” listen to. Don’t really like the music that “those kids” listen to. Don’t really like the music that “those kids” listen to. Don’t really like the music that “those kids” listen to.

THURSDAY, APRIL 13

THE NIGHT CLEAR

WGN 8:00 P.M.

Sure, you start watching The Night Clear for the hokum. But you can’t tell me your mind doesn’t go right to pee when you see that title.

WHAT I WILL AND WON’T WATCH THIS WEEK

THURSDAY, APRIL 6

ANIMAL PLANET REPORT

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SUNDAY, APRIL 9

THE KING OF QUEENS

UPN 4:00 P.M.

Doug Llewelyn’s hair once saved a tiny child in a village in Guatemala. Doug’s hair was on vacation in a village in Guatemala. Doug’s hair once saved a tiny child in a village in Guatemala. Doug’s hair once saved a tiny child in a village in Guatemala.

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T.G.I.F.

Once again I, in a sense, interview myself....

By John Brizzolara

I started asking around: What would be your ideal Friday night? Like, if a genie gave you a wish, what kind of thing.
The first three out of five cases driver, two high school-aged girls, and a small minivare-type clerk involved Las Vegas. Submit this means something terrible, but I don't know exactly what. Naturally these Vegas scenarios involved lots of money. Hoskers figured in, and the fantasy resurrection of Frank Sinatra, and in the third Vegas fantasy, "Enough rock cocaine to make a yak." That last was my position, not his — he being indecipherable on tape, but sounding similar. The two girls wanted to "hang out back stage with Kiss or somebody like that.

One of the guys on the #7 bus thought an ideal Friday night would be "to stop time. Stop the clock, the calendar, keep it Friday night forever." This was so in line with what I was after that I pursued that until an eternity of Friday might be to Stephen R., a Costco employee. $6500. 619-426-6173.


FORD RANGER, rear end, no brakes, $150/best. Must sell! Please call 619-692-0850.

The second was this Forever Friday, his specific wishes to Stephen R., a Costco employee. $6500. 619-426-6173.

"If it turned out like one of those of an endless, open vista of possibilities, but I don't know exactly what. Naturally these Vegas scenarios involved lots of money. Hoskers figured in, and the fantasy resurrection of Frank Sinatra, and in the third Vegas fantasy, "Enough rock cocaine to make a yak." That last was my position, not his — he being indecipherable on tape, but sounding similar. The two girls wanted to "hang out back stage with Kiss or somebody like that.

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