The Best Players in the World: Filipinos and Pool

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Q: Is the surgery painful or difficult?  
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– Greg Schwenk, San Diego, CA

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San Diego Reader
March 1, 2007
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SAN DIEGO READER
MARCH 1, 2007
18113

SIGNIFICANCE OF SKINHEADS

Re the front page of the Reader this week (“You’ll Never Find a Better Pal,” Cover Story, February 22). I recently started bowling at this particular bowling alley that you mentioned, and I noticed that you have “Take the Skinheads Bowling” written on the skinhead bowling character on the front of the paper. My question is, does this particular bowling alley discourage minorities from attending? I kind of find that to be disturbing. So I just want to know, is that what that is supposed to indicate? Anna Cousins

“Take the Skinheads Bowling” is the title of a 1985 song by Camper Van Beethoven. The art does not refer to any particular bowling alley. — Editor

PARADE OF LIES

The Reader struck a nerve by publishing “I Was a Bad Sailor” (“Cover Story, January 18). Most recently, Jerry Gross (Letters, February 22) resorts to fantasy as he gennuקטes before the government’s uniformed hit men, the U.S. military. He accused letter-writer Lawrence Ludlow (February 1) of ignoring history by daring to point out that U.S. military interventionism caused the “blowback” of 9/11. Apparently Jerry Gross is unfamiliar with the work of Chalmers Johnson, emeritus professor of the University of California, San Diego. Johnson’s three recent books — Blowback, Sorrow’s of Empire, and Nemesis — depict in withering detail how U.S. interventionism has spawned hatred and terrorism across the globe.

Then Jerry Gross piles ignorance on blindness by claiming that the U.S. military “sav[ed] all people from the domination of Stalin, Hitler, and Japan.” A closer look shows that U.S. military involvement in World War I set the stage for both Stalin and Hitler. Before U.S. troops intervened in WWI, the war in Europe had reached a stalemate and was heading for a diplomatic resolution. The intervention of the U.S., however, put an end to that. After correctly reading the intent of war-whooping
President Wilson (who convinced Congress to declare war on April 6, 1917), Germany exported Lenin and 20 of his coworkers to Russia—anticipating maximum chaos. The result? Lenin and the Bolsheviks seized power in November of 1917. As a consequence, the death toll in Soviet Russia under Stalin is estimated at 42 million—a stain that will forever drench the cheerleaders of U.S. military interventionism. Who saved whom? Our involvement in WWII also led to the disastrous Treaty of Versailles and its natural result: Hitler’s Germany and World War II. By exploiting the resentments generated by the punitive conditions of the treaty (which our troops made possible for the victorious allies), Hitler gained control of what had been one of the world’s most civilized nations. Then, by using the military to blockade Japan, President Franklin Roosevelt provoked the attack on Pearl Harbor—a talk that Roosevelt knew was coming (see Robert Stinnett’s book, Day of Deceit). He did this so that he could enter the war in Europe through the excuse of war, the president is now stripping us of the excuse of war, the president is now stripping us of self—(1) the death of over 500,000 Iraqi babies because of U.S.-backed sanctions against medical supplies for Iraq, (2) our support of the land-grabbing, apartheid state of Israel against the Palestinians, and (3) the presence of U.S. military forces in Islamic holy places. Jerry Gross summarizes these silly “non-reasons” for terrorism, because facing the truth is too threatening. It would require him and others like him to admit their role in creating it. Never mind that the framers of the Constitution believed standing armies are the toys of dictator wannabes (under the excuse of war, the president is now stripping us of age-old protections such as habeas corpus while legalizing torture). Jerry Gross should read a history book, beat his breast, and bow his head while reciting mea culpa, mea maxima culpa. Mimi Kotner via e-mail

Don’t Pass On The Pain
Thanks to Megan Acerra for the thoughtful letter (February 22) to the Reader responding to the topic of remaining child-free. Here’s one more reason to add to her list. My husband and I are child-free by choice for many of the reasons mentioned by Ms. Acerra but also because we both come from dysfunctional backgrounds involving alcoholism and child abuse. We are anything but selfish for choosing not to continue the “family tradition” of dysfunction. By contrast, my sister in Ohio has three grown-up daughters whose lives have been tarnished by incest, alcoholism, divorce, and extramarital affairs. They seem to be the next generation to have inherited our tragic family history.

Another point, with the huge population explosion on our planet and dwindling resources, I have a real problem with parents who choose to visit designer doctors so they can procreate via surrogacy or by some other extreme method just to have their own biological child. An example of this is the photographer Annie Leibovitz, whose show now hangs in the San Diego Museum of Art. She is in her late 50s yet has chosen to have three babies very recently by these extreme methods. Now that to me seems the height of selfishness when so many children are already born and desperately need a loving home.

Regarding Barbarella’s column “Diary of a Diva,” please keep running these wonderfully neurotic and realistic pieces. I love her. Whatever happened to “Ask Saffron,” by the way? I miss her sage advice. It was always good to mull it over while I ate my lunch of ramen and veggies.

Phyllis Hordin Normal Heights

Intervention Required
I am replying to the letter that Jean What’s-Her-Face e-mailed in to your February 15 edition, the letter that said that marriages without children are not real marriages. Does this insensitive woman realize that not all people can have children and that some of us choose not to but continue to work with children in our jobs, in volunteer programs, and other areas?

What Barbarella and others are complaining about is not that people take their children to public places but that some parents of children do not intervene when the child is being rude, loud, or obnoxious. This makes it difficult for parents and nonparents alike to enjoy a movie, concert, dinner, what have you.

As for Jean What’s-Her-Face’s allegation that there is no real marriage without children, let me tell you that I have seen many a long-term childless marriage thrive. Why bother to marry if there are no children, she asks. I believe the answer is love, Ms. What’s-Your-Face. People get married because they love each other.

As for her pride of being a parent, great, but childless people don’t go around saying why being childless is the greatest thing in their lives. If childless by choice are too busy living good lives and loving children by serving them. I know many dedicated, childless teachers, social workers, and mentors who know that a childless life is not all bad because they have children, who are very sad about this, and your bragging about your wonderful, fulfilled life only hurts them! Why is it that men don’t feel the need to best one another with the daddy derby? Is it because the lives they know that a person can be a real person, a good person, without their ability to reproduce entering into it?

Nancy Totti via e-mail

Use Those Coupons, People
I enjoyed reading your article on how much people spend for food and where they shop (“Shopping List,” Cover Story, February 15). My story is I live alone and I have a good friend who takes me out to dinner nights a week. I only do my big shopping at the end of the month, and I clip coupons and usually get credit for fifty dollars worth. I shop at Ralphs in El Cajon, which gives double coupons, and Sprouts, which is close by for my fresh fruit, vegetables, and milk. I only spend about $100, and that also includes paper and soap and bath products. Only one person in your article used coupons. I raised four children to adulthood, and coupons certainly came in handy then as now. I do not buy any meat but will have fish and chicken when I eat out.

Pat Fife El Cajon

Clueless In White Socks
Re “Dumpy” (February 15). It was so funny and similar to mine but… My date fell asleep during Baby twice! It wouldn’t have been so bad, but he snored and wore white socks with dress shoes. Nice guy with no clue.

Name Withheld via e-mail

You Just Don’t Get It
To Mr. Lawrence M. Ludlow, in response to your letter to the editor of the Reader, February 1. You first laud the Reader for printing the January 18 “I Was a Bad Sailor” cover story “if for no other reason” than “the triple dose of highly entertaining foolishness” of mine and two others’ letters to the editor and then in the following sentence state that our letters demonstrate why the U.S. should immediately dismantle its standing army as the single greatest threat to American liberty. Wow. That’s quite a jump.

Your premise, as best I could find one, seems to be that we were all angered not because the story was a hypothesis that the story is true and that it tells you something that we don’t want you to know about.

Umm, no. We were all upset because it glorified illicit drug use, irresponsible behavior, waste of taxpayer dollars, putting lives at risk, and put in a bad light a military whose good works are rarely if ever given such “front page” recognition, and as a result, there’s no prostate power in the piece is oftentimes the only side seen by the public.

You go on to chastise and belittle the writers, chiding them for not using their last names or casting suspicion as to where they work or not they used their real names, disparaging decades of service, and saying, excuse me, that all government employees “live as leeches off the taxpayar” and that the IRS is stealing your money.

You’ve clearly not had to try to make ends meet on a military paycheck or spent months on end not seeing your kids grow up. People don’t choose this life for the money, and it’s absurd for you to imply that.

Further, you say how the original story “reminds us that military bases are plagued by rampant theft,” continued on page 66.
Behind the curtain  Time again to check up on the doings of that growing cadre of lobbyists working the corridors of power down at San Diego’s city hall to get contracts and permits for their well-heeled clients. Year-end activity reports filed in late January show that business has never been better for the city’s top practitioners of schmooze. Over at Public Policy Strategies, Kimberly Hale represented Redflex Traffic Systems of Phoenix regarding the “procurement of red light photo enforcement program/contract.” Hale also labored on behalf of the taxpayer-funded San Diego Film Commission to “maintain San Diego’s film-friendly reputation and streamlined process of film-making activities.”

For the Barona Band of Mission Indians, which owns a sprawling casino and hotel complex in East County and has repeatedly jousted with the city over water rights and other development issues, Hale provided unspecified “Intergovernmental Relations” services. She was listed as doing the same for San Diego State University. (Public Policy’s founder, political consultant Tom Shepard, a close campaign advisor to Mayor Jerry Sanders, was called in by SDSU last year to help bail out its president, Stephen Weber, from a festering controversy he’d stumbled into over spiking the school’s proposed Paseo retail and housing project.) Hale also assisted in the “procurement of EMS contract” for San Diego Emergency Services Enterprise.

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

Vegas Quickies
By Don Bauder

In its advertising, Las Vegas boasts that “What happens here, stays here.” But that’s not true if you are a well-known San Diego biotech executive who went through a quickie marriage in mid-2005, a week before your previous marriage was dissolved and she married in haste, Lawrence (Lance) Ackland, has filed a suit for $2.3 million, claiming the experience was psychologically damaging to him. Two months after the wedding, she filed a restraining order against him in San Diego, and it was quickly granted after a hearing. “I made a one-day mistake. I married him and unmarried him in three seconds,” says a distraught Nova, two months before the court decree could remarry. The scientist, Dr. Tina Nova, had the marriage annulled quickly, admitting to bigamy, but now the Las Vegas fellow although records in North County Superior Court indicate the relationship lasted a little bit longer than that, albeit at long distance. Nova, who has a PhD, is chief executive of Genoptix, a Carlsbad company providing medical services to hematologists and oncologists. She is on the Independent Citizens’ Oversight Committee of the state’s stem cell research effort, is secretary of the board of trustees of the University of San Diego, and was named “outstanding business leader” of 2006 by California State University San Marcos. She lives in a posh home in Rancho Santa Fe. Her press reviews are uniformly of the rave variety.

According to lawsuits on file in both Las Vegas and San Diego County, and interviews, here’s what happened: the two met at Vegas’ MGM Grand June 25, 2005, at the 80th birthday party for actor Tony Curtis. After seeing each other a few times, they wed on July 29, 2005. It was a “quickie Nevada wedding ceremony,” according to papers filed by Nova’s attorney, Steven V. McCabe. “The marriage was a spontaneous and immediate event which was not planned in advance by the parties and which occurred after the parties had in essence been partying.” However, both Nova and Ackland claim that neither excessive imbibition nor a festive atmosphere actuated the sudden union, which took continued on page 12

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CITY LIGHTS

John Moores

San Diego Reader March 1, 2007

An archive of City Lights stories can be searched on the Internet at SanDiegoReader.com
Make Room for FIDO
By Joe Deegan

The Mission Bay Park Master Plan of 1994 presented a vision of Fiesta Island’s future that was general enough for different decisions to fill in the picture. Recently KTU+A, a local “land planning and landscape architecture firm,” has been coming up with detailed maps that the Mission Bay Park Committee is calling the Fiesta Island General Development Plan. The latest of those maps, according to the committee, is a combination of current citizen advice and what the 1994 park planners had in mind. Eventually to go before the San Diego City Council, the plan emphasizes acres and acres of new green turf and development of marine “recreational uses” in the southern section of the island.

Even before 1994, however, several groups had established their presence on the desertlike Fiesta Island as though they were prairie homesteaders. Among them were dog owners, who for years have had City of San Diego permission to run their dogs off-leash almost anywhere on the island any time of day or night. (Dogs are permitted elsewhere in Mission Bay Park only if leashed, during night and early-morning hours.)

Last August the Mission Bay Park Committee held a meeting to inform the public of KTU+A’s first stab at the Fiesta Island General Development Plan. Dog owners who came to the meeting were enraged when they saw that no space on the maps had been included for dogs. The reason? The 1994 Mission Bay Park Master Plan’s discussion of Fiesta Island had not even mentioned dogs.

In the days after the meeting, Brian LaRoche put up flyers on Fiesta Island asking people to contact him if they were concerned about the general development plan. LaRoche, a retired English aviation engineer who calls himself a “layabout,” takes a daily walk on Fiesta Island with his dog Jumbo. “At first I could hardly walk 100 yards,” he says while showing me his 68-inch (1.8 meters) circumference, which is 1.8 miles, and have lost 70 pounds. “LaRoche has measured the distance with a pedometer.

The response to LaRoche’s flyers encouraged his formation of Fiesta Island Dog Owners, or FIDO for short. After only five months, the organization has nearly 400 members who have been making their unhappiness known to the Mission Bay Park Committee. Rather than see the general development plan come to fruition, the group wants Fiesta Island to remain “wild.” Its members ask what sense it makes to spend the $200 to $300 million, depending on how soon the work is done, to build out the plan when people of many interests seem to be able to do what they want on the island already.

People now come to Fiesta Island to bicycle, walk, jog, swim, boat, ride horses, practice falconry, shoot off rockets, and participate in the annual Over the Line Tournament.

The Mission Bay Park Committee has taken the Fiesta Island Dog Owners’ complaints to heart. Since August the committee has asked KTU+A to offer three new plans. From zero acres for dogs in the first plan, the company has moved in a fourth alternative to 197 acres of leash-free open space and a 66-acre leash-free fenced-in area. (The whole of Fiesta Island is 486 acres.) Currently on Fiesta Island, dog owners have 301 acres of leash-free open space and 96 acres of leash-free fenced space. So the committee’s concessions still leave them with a 34 percent loss of leash-free space.

“I am grateful for how the City is changing the plan,” says Jean Spengel, a local veterinarian acting as the liaison for the San Diego County Veterinary Medical Association for the San Diego County Veterinary Medical Association. “I am grateful for how the City is changing the plan,” says Jean Spengel, a local veterinarian acting as the liaison for the San Diego County Veterinary Medical Association. “But if you look at all the major users of Fiesta Island…the dog owners are the largest group by far,” she says.

Dogs running in the open-space areas have been hit by cars. So most owners walk their dogs in the fenced area, Spengel tells me, and would be satisfied if the fenced area on Fiesta Island remained spacious enough to take long walks or runs. But there are sometimes good reasons for wanting to have leash-free dogs in the open spaces. When Florence Sloane of the San Diego Sporting Dog Council trains retrievers on the east side of Fiesta Island, she likes to have two to three hundred yards to use without inter-...
Vegas quickies
continued from page 10

By Mindy Pellissier

continued from page 11

The San Diego Reader March 1, 2007
Got Something to Say?

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Hometown CD  T.G.I.F.
Letters  Theater Review
Movie Capsule Reviews  Tin Fork

The author of the story may answer your comment.

STRAIGHT FROM THE HIP

BY MATTHEW ALICE

Hey, Matt:

I’m an avid barefooter, and I go out as much as possible barefoot because it is healthier than it is to wear shoes. I enjoy being able to feel something with my feet while I am walking. My question is this. I am part of a group called the Society for Barefoot Living, and one of the members contacted the Environmental Health Services in Orange County, and they said, “Section 14620 of the California Uniform Retail Food Facilities law regulates garments, such as hair confinement and work uniforms, worn by food handlers in restaurants and retail markets. There are no regulations or state laws regulating footwear or garments worn by patrons of businesses or public facilities.” That being said, why is it that I get hassled for going into places barefooted? It’s not a health violation and it’s not a crime. People cannot complain that I would bring in germs, because at any given time people are covered in germs, and more often than not on most people there are more germs on their hands than anywhere else. I have a friend who lives in San Diego, and he goes to the doctor’s barefooted and they did not complain about it. He says he has even gone into Dixieland Lumber barefooted and they don’t complain. Can you help?

— Jake B, El Cajon

The Alice house is generally a shoe-free zone, so we can sympathize with ya, Jake. In fact, the elves were pretty eager to volunteer for this mission. We sent them out to saunter into various establishments around town to see what kind of reception their feet got. Grandma offered to test the “no shirt, no service” policy, but we restrained her.

Hard to generalize about our results, but we’ll try. Neighborhood liquor stores? We decided you could go in one of those naked with a birthday cake on your head and no one would say anything. No objections to free-range tooooties that we could find. Chain-type convenience stores? We were two for four on that one. When grilled, as we were being ushered out, neither clerk had a specific answer to exactly why we were being ushered out. Something about “store policy. Insurance.” Just as we suspected. Dollar signs behind it all. You go into a 7-Eleven barefoot and drop a can of refried beans on your foot, they’re sure you’ll sue for toenail damage.

Restaurants were a whole ‘nother thing. Mom-and-pop types without “shoes, please” signs generally don’t seem to care. With the signs? You’re outta there. The chrome- and-glass types? Hmmmm. They don’t even have to put up signs. You just know by looking at them you’ll be put in reverse and backed out of the joint in a hurry. Why? “Our customers object to bare feet” kind of sums it up. No place worth eating in would tolerate barefoot patrons. Depending on what part of town you’re in, “barefoot” might bring to mind “homeless.” Nothing kills an appetite faster.

You’re right. The law doesn’t prevent you from going shoeless; shoelessness isn’t especially unsanitary; but insurance policies, owners’ preferences, and common standards of “appropriateness” might keep you out of any establishment. Of course, you’ll always be welcome at Grandma’s house.

Hey, Matt:

What’s up with Grape Nuts? There are no nuts or grapes in the entire box. Not even raisins. Who named this cereal, and why did they think it was a good idea to give it such a deceiving name?

— David, via e-mail

Deceiving! Like “Lucky Charms” is more honest. How lucky did you ever get after eating a bowl of that stuff? Okay, you’re right; no grapes, no nuts. Did you expect a box of grapes and nuts when you opened it? C.W. Post, the guy who invented the cereal and marketed the heck out of it 110 years ago, would have argued that he was giving you just that. Sort of.

Grape Nuts cereal was invented by Post to feed to the feeble and ailing Americans who came to his health spa for a cure. (The Road to Welsville was based on the life of Post’s competitors, the Kelloggs.) Health-food gurus of that era developed shredded wheat, corn flakes, and a whole raft of wheat, corn, and bran breakfast foods to revitalize what they saw as a nation of constipated loafers. What we needed was some bulk in our diet to clean out our collective pipes and put the spring back in our step. Pork products were the most popular wake-up foods on American tables back then.

Post mixed wheat and malted barley together, baked it, boxed the resulting gravel, and named it Grape Nuts — “grape” because it contained maltose, once known as grape sugar, and “nuts” because baking gave the pebbles a nutty taste. He might just as well have called them Mr. Post’s Colon Cleanser or Rocks in a Box. About the same time he marketed his own brand of corn flakes that he called Elijah’s Manna (now Post Toasties). I hope his wife named the kids.

Hey, Matt:

I hope his wife named the kids.
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Which one of the following three events is least likely to happen? (a) meeting Santa Claus, (b) winning the British Open by six strokes, (c) becoming head coach of the best team in the NFL after failing in that position all your life?

You can’t blame Norv Turner for taking the Chargers job...how many times is a back coach with a .415 winning percentage invited to captain the best team in the NFL? The answer is one, one time, Norv Turner’s time. He’s earned a can’t-fail mission. Next year, no matter what he does, the Chargers will win more games than they lose.

Turner was Washington’s head coach for six full seasons and 13 games into a seventh, finishing 49-59-1. He made the playoffs once — in 1999 — and lost in the second round to Tampa Bay. He was fired in 2000.

His next head-coaching job was with the Raiders, four years later. You had to be an absolute unknown or an absolute washout to take a job as Al Davis’s toady. Turner lasted two years, left with a record of 9-23. And that’s it, and that’s all, 58 wins, 82 losses, and 1 tie. Good enough to coach the best team in the NFL.

We can assume he wasn’t hired in San Diego because of his record. His record sucks. Why then, was he hired? One front-office alibi is that by the time the Chargers got around to firing Marty Schottenheimer, every competent coach already had a job. Don’t believe it. NFL assistant coaches will torture their mothers if that’s what it takes to become a head coach. Being handed this team, a Super Bowl-caliber team, well, there is no damn strong enough to keep back the hoarde of assistant coaches who will assemble at its base and begin clawing at the cement.

There was a saying back in the 1980s, when computers started flooding into American corporations and IT managers came into being and began ordering thousands of computers at a time: the saying went, “Nobody ever got fired for buying an IBM computer.” Didn’t matter if the computer was overpriced. Didn’t matter if it underperformed any number of clone computers; it was an IBM and that made you safe from criticism.

That’s Norris. That’s why he was hired. Spanos and A.J. Smith did not hire him because he’s a great head coach or even because he’s a good head coach, which is infuriating; they hired him because he’s a safe choice and won’t backtalk to the general manager.

This is as good a place as any to say I liked Marty best in his leaving. I think that being offered a one-year contract extension after a 14-2 season insulted him. I think he delivered a beautifully crafted “f*ck you” to management when he turned it down. That led every sub-coach in Chargerland know that this was Marty’s last year, causing most of them to act like any reasonable person would act when their job depends on their boss keeping his job; it caused all hands to jump ship. A jump made less dangerous since it was done with Marty’s blessing.

As considerable bonus, Marty guaranteed himself $3 million plus by getting himself fired. More, he got himself fired at the right time; leaving a 14-2 team is not a career killer. All in all, not a bad way to go, particularly if you hate your boss. Which is different than knowing your boss. Marty also knew his bosses and played them. Spanos and Smith never saw it coming.

I was calling for Marty’s firing from the first day he was hired because he will always play not to lose when big chips are on the table. Hiring Norv means, among other things, that Chargers management hasn’t learned anything. Once again, they’ve hired a certified second-rater and soon enough we will wonder whatever happened to that great team we saw back in 2006.

Jerry Rice, the Jerry Rice, told reporters that Turner had no control over the Raiders when he was head coach. Rice was there. Rice has no reason to cause trouble, has never gossiped about players or coaches in the past, has an impeccable reputation.

Turner has a reputation as a terrific defensive coordinator. That’s where he belongs. This move up isn’t going to end well.

Wade Phillips left his job as San Diego’s defensive coordinator to take the head coaching position in Dallas. Phillips has been the head coach for New Orleans, Denver, Buffalo, and Atlanta. His record is 48 wins, 39 losses. Dallas is a 9-7 team with a crazy wide receiver and a rookie quarterback whose last play in the 2006 season cost him the team the postseason. Norv Turner inherits a 14-2 team littered with MVPs. Here’s the bet: whose team will have a better record when the 2007 season ends!
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Saroki opened his homily with an old

The readings took up the themes Saroki
mentioned. The prophet Joel pro-
claimed, "Even now, says the Lord, return
to me with your whole heart, with fasting and
weeping and mourning..." Psalm 51
pleaded, "Have mercy on me, O God, in your
goodness,... Thoroughly wash me of my
guilt, and of my sin, cleanse me... a steady-
fast spirit renew within me... give me back the
joy of your salvation... and my
mouth shall proclaim your praise." And the
Gospel contained Jesus’ practical admoni-
tion not to give alms, pray, or fast "like the
hypocrites" who "perform righteous deeds in
order that others might see them... they have
received their reward." Rather, his disciples
were to do these things in secret, and "your
Father who sees in secret will repay you."

Saroki praised fasting for its ability to high-
light spiritual longings, to strengthen the
will, and to create appreciation for blessings.
Such an appreciation "leads us to giving to
those in need... God has blessed all of us
here very richly... he expects us to share with
others. It’s a great privilege... we become min-
isters of His love... we join Him in His 40
days in the desert, cognizant that we will be
one with Him in the indescribable joy of His
Easter victory."

Saroki descended to the front of the
Sanctuary and stood over what might have
been a crystal poppy, except that the cups
and decanter were filled with black ash. He
sprinkled holy water over the ashes, saying,
"Lord, bless these ashes, by which we show that
we are dust. Pardon our sins and keep us faithful
to the disci-
pline of Lent. For you do not want sinners
to die, but to live with the risen Christ."
As the congregation began its long approach to the altar, the choir
began a series of hymns, including an
arrangement of "Lon-
esome Valley" ("Well,
there isn’t anybody else/
Gonna go there for you/
You got to go
there by yourself").
Saroki and his assis-
tants dipped their
thumbs in ash, and
made crosses on the
foreheads of the con-
gregants. "Turn away
from sin and be faithful to the Gospel," said
one of the assistants. "Remember you are
dust and to dust you shall return," said another.

The procession refrain at Commu-
nion sounded a more upbeat note; "Take, O
take me as I am/ Summon out what I shall be/
your seal upon my heart and live in me."

What happens when we die?
"We believe in the last things," said Saroki.
"So there’s a particular judgment. Depending
on whether we have a love of God and
others in our soul, or whether we’ve
totally rejected God, that kind of determines
where we end up. So it’s kind of up to us.
And most of us who do have a love of God,
it’s very imperfect. We still have a lot of self-
love. We have to be purified, so that’s where
the Catholic doctrine of Purgatory comes from."

— Matthew Lickona

Columns archived at SanDiegoReader.com
I knew Christina in high school, and we’ve kept in touch over the years. As the years passed, some of the old crowd began to wonder if she would ever marry. But she did, and now she’s expecting her first. When I called her to offer congratulations, she told me that she’s been getting one, maybe two calls a day from her (large) extended family. “How are you feeling?” “Can I get a copy of the ultrasound photos?” “Do you feel kicks yet? How many?” Christina was feeling overwhelmed and needed to vent a bit. “Even Great-Aunt Phyllis has weighed in — she wants bronzed baby shoes. Do they still do that? They’d better. I’m sure she’s got the shoes in the mail already.”

Another Great-Aunt, another mission. I went looking for bronzers and found David Hall (619-660-8710). Hall owns the San Diego County rights for the franchise bronzing business Patty-Cakes. “I purchased the rights back in 1994,” he told me. Since then, he’s done “a few shoes, but I probably do more of the hand and foot impressions.”

Hall has worked with clients as old as 89, and has even taken paw impressions from cats and dogs. But mostly, he’s working with small children — “the youngest was about five hours old. I use a soft clay patty sprinkled with baby powder to keep it from being messy. The mother holds the baby and sits in a chair. I set the child’s hand or foot on the patty and press down. That makes an impression that picks up most of the details in the hands and feet — the lines and the wrinkles.”

Hall makes house calls for that part of the service. Once he has his impression, he heads home to work on it. “I don’t let the clay dry out. I put a little edge around the impression; I kind of roll up the clay into a ball and put it in the freezer. Then I pour an acrylic material into the mold; the barrier keeps it from flowing unless it’s really fuzzy, or a knitted booty, or something. “(That’s where they do the actual electroplating of the metal onto the hands, feet, or shoes. We can do almost any kind of shoe, unless it’s really fuzzy, or a knitted booty, or spongy. Shoes like that absorb the chemicals used in the process; they get matted down, and they don’t look very good. Nowadays, it seems like I get a lot of tennis shoes or sport-type shoes. But I also get softer canvas-type shoes. Doctors are now recommending that children wear a soft shoe.)

He’ll mount them “on plaques or in shadow boxes. There are lots of different ways to do it.” Cost depends on mounting style and the type of metal finish. “We do more than just bronze. We have pewter, porcelain, silver, and gold. Prices vary from $80 for a single bronze shoe, handprint, or footprint, to $400 to $500 if it’s done in gold. To get both hands or both feet in bronze, you’ll need $1,000.”

1. Bronzed impression of baby foot
2. Electroplated baby shoes
3. David Hall

Columns archived at SanDiegoReader.com

I still get some of the Stride-Rite shoes and the regular baby shoes.” (I’ll also bet that Aunt Phyllis sent something in the patent leather category.)

Electroplating, said Hall, is a matter of placing the shoes or clay hand/foot molds “into a tank full of chemicals. For bronzing, there’s a copper-based metal rod in the tank. An electrical charge is run through the tank, and it transfers the metal from the rod to the object. It’s not a hot process; it’s a chemical process. You don’t want to destroy the object that you’re electroplating. We can electroplate anything, as long as it’s not organic — like an apple. However, I once did bronze an umbilical cord. It was dried and tied off with a knot at one end.” The process takes a while, layer upon layer added to the object, with excess bits being filed off between dips. “You dip it two or three times, and you end up with a thick layer of metal.”

Bronze objects get the antique treatment: “shiny copper, but with a little bit of darkness to accentuate the lines and details. Then the finished object is coated with a clear lacquer to keep it from tarnishing. It shouldn’t be cleaned with any kind of cleaner — that might take the lacquer off. Just dust it with a soft cloth.”

The finished product goes back to Hall. “If he’s dealing with hand or foot casts, he’ll mount them on plaques or in shadow boxes. There are lots of different ways to do it.” Cost depends on mounting style and the type of metal finish. “We do more than just bronze. We have pewter, porcelain, silver, and gold. Prices vary from $80 for a single bronze shoe, handprint, or footprint, to $400 to $500 if it’s done in gold. To get both hands or both feet in bronze, you’ll need $1,000.”

A portrait stand would run around $249, and that includes a nameplate. We have a $10 shipping and handling fee, but I do come out to the house to get the impressions, and I deliver the objects when they’re done. Turnaround time is about eight to twelve weeks. I’m busiest in September/October, because people like to have them done in time for Christmas.” He also gets a fair amount of business from his displays at various county fairs. “Some people at the fair don’t like it, but others love it.”

Hall noted, “Real bronzing is done with metal. It’s a family heirloom, and it will last a lifetime. Some companies paint the shoes with bronze paint, add a thick lacquer, and call it bronzing. After a while, the surface starts cracking and peeling. At the fair, I encounter that about five or six times a year. We can clean those shoes up and replate them with actual metal. They turn out pretty nice.”

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The time to relax is when you don’t have time for it.
—Sydney J. Harris

When we first met, David thought my neurosis was “cute.” He toyed with my anxiety-induced OCD as if it were a frisky kitten, soft and harmless, especially adorable when it stumbled and hissed. But it wasn’t a kitten — it was a tiger cub. And like the great cat, my idiosyncrasies that were once darling have become dangerous.

I realized things had gotten out of control the morning I nearly bit off David’s head because he had forgotten that his car was parked behind mine and robbed me of three precious minutes as he ran to fetch his keys. When I arrived at the gym, 17 minutes early instead of my usual 20, I was stunned to find that the world did not implode.

David reacted with exasperation when I shared this epiphany with him: “You always do this. We’re early for everything! The moment you decide it’s time to go, it’s as if the core of a nuclear reactor were melting down in our kitchen and it’s absolutely critical that we flee the building NOW. Three minutes is not life or death!” A small part of me admitted that he had a point.

Despite Ollie and David’s groans of protest, I rang Josue’s doorbell ten minutes early. Riding bitch was my punishment for protesting, I told Josue to tell me what time he wanted to leave.

Despite Ollie and David’s groans of protest, I rang Josue’s doorbell ten minutes early. Riding bitch was my punishment for rushing them out the door; I squeezed between the boys in the backseat of Josue’s SUV while Rosa rode shotgun with her pup, Chucho, on her lap. We were going to have breakfast in Rosarito and then continue to the vineyards, where we’d be meeting up with Hugo and Alejandro (brothers and friends of Josue’s) at Casa de Piedra and Paralelo, their respective wineries. I took comfort in the knowledge that there was a plan. Having a plan always comforts me.

When Josue parked in front of his art studio downtown to drop off a few of his paintings, I bit my lip. To prove to myself that it didn’t matter how much time had passed since we left, I turned off my cell phone and placed it in the most hard-to-get-to compartment of my giant red travel case. We have nowhere to be and nothing to do, I told myself. So chill the fuck out and go with the flow. Another voice was quick to point out that it might be wise to investigate exactly where the flow was going, but I silenced this voice (and others that were itching to replace it) by repeating, We have nowhere to be and nothing to do.

When I acknowledged that the “we” to which I was referring represented the voices in my head and not my companions in the car, I thought it best to try not to think at all for a while, and focused my attention on the lyrics of one of the songs Ollie had included on the compilation CD he put together for our Mexican day-trip. Beck was sing-saying, “See the vegetable man in the vegetable van with a horn that’s honking like a mariachi band.” It was perfectly distracting.

Breakfast was at Tijuana Junior, a casual little restaurant by the sea in Rosarito. I devoured my enchilado de camarones, after which my tongue combusted spontaneously. Like an overheated puppy, I lapped up horchata in an attempt to soothe the raging hellfire while Rosa

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explained that in Mexico, “enchilado” is not just a red sauce, it’s chili paste. My deceptively safe-looking shrimp was not so innocent after all.

The great thing about pain, I thought, as my mouth finally found relief, is that it really keeps you in the moment. For 30 minutes, during which I hyper-ventilated and nearly drowned myself with sweetened rice milk, thoughts of where we were going next and what time we should get there never entered my mind. For those 30 minutes, I was free.

When we arrived at the small vineyard known as Tres Mujeres (Three Women), I felt every muscle in my body begin to unravel. The scene before me looked like the Tuscany pictured in the books I often peruse. A young woman appeared from behind a modest cottage; her shiny chestnut hair was tousled, and she wore a soiled apron tied over a peasant-style dress. She led us into a small, musty-smelling brick cave and let us taste from four open bottles. She explained, in Spanish, that she was not one of the “three women,” but a friend who had offered to watch the place for the day. She had been at the rear of the house working on her ceramic sculptures before she was interrupted by our arrival.

Two dogs walked among the trunks of squat olive trees. A large white cat stretched and lolled in the dust. Dozens of chickens surrounded by a wire fence hanging from the trellis above us. Time seemed like an old crush, once an all-consuming obsession, but now a faceless memory as I stared into the eyes of my true love.

With a bottle of wine in hand — the metallic ink “label” handwritten in flowing script directly on the glass — we bid the woman farewell and climbed back into the car. As I leaned into my seat, my main man to my left and my best buddy to my right, I finally understood that it didn’t matter what time we arrived at our next stop. I was already at my destination, the place I’d needed so desperately to be. Watching the road ahead, I silently promised that the next time I catch myself standing by my front door, tense with urgency and feeling compelled to sigh loudly at David (my passive-aggressive signal for “Hurry up!”), I will instead take a deep breath, close my eyes, and remember this afternoon — the breeze on my skin, the smell of the air, and that glorious knowledge that, at least for one day, I had nowhere to be and nothing to do.
The Best Players in the World:

When he broke, it was hammerlike. It almost hurt my ears: a terrific crack! The colorful balls caromed and danced and spun everywhere.

Nothing went in, though, lucky for me. So I lined up my first shot.

It was a Wednesday afternoon, and I was playing pool, eight ball, at College Billiards Center with local pool pro Victor Castro. Castro, 53, isn’t just the best Filipino player in the area, he’s one of the best pool players in San Diego.

I dropped the five, but left myself with poor position.

My second shot, a long, crooked line at the four ball, barely missed.

And then it was his turn. Castro stepped forward and examined the table. “Not bad,” he said. “Not a bad layout.” Then he ran eight straight balls for a dominating victory.

Russia has chess, Brazilians own soccer, and Kenyans run long distances better than everyone else. Canadians take hockey, the Swiss ski, and the English have their cricket.

Everyone plays baseball and basketball well — and despite what Americans might think, those are quite probably the world’s

“I believe owning a pool table is bad for your game,” he said. “Then you see it!
Filipinos and Pool

sports. Here in the United States, our first love and greatest expertise seems to be football.

And Filipinos? Filipinos shoot pool. Victor Castro owns a three-bedroom house just east of National City, where he lives with his wife, who is a secretary, and their 12-year-old daughter. The family has three cars, one of them a Lexus.

When I first got Castro on the telephone, I started out by asking if a guy could make a living playing pool in this town.

"The same table every day. You get used to it, instead of going out to play."
“Yes,” Castro said. “But you do it by teaching pool and going to tournaments. I used to run College Billiards for about four years, but now I just teach and try to win tournaments. My immediate goal is to qualify for an IPT tour card — the International Pool Tour. This is the biggest pool tournament ever. The last IPT was won by Efren Reyes, who’s Filipino. And he won over $500,000.”

The International Pool Tour was created in 2005 and works a little bit like golf’s PGA tour. One hundred IPT qualifiers are held every year, with the top two finishers in each event earning the right to compete for a tour card. Holding a card, and playing on the tour, means playing in high-profile tournaments for large amounts of money. The top six earners on the 2006 money list made well over $100,000.

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“Then you know, I also do exhibitions,” he said. “I’ll do parties in a poolroom or a bar, and I’ll come in all dressed up, and I’ll be the pool artist. I do trick shots and answer questions about pool, and sometimes people want to play against me. So that’s pretty good money.”

What pool games did Castro play for money? And how much money did he risk?

“Most games are nine ball, race to the nine, and maybe you play $20 a rack, sometimes maybe $50 a rack. In the IPT they play eight ball, where one guy has high balls and the other has low and you race to the eight ball, so I’ve been playing a lot more eight ball lately. Same wager, usually about $20 or $50 a rack. But I’ve seen guys playing $2000 a rack before, in Baton Rouge, in Louisiana. Big money. But there’s not a lot of gambling going on in San Diego. Even in other cities nowadays. There’s a lot of tournaments. A lot of leagues. So you can play for money in other ways.”

So Castro must practice a lot?

“I try to play five or six days a week,” he said. “Two or three hours in the morning, and then some more at night. I’ll do set-up shots for a good half hour, and then I try to

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I don't really do that," he said. "Just come out and tell them, 'If you don't know me, I play pretty good.' I don't really want to go and pretend that I don't play."

So Castro would approach people to play for money?

"Not usually," he said. "Usually, they see me practicing on a table, and then they come up and ask me, and then they usually ask for weight. They want a game of nine ball, and they want me to spot them a ball. They want a handicap. It's not that I'm one of the top Filipinos in the world, but they see me playing and they see I'm Filipino, and they think that I'm one of them. A lot of Filipinos, they play pretty good."

And why was that?

"You know what?" Castro began. "I was in the Philippines in 1986, and I was at the top of my game, and I was watching Efren Reyes play somebody, some Filipino named Lenny, and Reyes, who's the world champion now, the best player in the whole world, he got drilled a couple sets. And then I looked around, and there were, like, 30 people in the crowd who could give me weight. That's how many great players there are in the Philippines. A lot of the players over there, if they don't play good, they don't eat."

The Philippines is an island nation in the Pacific Ocean, or rather, it's a many-islands nation. The Philippines archipelago has 7107 atolls, islets, and water-locked landmasses in all. Some of these islands are large, but most are not much bigger than, well, a pool table.

Cavite City's close to Manila, in the northern Philippines. It was a nice town. Most of the classes in school in the Philippines are in English.

And Castro grew up playing pool.

"I started young," he said. "When I was 12, I was already playing. That was all you did. There were so many poolrooms around my school. But you know, it's not true that a lot of Filipinos play pool. The ones who play, they play a lot. But the most popular game when I was there was basketball."

I mentioned a game I'd heard about in the Philippines, using chips and a powdered table. "Yes," Castro sounded nostalgic. "That's a game for kids. It's also called pool. They hit numbered chips into pockets on a small table."

And they use pool sticks?
“No,” Castro laughed. “It’s just a piece of stick. We got started gambling on pool so young. It’s that killer instinct. Efren Reyes started gambling on pool when he was nine. And me too. I used to play for my lunch money. I either won or I didn’t eat.”

Castro told me that most Filipino-Americans get along with each other. “Of course, in the Philippines, it’s different,” he said. “There are rivalries from town to town and island to island, but once we come here, we all get along. My wife’s from Visayas” — a group of islands in the center of the country — “but there’s not much difference between us because we’re from different islands. We do have different dialects, but that’s about it. Some Filipinos do have different accents in English.”

Eighty percent of Filipinos are Roman Catholic. But wasn’t there also a large Muslim contingent in the Philippines?

“The Muslims don’t come to the U.S.,” Castro said. “The Muslims live mostly in the south, on Mindanao, and they stay there. Those are scary folks, some of them — the Abu Sayyaf terrorists. But I never had any trouble with them personally while I was growing up.”

Castro came to the United States when he was 19. “I emigrated in 1973 with one of my brothers, because it was martial law,” he said. “It was when Marcos was there. Believe me, you don’t want to live in a place where there’s martial law.”

Ferdinand Marcos was president of the Philippines from 1965 to 1986. He declared martial law from 1972 to 1981 and remained in power in that country as a virtual dictator.

“There was a curfew,” Castro said. “You couldn’t be on the street after midnight. And there were no jobs there. Living was hard.” Castro’s older brother was the first family member to become a United States citizen, after he joined the U.S. Navy in the 1960s. Then, after Castro’s parents had emigrated here as well, it was easy for Castro to make the decision to pull up his roots.

Castro’s parents and two brothers all still live in San Diego. When he came to the United States, Castro worked various odd jobs in factories, all the while keeping up with his pool game. Then, in 1975, he joined the Navy and still played as much pool as he could. After leaving the Navy, he worked in quality control for General Dynamics until the plant closed in 1993.

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played the pro tour for a number of years. That was the PBT, the Professional Billiard Tour, which doesn’t exist anymore. But I never won a tournament, though. My highest finish in a professional tournament was fourth place.”

San Diego’s Filipino community centers around National City and Mira Mesa, Steve Yagyagan told me by phone. Restaurants, grocery stores, and other Filipino businesses line Plaza Boulevard and Eighth Street in National City and Mira Mesa Boulevard near Black Mountain Road. Yagyagan, who lives in Chula Vista, is a recent past vice president of the Filipino-American National Historical Society, San Diego chapter.

“Many Filipinos in San Diego hail from Hawaii, where pool halls were common from the turn of the 20th Century through the 1970s,” Yagyagan said. “It was common for Filipinos to marry Polynesians and other people from throughout the Pacific Rim. In Hawaii, Filipino sugar and pineapple plantation workers used to flood the pool halls, cue stick in one hand and gambling money in the other. My dad’s friend even made a square, wooden pool table with flattened wooden cues. Although the cues were not spherical, a lot of math (geometry, physics) went into the art of the game.

“I used to invite my classmates over to...
challenge them. Some of my friends, the recent émigrés from the Philippines during the 1970s, were outstanding players. They knew how to measure the angles and use the right amount of speed to make all the shots they called. The games became serious — to the point that I’d send them home if they beat me two to three times.”

Five of the world’s top 14 players are Filipino. Efren Reyes, who lives in the Philippines, is almost indisputably the world’s best pool player right now. In July, he won the International Pool Tour World Open Eight-Ball Championship in Reno. The week before, he’d played in the IPT North American Open Eight-Ball Championship in Las Vegas.

“I was in Vegas,” Castro said, “and I watched him play. And he lost. He was in the top six, but he lost to two players — two Filipinos actually — but he lost, and he told me, ‘Victor, the next tournament, up in Reno, I’m going to win it.’ And that just tangoed in my head. I was, like, ‘Wow.’ Because he went up to Reno, and he did it. He won. He told me he was going to do it, and then he did. Do you know how tough that is?

“Efren Reyes is my best friend,” continued Castro. “He’s the godfather of my daughter. So I’m really proud of him.”

How did Castro and Reyes come to know each other? “In ‘93, I went into the U.S. Open tournament,” Castro began. “And there were all these Filipinos there, so we started talking to each other. But Efren’s not a guy that you could just befriend easily. The thing was, the Filipinos would share rooms on the road. Back then, it was tough. You might not win very much money, but it was expensive to travel and everything, so the Filipinos would bunk together on the road. And one time, I was doing pretty good, I had a lot of money saved. And I was by myself in my room. But next door, there was, like, four guys in one room. So I told them, hey, there’s an extra bunk in my room, if you want to use it. And I didn’t make them pay anything. And that really started it. We went to tournaments together, and we’d bunk together. And then Efren started winning, and then he’d buy dinner and stuff, so that really started it. It became a friendship.”

And it was more or less the same with all the Filipino players? “In nine years on the tournament scene, we always stuck together,” Castro said. “It’s funny, but most of my friends in San Diego are white, but when I’m on the road playing pool, I hang out mostly with Filipinos.”

Were there any better players than Castro?
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How many cues did Castro own?
“I’ve got three right now,” he said. “Plus a break stick. I’ve got a couple sticks that were made in the Philippines, and I’ve got a McDaniel. The ones from the Philippines were made by a guy named Jesse.”

And why have a different break stick?
“It saves your tip,” he told me. “You don’t break with your playing stick. Also the break stick can be used as a jump stick for the same reason.”

Eventually, I went out to play a little pool with Victor Castro. When we met, at College Billiards Center, on El Cajon Boulevard and 53rd, on a Wednesday afternoon, only 5 of the 20 tables were occupied: mostly solo players practicing, shot after shot.

In the minutes before Castro arrived, I sat there in the pool hall and took in the scene.

It was like any bar — alcohol, TV, jukebox — but instead of a dance floor or dartboards, the major area was taken up by those funny squat green rectangles — pool tables — all evenly placed. And at one o’clock on a Wednesday, the only sounds were the intermittent clacks of billiard balls bouncing into each other.

A pool player lining up a shot looks a lot like an archer cocking a bow. Take aim, pull back, and smoothly follow through. It’s all
eyes, grip, touch, and rhythm. It’s an action of admirable focus and cadence. Power means little in pool. It’s more about steadiness and pace.

When Castro arrived, I explained to him that my pool game was like the little girl with the little curl in the middle of her forehead: when it was good, it was very good indeed, and when it was bad, it was horrid.

He suggested we warm up a little.

Castro had a narrow physique but was also muscular, five foot six, with a thin mustache and fine, black hair dusted by strands of gray. He seemed tan, and, true to what I’d heard about the physical appearance of Filipinos, Castro looked like a perfect cross between a Mexican and an Asian. But his facial expression is what got me. It was as if he was trying to think of a phrase to describe the default facial expression of Victor Castro, what I came up with was “amiably intense.”

Castro recognized my cue from ten feet away, fresh out of the carrying case. “That’s a good shot.”

I asked him why he was taking lessons. “I just want to get better.”

Castro recognized my cue from twenty-five feet away and sat down to watch Castro give a pool lesson. Alan Derivera, 42, had been a student of Castro’s for over six months.

“I like the game,” Derivera said, when I asked him why he was taking lessons. “I just want to get better.”

“Alan’s also Filipino,” Castro told me. “But he looks like a Mexican, though.” And so he did, with his darker skin and long black hair.

Derivera warmed up by stroking straight shots, and Castro watched and commented. “That’s a good shot.”


Was that Tagalog? I asked, referring to the most common language of the Philippines.

“It’s pronounced Ta-GAH-log,” Castro said. “Yes, that’s Tagalog. It means, ‘It went in’.”

The first rack, we played — as I related at the beginning of this story — it was a different matter.

After getting crushed in that second game, I put my cue away and sat down to watch Castro give a pool lesson. Alan Derivera, 42, had been a student of Castro’s for over six months.

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regarding friends and young couples on dates, at a table tucked in the corner, two men in particular were engaged in a serious-looking game.

Reggie Gobaleza, 55, a retired naval officer, told me that he'd lived in San Diego since 1977.

“I grew up in the Philippines and started playing pool when I was nine years old,” Gobaleza told me between shots. On this night, he was having a game of nine ball against fellow Filipino and Navy vet Val Fonseca.

Gobaleza had an even thinner mustache than Castro had, and he was thickly built and short, maybe five feet seven at most.

“Pool players are lowlifes,” Gobaleza said. “That’s always been the rule. Although that’s changing. Pool’s on television a lot now. And they have a dress code. Plus poolrooms like this one are pretty nice.”

Indeed, On Cue Billiards did look like a classy joint: good lighting, clean, well maintained.

“Pool is big in the Philippines because it’s a cheap game,” Gobaleza theorized. Then he went on. “Filipinos are a territorial people. We have lots of islands over there, and not a lot of money, so we do

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things in little groups, and little areas compete against each other. There’s not many cars to get around. So it’s hard to tell who’s the best at something, unless you’re really the best. You have to be the champion of your town. Then maybe you get to play against other towns. By the time you get to play against other towns. You have to be the best at something, to get around. So it’s not many cars against each other.

There’s not many cars against each other. And little areas compete on things in little groups, usually.

Gobaleza’s mother was a Filipino historian, and he’d studied history himself. "The Spanish brought billiards to the Philippines," Gobaleza said. "And they ruled for 333 years. But when the Americans came in 1898, during the Spanish-American War, they brought pocket pool. The Americans beat the Spanish in Manila with one cannon. Commodore Dewey. He fired one shot in Manila Harbor, and that was it. The Spanish surrendered. And then the Americans introduced pocket pool to a country already enamored with kambolbah, or billiards." (Billiards is pool without pockets, played on a large table with smaller balls and different rules.)

Gobaleza echoed something Castro had told me earlier.

"Pool isn’t the national sport," he said. "Basketball is. Everybody plays basketball. We used to be good internationally, but we’re too short as a people to compete now." And then, in an interesting and perhaps apocryphal aside, Gobaleza said. "Filipinos invented the jump shot in basketball," he said. "For smaller people to beat the bigger ones, they had to be artistic. So Americans used to shoot underhand, or they would take set shots. But then Filipinos came up with the jump shot, back in the late 1930s."

Unverifiable, but as likely to be true as any other story documenting the first jump shots in basketball history.

Just about every shot that Gobaleza and Fonseca were "supposed" to make, they did. Tough shots too. Breaks and runs. Tactical safeties. Just first-rate, competitive pool. And if I hadn’t been there, making Gobaleza talk, I got the impression that neither one of them would’ve spoken any words.

"We’re pretty evenly matched, usually," Gobaleza said. But on this night, Gobaleza was cleaning up. They were playing nine ball in a race to seven racks. In other words, whoever took a "set" of seven racks...
would win $50. Gobaleza was a good pool player, Gobaleza was a true storyteller. And when I showed up, he was on his way to winning a second one, seven to four.

But besides being a good pool player, Gobaleza was a true storyteller. And when I showed up, he was on his way to winning a second one, seven to four. And when I showed up, he was on his way to winning a second one, seven racks to three. When I showed up, he was on his way to winning a second one, seven to four. And when I showed up, he was on his way to winning a second one, seven racks to three.

The Philippines has only ever had world champions in two sports, boxing and pool, and of course boxing and pool are pretty popular over there now.

I asked Gobaleza why Filipinos are such good pool players, in general. I cited the fact that the Philippines had won the first annual World Cup of Pool in August 2006.

“We’re hard workers,” he said. “When we get something, we stay good, because we work extra hard at it.”

I told Gobaleza I had trouble spotting Filipinos.

“We have brown skin and tough facial features,” he said. “We’re the same color as Mexicans, but we don’t look Mexican. And we look tough, because most Filipinos in the Philippines have had tough lives. The only ones who smile a lot either came from rich families or they’re not right in the head.”

But then, I’d noticed some wonderful smiles from Filipinos. Gobaleza himself had a charming way of lighting up whenever he thought of something funny. But then it occurred to me that Gobaleza’s view and my own were not necessarily mutually exclusive. Perhaps the underlying toughness made the smiles shine that much brighter. Perhaps a Filipino’s smile meant more because he’d only smile when he meant it.

So I began to sum up the equation in my head — watching Gobaleza and Fonseca play and listening to Gobaleza talk — and I thought I’d figured out why Filipinos were the best pool players in the world.

They had a natural toughness, fostered by a past full of colonization and martial law; there was a long and storied history with the sport of pool itself; Filipinos were evidently good multitaskers and hard workers; they had a timely hero to rally them, namely Efren Reyes, the reigning world champion; there was an islander’s inborn sense of geometry and maximizing tight space.

Oo. Filipinos. Pool. It made perfect sense.

— Geoff Bouvier
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Vocabulary

Vocabulary is a word I rarely use. When I do, it is usually in the context of a word not in someone else’s vocabulary, an effort to define him or her. As in, "The word ‘hygiene’ is not in his vocabulary." Defining people and things by what they are not is specious, I’m sure, but I haven’t let it stop me when it seems useful. The most common occurrence of the word "vocabulary" is when someone tells me I have a big one. Vocabulary, that is.

Does Reader’s Digest still have that department called “It Pays to Increase Your Word Power”? The very title of that section now strikes me as charming and sad. The idea that anyone might be impressed with a large vocabulary seems so 1940s and ’50s. A large vocabulary is a kind of albatross around the neck today or, moving on to a metaphorical mix, a kind of giant shibboleth that identifies you as the enemy. In some small circles — including one in which I think I can count myself a member — pretentiousness is the enemy. Or not so much enemy, as one-to-be-ignored; much like those who use the word "chic" to mean "good, “fat” (or “phat”), a term that suggests one’s approval of whatever one is referring to. At least, that’s the closest I can get to it. And words like “radical” and “awesome” are examples of perfectly good words devalued, maybe forever, along with having their definitions inadvertently reversed: what is described as “radical” or “awesome” invariably isn’t.

Vocabulary words enlisted into usage for no other reason than to display one’s vocabulary are easy to pick out. One that came up recently is “disingenuous,” which means insincere or not frank. Coming from a friend of mine, who would be unlikely to slang any five syllable words in daily conversation, this stood out so thoroughly from his usual vocabulary as to seem a hilarious malapropism — though it wasn’t in this case; he used it correctly. The fact that he substituted “disingenuous” for “freakin’ bullshit” is what...
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struck me as out of character. A woman friend told me that the same word came under the heading of bête noires that escape her vocabulary: she’ll memorize its meaning, then promptly forget it. Other vocabulary words artificially impressed into service to impress are words like “collateral” and “fiduciary” and “empower.” Of course there are hundreds more in this category. None strike me as shibboleths of the enlightened or gang patois among intellectuals, exactly; but words like them are bound to cue someone that you’re some sort of smart cookie.

Not to say I am unimpressable. Reading the novels of the late Anthony Burgess is an act of creativity in itself (as good reading should be) that demands the presence of a dictionary. Burgess will utilize phrases like “benidicent numen” and “mephitic hogo,” word pairings even the spelling-and-grammar program on my computer asks me to explain. The Oxford American is of no help here, but years ago I had the compact edition of The Oxford English Dictionary (two volumes and a magnifying glass) and I puzzled them out. A “benidicent numen” would be a kind of benevolent spiritual light, something like a halo (if you think I’m wrong, please write in) and a “mephitic hogo,” I am fairly confident, is a diabolical stench, specifically, very bad breath.

As for my own bête noires, they are embarrassingly unambitious: “impeccunious,” “pernicious,” “replete,” “pluperfect”… etcetera. There are more, but let’s take “replete,” meaning full, stocked, or gorged. Yes, I have a dictionary right here—but two weeks from now, when the word might come in handy, I won’t, and I’ll be hazy on it again. In this case, the reason I can’t remember its meaning (I’m guessing) is because it is too similar to “complete.” I have just decided I will remember it as a fatter complete and see if that works. As for
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Well-known pharmaceutical companies are conducting important research studies for a limited number of qualified participants.

**Depression**

steals more than your mood;
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the others, except “pluperfect,” I have faith that I will eventually sort them out. I confuse “pernicious,” “impertinent,” “impeccunious,” and something else with Ps and Cs and an “ious” ending, and if these don’t sort themselves out, I will continue to boycott them. “Pluperfect” I avoid because of a mental block originating with a sadistic English teacher sophomore year, the details surrounding said block I am advised not to comment on until the statutes of limitations have run their course.

For years I had trouble with words like toward, as opposed to towards. There are others (“apropo” and “apropos,” for example). I have concluded that I will employ the shorter spelling, “toward,” only because it is more economical by one letter. The same goes for other cases where the “s” is expendable and does not denote a plural or plurality (another example). Even though “s” at the end of “apropos” is appropriate, I still amputate it, and I am at large.

Ah, “plurality” is a perfectly good word, but it reminds me of my friend and his symptomatology.

Why Larry, who has studied chemical dependency for several years on both sides of the experience, insists on using “symptomatology” rather than “symptoms,” is solely to call attention to his qualifications, and is therefore the symptomatology of the insecure. Had Larry once used the word to refer to a science, a study of symptoms, I wouldn’t say so; but he never has.

There are words one falls in love with once one’s attention is called to them, and these we tend to hammer into the ground. I had that experience last year with the word “draconian,” meaning severe or harsh. Taken from the name Draco, a Greek politician in 621 BC who legislated execution for minor crimes, I began ascribing the word to everyone from landlords and cops to Roger Hedgecock and Rush Limbaugh, I now maintain a moratorium on its use.

Acquaintances will spring words on me, assuming I am equipped with some seal of approval. A recent one was “cherubic,” in reference to a bobble-head doll to be given away with donations valued over a certain amount. I was told that the doll’s head was the likeness of “Father Joe Carroll! Can you believe that? The bobbling little cherubic face of Father Joe bouncing around in his collar and everything. Hey, John, cher-oobic. Pretty good, eh?” Until then, it hadn’t occurred to me that the word might be considered impressive vocabulary, but you never know.

I once identified a gangster character in a suspense novel as an illiterate dolt by increasing his vocabulary to a ridiculous degree. It is a kind of standard hack ploy in pulp fiction, but it’s still working, even on The Simpsons. In the first line of dialogue I had for Vincent Fratoni, he tells his moll-like girlfriend, “You look resplendent tonight.” Even though he used the word correctly, I believed it announced him as an idiot without saying so. In case readers might have assumed that the guy was just natively eloquent, I added, “You should wear cerulean gold and pearls always.” If the reader didn’t catch that, I wasn’t going to chase them.

For what it’s worth, here are these notes on increasing your word power. Take them or not, me and my ten-dollar words, or, hell, defenestrate them both.

— John Brizzolara
THE FIRST TIME I MET VERN WHITAKER, two years ago, he was celebrating his 73rd birthday in the back of a camper parked beside a horse corral in the Anza-Borrego desert. The camper looked about what you'd expect the home of a 73-year-old bachelor cowboy to look like. There was a pile of dirty dishes in the sink, a pot of coffee strong enough to float a horseshoe boiling on the stove, and the little camper, not quite high enough to stand up straight in, smelled of dust, leather, and stale horse manure.

Somebody had given Vern a pink birthday cake that day in the shape of a voluptuous female nude, and when he cut the cake for his guests, he awarded me with one of the cherry-tipped breasts. It was so large it made the paper plate buckle. I considered Vern's generosity a fine display of Western hospitality and ate the whole piece, though it took a second cup of his awful coffee to get it all down. When I got around to seeing Vern again, in October of this year, he still hadn't washed his dishes. He lived in the same camper, parked at the same corral at a horse camp seven miles north of Borrego Springs. Vern lives there year-round, managing the camp as a volunteer ranger for Anza-Borrego Desert State Park. It was a quiet morning — no one was staying at the camp except Vern — and I found him sitting alone in the back of the camper, staring west out the open door toward the mountains.

“Vern,” I said, interrupting his solitude, “I was hoping you might be able to tell me something about these wild horses that live up the canyon.”

Vern was recovering from a bout with the flu, and he looked a bit worn. So far that day he'd gotten around to pulling his boots on, but he still hadn't put in his front teeth. He pushed aside a cup of chicken noodle soup he'd been stirring without interest. Talking about wild horses seemed to be something he had an appetite for. “I'll tell you whatever I know,” he said.

Vern has been chasing wild horses all his life, in Texas, Oklahoma, and now California. There weren't many wranglers who knew more about the subject of wild horses than he did — and none who knew more about the herd on Coyote Creek. He has spent much of the last ten years riding through the canyons of Anza-Borrego, observing the horses' habits and the places they go for water and feed.

“I'll tell you when the trouble really started,” Vern said, talking in barely a whisper. “It was during World War II, when all the young fellas like yourself figured they could go into San Diego ORIGINALLY PUBLISHED IN THE READER ON NOVEMBER 20, 1986

“Mother Nature gives everything the ability to survive on its own, and that's what those horses did.”
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To learn more about this research study or to schedule an appointment with our staff, call us today:
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Is your schizophrenia medication making you heavy?

If you have been diagnosed with schizophrenia and would like to participate in a study that monitors weight, you might consider participating in a medical research study that is studying an investigational drug for schizophrenia.

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You may be eligible to participate in a clinical research study for depression if you meet the following criteria:
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We are looking for men and women diagnosed with Bipolar Disorder.

Volunteers at least 18 years of age are needed to participate in a clinical research study testing the safety and effectiveness of a marketed drug for the treatment of Bipolar Disorder, also known as Manic Depression. Patients suffering from Bipolar Disorder must be currently experiencing a major depressive, mixed, or manic episode. All necessary office visits, medical evaluations, and study drug will be provided at no cost to qualified patients.

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Suffering from Depression?

The Department of Psychiatry at the University of California - San Diego (UCSD) is seeking volunteers to participate in a research project examining depression that is being conducted on the Hillcrest campus of the UCSD Medical Center.

Eligible participants:
- Must be between 18-75 years of age
- Be in good physical health
- Be suffering from Depression
- Provide study personnel permission to communicate with their outside physician about their depression and general medical condition

Participants will be provided compensation in the amount of $250, paid over the course of the study. Additionally, eligible participants will receive, at no cost to them, FDA-approved antidepressant medication and follow-up with a staff psychiatrist for the duration of the study, if interested. or if you would like additional details about the study, please contact the Research Coordinator, Dr. Richard Martielli, by phone at: 619-725-3583

Smoking too much pot?

WE WANT TO HELP YOU STOP!

Researchers at the Scripps Research Institute are working to develop treatments to help you quit smoking marijuana. This 12-week program involves medication.

For more information and to see if you qualify, please call 858-784-7867 or visit www.pearsoncenter.org for more detailed information.

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- Do these symptoms impair your functioning in day-to-day activities?

Dr. Steven R. Drosman is conducting a research study of an investigational medication for the treatment of Premenstrual Dysphoric Disorder, or Severe PMS.

Patients will receive at no cost: study-related gynecological exams, laboratory tests and study medication or placebo.

Compensation for time and travel will also be provided.

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a herd of about 1000 horses in the Mojave Desert, near Ridgecrest, but the only wild horses in the southern third of the state are in the Coyote Creek area of Anza-Borrego. The BLM's most recent survey of the herd, done in the spring of 1986, estimated there were 40 horses living in the northern portion of Anza-Borrego, in the three tributary canyons of Coyote Creek: Horse Canyon, Nance Canyon, and Tule Canyon.

The BLM says nobody really knows where the wild horses of Coyote Creek came from or how long they've been there. Apparently, though, their origins aren't as old as some of the wild horses of the American West. "Some people call them horses up there 'mustangs,' " Vern said, shaking his head, "but that ain't right. A mustang is a little bitty animal that's lived wild for generations. These animals are all pretty good lookin' sorrels that were tame just 50 years ago."

Some of the wild horses in the western United States are descendants of horses introduced by the Spanish more than 300 years ago. For the last 150 years, Western horsemen like Vern Whitaker have been capturing these wild horses to be tamed for domestic use on cattle ranches. The wild horses were valued for their sure-footed sensibility and great reserves of stamina, though they lacked the highly developed conformation and athletic ability of the finely bred domestic horses. In captivity, the wild horses were bred with the domestic horses, and sometimes the cowboy

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“mustangers” would turn loose domestically bred studs to improve the wild herds. After the turn of the century, the need for ranch horses began to decline, and fewer wild horses were captured and domesticated. Left on their own, the wild horses continued to reproduce prolifically, until some cattle ranchers in the West decided the wild herds had grown too large and were competing with their cattle. Some ranchers then shot or poisoned the wild horses by the thousands. At other times, the horses were captured and sold to slaughterhouses, where they were butchered for dog food.

In 1971, in response to highly emotional public outrage, Congress passed the Wild Horse and Burro Act, which protected the wild horses as “living symbols of the historic and pioneer spirit of the West.” Though private cowboys are not allowed to capture the wild horses anymore, the BLM has set limits on the numbers of horses allowed to run wild in specific areas, and to meet these goals, the BLM has begun capturing wild horses. The BLM’s management plan for the horses in Coyote Canyon calls for the complete elimination of the herd. The major reason for this is to protect the peninsula bighorn sheep, an endangered species, which the BLM’s resource managers believe must compete with the horses for forage and water.

In addition to the problem with the bighorn sheep, the BLM also believes the wild horses of Coyote Creek have been a nuisance to nearby horse owners in the Anza Valley, about 35 miles east of Temecula. Wild studs tend to seek out and control as many mares as they can, and it seems the Coyote Creek studs have been making raids on the small horse ranches of Anza to steal domestic mares. “There’s a pretty little paint mare in...
the herd right now that the studs stole from the Tweedies, up on Table Mountain, just a few months ago." Vern said, "They may never get her back; it’s hard to say."

As for the BLM’s plan to capture the wild horses in Coyote Canyon, Vern says, "There’s good and bad to it, just like everything." But he doubts that the horses are a threat to the bighorns. "The horses ain’t hurting anything in the park. Nothin’ else." The herd right now that the Tweedies, up on Table Mountain, just a few months ago. Vern said, "They may never get her back; it’s hard to say."

For the time being, the BLM has no immediate plans to act on their goal of eliminating the Coyote Creek herd. Capturing wild horses can be an expensive proposition, and capturing that particular herd would be especially difficult since the territory they roam is so remote. "They never would catch all of ‘em anyway," Vern said. "Not in that country. It’s too rough." As an old mustanger, what concerns Vern most is animal husbandry — improving the quality of the herd. "If you ask me, what they really

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Vern said he believed the small herd in Coyote Canyon would be increasing by three or four horses a year if it weren’t for horse thieves who make raids on the herd. Apparently the horse thieves drive as far as they can down the rough dirt roads south of Anza, then ride into Coyote Creek on horseback. “They’d have a pretty hard time trying to steal the full-grown horses,” Vern told me, “so they go in and rope the young foals.”

The Cahuilla and Santa Rosa Indian reservations border the BLM lands where the wild horses roam, and Vern says the Indians have taken measures to discourage the thieves from stealing the wild horses. “Some of the horse thieves got their vehicles shot up not long ago,” he said with a smile, indicating his appreciation of justice. Whether the wild horses are stolen by horse thieves or captured and removed by the federal government, their future in Coyote Creek seemed to be an uncertain one, and I had decided sometime ago I wanted to see them before they were gone. Vern, “I said, “if somebody wanted to go up there and look for those horses, what kind of advice would you give them?” Vern frowned at the thought. He didn’t know me well enough to judge whether or not I was a horse thief. “Them Indians up there would just as soon shoot you as look at you,” he warned. “All I want to do is see them,” I said. That seemed to satisfy Vern, and he considered my question again. “Well, you won’t get too close to ‘em.” (Great horse trackers didn’t usually come from San Diego, he seemed to be thinking.) “Your best bet would be to stay up high on the ridges and see if you can see them down in the canyons. Those horses don’t have much use for people. That’s why they’re living clear up there the hell and gone.”

After the passage of the Wild Horse and Burro Act, the numbers of wild horses on public lands grew for several years. Between 1974 and 1978, the wild horses increased from about 45,000 to 57,000, before diminishing to about 44,000 by 1986 as a result of their capture by the BLM. That figure is still considerably higher than the BLM’s estimated appropriate management level of about 22,000 wild horses on public lands. In California the total number of wild horses on public lands remains at about 3000, even though 1600 horses have been captured in California since 1974. (By comparison, the number of wild horses in Nevada has increased from 21,000 in 1974 to more than 30,000 in 1986.) To the BLM’s frustration, the wild horses in California are reproducing as fast as they can be captured.

Once the wild horses have been caught, federal law requires that they be fed and cared for by the BLM until they can be put up for “adoption” by the public. The current fee for “adopting” a wild horse is $135, and after caring for them for a period of at least one year, the new owners receive title to the horses. If the old,
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sick, or deformed animals are deemed unadoptable, the BLM has the authority to have them destroyed, but in 1981, due to public outcry, the BLM placed a self-imposed moratorium on destroying any of the captured horses. Since then the number of unadopted horses has grown to more than 10,000 animals, which the BLM must maintain in government-contracted feedlots at a cost of about $2.25 per animal per day, or nearly $7 million per year. The BLM is aware that public opinion will not allow them to destroy these captured horses, even though the number of both wild and captured horses continues to grow. Meanwhile, the BLM is conducting research on fertility control of wild horses in hopes of reducing the wild herds in that way, and they are promoting their wild-horse adoption program to reduce the number of captured horses.

A few days before my conversation with Vern Whitaker, the BLM held a wild horse and burro adoption at the rodeo grounds at Lakeside. I put on my denim, cowboy boots, and the most Western-looking surfer shirt I owned and went for a look.

There were maybe 100 captured horses there that day, ranging in color from bay to sorrel to gray. They stood in the corrals with their heads down and their ears slouched back in boredom. Most of them were small and not what you could call pretty. Their many scars and deformities indicated that life in the wilds had been hard on them. They lacked the heavy muscle development and fine sheen of grain-fed domestic horses, but their lackluster appearance was partly due to the stresses of domestic life, which they weren’t accustomed to. As Vern told me later, “You get ’em out of them corrals and they look a lot better.”

Two men responsible for capturing most of those animals, BLM wranglers Art Di Grazia and Rick Ekowrtzel, were there to answer the questions of prospective horse adopters. Art sat on the fence railing, while Rick sat astride his horse, looking as comfortable as if he were at home in his favorite easy chair. They were both good-natured fel-

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her away, so he’s got to protect her. You can see for yourself that most of these horses here got scars all over ’em from fighting each other.

“It’s just like a buncha young fellas in the bar fighting over some gal,” Rick said, matter-of-factly. “Same thing.”

His face was shaved unevenly, as though shaving was something he didn’t do very often, and then, by feel.

“How do you go about catching a wild horse, anyway?” I wondered.

“Well, we pick a trail they use to go to water,” Art said. “Then we build a big trap enclosure, with big wide wings leading into it. Sometimes we cheat and use the helicopter to herd them into it. We also use what we call parada horses, kinda like Judas horses. We hold them a hundred yards or so outside the trap, and when the wild horses get close, we turn these parada horses loose and they run toward the trap. The wild horses just follow ’em on in.”

The system seemed to work. All the horses in the corrals that day had been captured that way — most of them in Northern California, near Susanville. “None of these horses look like they’re ever gonna become show horses,” I said. “Art shook his head. “No, they’re not a lot of feed out there where some of them come from, so they’re not going to develop like a domestic horse. And it isn’t always the best breeding situation out there, either. You might have this big ol’ stud breeding this little bitty mare. So what comes out is maybe a roller coaster [sway back], jughead [head too large for the body], pig’s eye [small and squinty], upside-down neck [U-shaped], bench knee, sickle hock — you name it. But when we come to these adoptions, we try to pick horses with good conformation. We don’t bring anything that we know isn’t gonna get adopted.”

“Does a wild horse have more common sense than a domestic horse?” I asked. I’d heard that the old mustangers used to breed the wild mustangs with their “hot-blooded” domestic horses to tone them down a little and get some natural savvy back into their animals.

“They definitely do,” Art said. “Out in the country, they gotta find feed and they gotta find water. Ain’t nobody throwing hay at ’em every day. They gotta know...
The country they live in. They gotta depend on themselves, and to survive, their instincts have to get sharper than a domestic horse. "They do have some predators out there," Art went on. "Wild cats [mountain lions] will take a foal — in fact, I’ve seen that happen, up on Hunter Mountain [in Inyo County, near Death Valley]. But mostly, the only predator a wild horse has is man." "Do ranchers have much interest in adopting these horses for work horses?" I asked.

Rick nodded. "Some of the big ranchers are interested in adopting them for their circle horses. Say a cowboy’s gotta ride a big route through the rocks and hills. Well, these horses are the best you can have for a job like that. As a general rule, a domestic horse has about a quarter-inch wall on its foot — pretty thin, really. But one of these wild horses will have a three-quarter-inch wall. They’re out in the rocks all the time, so their feet just get tough. They have the best feet of any horse in the world.

"If I was bringing a cow off that hill," Rick continued, pointing to a rocky knoll east of the rodeo grounds, "I’d just as soon be riding one of these wild horses. He knows the rocky country, and he pays attention to what he’s doing. Those wild horses them loose out there, and now they’ve made it their home.” "I consider them survivors," Rick agreed. "If somebody wanted to go out to Anza-Borrego looking for that herd," I said, "somebody without a helicopter, would you have any advice for them?"

"WILD HORSES WILL EAT ALMOST ANYTHING EXCEPT ROCKS. I’VE SEEN THEM EAT OTHER HORSES’ TAILS, JUST SO THEY’D HAVE SOMETHING IN THEIR STOMACHS.”

Art sucked in his breath and folded his arms across his chest. "If I was you, I’d go talk to Vern Whitaker. That old boy knows more about that herd than anybody else. He’s been watching them for years.”

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Most of the cowboys I’ve known, young or old, didn’t need much of an excuse to go off on a lark, and I suppose when I did go talk to Vern, I had a notion in the back of my mind that he would want to go along with me. What better excuse could there possibly be for going off on a lark than to look for wild horses? But when I saw the shape Vern was in after his bout with the flu, I didn’t even ask.

Before I said so long to Vern, I asked him one last question: did he think my four-wheel-drive pickup would make it to the head of Coyote Canyon? Vern squinted and frowned as he looked my truck over. “Might make it,” he finally said. “That road’ll beat hell out of it, though.”

Vern’s warning turned out to be typical cowboy understatement. The four-wheel-drive road up Coyote Creek followed the same route Juan de Anza and Father Francisco Garcés had taken on their journey from Sonora to San Francisco in 1775, and it seemed that was the last time anybody made any improvements on it. In several places, the road followed the creek bed, which had maybe a foot of water running in at the time. There were narrow passages through the thick willows, boulder fields to be negotiated, sand traps, mud bogs, and steep banks. The luxury of riding in a vehicle was not worth the worry of wondering whether every turn would be the last my truck ever made. Walking would have been faster. Earlier, I had considered bringing a mountain bike, which would have been ideal for the terrain. But I had rejected the bike idea because it somehow didn’t seem like an appropriate form of travel for tracking wild horses — it would be poor style. After I saw the road, though, I realized why the BLM wranglers used a helicopter and didn’t worry about style.

At dusk I arrived at the head of Coyote Canyon, at a place called Turkey Track, where three tributaries of Coyote Creek — Tule, Nance, and Horse canyons — branch off, like the three toes of a giant turkey. It’s an area of sandy washes and cactus-covered alkali flats, surrounded by dark, almost purple, mountains.

I was the only human in the canyon that night — probably the only human for ten miles in any direction. Before dark I walked in a circle on the canyon floor and found fresh, barefoot (unshod) horse tracks. There were also the tracks of wild cows, and later, when the moon rose over the Santa Rosa Mountains, I heard one of them bawling up Tule Creek.

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At first light, I started walking up Horse Canyon. It was the largest of the tributaries, covering something like 20 square miles, and the only one of the canyons with running water at this time of the year. There were fresh
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San Diego Reader March 1, 2007 59
was an admirable one, it seemed to me that the wild horses had earned a right to live there as well. This was an animal that had been brought to the American continent as a beast of burden, and then when it was no longer of use, had been abandoned; it had found a place for itself in a very harsh environment and had made that place home; furthermore, Coyote Canyon was the last place it had found a place for itself of use, had been abandoned; then when it was no longer as a beast of burden, and animal that had been brought live there as well. This was an admirable one, it seemed to me that the wild horses was fast turning into an almost impenetrable chaparral of reddish-shank. I heard a dog bark in the distance and knew I was getting close to civilization again. I couldn’t be sure, but I thought the first few homes I came to were on the Cahuilla Indian Reservation. After Vern’s warnings about the Indians of the Anza Valley, I didn’t stop to ask. The horse tracks continued until I came to the first subdivision, where a bulldozer stood next to a big sign that read, “High Country Ranches — 5-10-20-40 acres.” At that point, I began picking up the tracks of horses wearing shoes — domestic horses — the barefoot tracks seemed to scatter in all directions, and it became impossible to follow them any farther.

I drove into Anza and filled up the truck with gas. It wasn’t much of a town — just a few roadside businesses strung along the highway. I went to a phone booth and found a tattered old phone book, but after flipping through the pages, I saw that the name I hoped to find wasn’t there. The trail of the wild horses was fast turning cold.

I drove back out to Table Mountain and began looking for names on the mail-

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boxes. There were a lot more people living in the Anza Valley than I would have imagined, and after about an hour of searching, I began to think my efforts were hopeless.

Then I finally had some good luck. Instead of finding a mailbox with the name ‘Tweedie,’ I found an entire road named Tweedie, and there was only one house on it.

Don Tweedie came to the door in his socks and gave me that look country people give to strangers who have the audacity to come knocking on their door. He was a balding man in his 50s, white-skinned, apparently sober. There seemed a fair chance he wouldn’t shoot me.

“Afternoon,” I said. “Are you the Tweedies who lost the little paint mare to the wild horses?”

He stepped out on his front porch for a closer look at me. He smiled just a bit, the way people do to humor children or the possibly insane. “You know,” he said, “I saw those wild horses just two days ago, right over there,” and he pointed to a brushy knoll 100 yards from his house.

I looked where he pointed, half-expecting to see the horses.

“There were three of them,” he said, “a stud, a mare and a little foal. The mare looked a bit thin, but the foal seemed fine. Scared, all of them.”

He went on to explain that the paint mare that had been stolen by the herd was named Peaches and belonged to his daughter-in-law, Kathy Tweedie, who was heartbroken over the loss.

“What happened, anyway?” I wondered. “Did the wild horses just come in and knock the corrals down, or what?”

“You know,” Don Tweedie said, “I don’t think Peaches was even inside a fence at the time. I don’t think Kathy thought Peaches would run off.”

He said he hadn’t heard of any other horse owners in Anza having trouble with the wild horses. “I did have one other run-in with them, though,” he said. “One of the studs got into my coral and got to one of my mares. She was kind of a high-strung mare,” he rolled his eyes to indicate what a problem she had been, “but she dropped a very nice little foal. So I didn’t mind that at all.”

“What about Peaches?” I asked. “Are you still looking for her?”

“Oh, I don’t think there’s much we can do,” he said. “My guess is that even if we had been,” but she dropped a very nice little foal. So I didn’t mind that at all.”

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Have you seen her?” he asked.

“No, sir,” I said. “I’m looking for the wild horses. I thought you might have seen them.”

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From the Tweedie place, I drove to the knoll where Don Tweedie had last seen the wild horses. As soon as I got out of the truck, I found fresh, barefoot horse tracks. After circling around for a while, the tracks headed out the old, rutted Table Mountain Road, going south, back toward the upper end of Horse Canyon. There were moist spoor piles all along the way — they couldn’t have been more than a few hours old — but the chaparral was so thick I could have walked within 20 feet of a horse and never known it. There were occasional openings in the brush where I could look into the canyons below, but the red tint of the chaparral made looking for a sorrel-colored horse like searching for a gray balloon in the fog. Most of the horse tracks did seem to continue along the road, though the size of the herd was getting smaller all the time.

After a mile or so, I came to a barbed-wire fence with a locked gate across the road. There the horse tracks began to double back and disappear into the brush. I considered my search for the wild horses nearly hopeless at this point. The day was getting hot, and I was hungry and tired. I climbed over the gate and continued walking for another mile or so, until the road began descending rapidly. I left the road and walked through the brush until I came to a point where I could look out over Horse Canyon and see much of the land I had walked over the day before, some thousand feet below. I had nearly searched in a complete circle, and the closest I had come to a wild horse was a wet pile of turds. They had looked about like any other horse turds you might find.

I sat on a rock to rest for a while, but I couldn’t stop searching the landscape below me. It seemed as though every billow of red-shank within a mile began to take on the shape of a horse’s rump every time the wind rippled through it. I brought a pocket-size telescope with me, and I spent an hour or so using it to examine each horse my imagination could conjure.

The afternoon was so warm that I assumed any animal with any sense would be waiting out the heat of the day, and I was wondering if Anza had some dark beer tavern where I might do the same. Then my eye was attracted by movement along an old fire road nearly a half-mile away. The road was the color of yellow clay, and there were three sorrel-colored shapes moving slowly down its steep grade. They looked too small to be cattle, but I was so far away I couldn’t tell for sure. I took the telescope from my lap and tried desperately to find them. I finally was able to focus on one horse’s rump for maybe five seconds before it dropped behind a rise in the road and disappeared into Horse Canyon.

I suppose I could have pursued the horses down the fire road, but it was obviously a bad idea.
ous they knew their territory a lot better than I did, and I might have followed them for another three days without getting a better look. So I decided to let them “escape.”

The Bureau of Land Management learned a long time ago that it’s impossible to try to talk logically with people about a solution to the problem of wild horses. Maybe it’s because we feel such a great debt to horses. Maybe it’s because we feel such a great debt to horses for having been our beasts of burden for so many centuries, but we simply do not seem capable of removing our emotions from any discussion about them. Before going to Coyote Creek, I had considered the BLM’s decision to capture the wild horses there a good one, a logical one, and the logical part of me still does. But another part of me hopes old Vern Whitaker was right when he said, “They never will catch ’em all. Not in that country.”

— Steve Sorensen

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LETTERS
continued from page 8

and "a host of other crimes that taxpayers are not supposed to think about on April 15." Again with the income tax reference. Whadda matter, Larry, you owe money on your taxes this year?

I’d like you to cite your source as to how military bases are "plagued" by these things, I think if you look at the military and its size, relative to America as a whole, its size, the number of rapes, deaths, and whatnot would actually be comparatively lower percentage wise than American society as a whole. But that just doesn’t play into your whole Big Brother thing, does it?

Your letter to the editor was less about the actual article and our responses and more about your personal grievances with the government and your own axe to grind.

You go on to paraphrase another writer’s thoughts with your own and say that what he’s really saying is "how dare anyone print anything that does not conform to the mind-numbing, lock-step quasi-censorship..." and sarcastically quip how "only one opinion of the military is allowed," and then some Hitleresque Nazi incantations.

I mean, I dunno...I’m just, as you say, a “soldier” who lives in a “cloistered” monoculture of obedience, servility, and brainwashing — and “so mentally fragile that [my psyche] cannot possibly hold up under the strain of a difference of opinion” — but I actually read the piece.

First of all, I’m a sailor, not a soldier, and second of all — to the best of my recollection, the story in question was not an opinion piece. So I don’t see where the whole "only one opinion is allowed" and how my wittle bwain would apparently impede at the difference of opinion.

It was a story that was put up as this subsurface Kerouac-esque road piece, and I expressed my opinion and my dissatisfaction with the author and the Reader. Can I not do that without my mind "insectlike conformity."

One of my several examples, but the only one which you chose to highlight, the one from Dubai, while I’ll be the first to admit, clearly not a compelling sea story — however, I’m glad you chose to highlight it. It was at the same time no more or less compelling than any of the myriad stories conveyed in the original front-page cover story. Oh yeah, though, in mine no one got arrested, masted, kicked out of the country, the Navy, or cost thousands of dollars in wasted money or caused an international incident.

Then you cite some nearly 200-year-old example that apparently "proves" the incompetence of the professional U.S. military. These freebooters in the War of 1812 allegedly outperformed the U.S. military in every way against the British and at a much lower cost, so they were "outlawed because they were an embarrassing example" that "professional soldiers are a disgrace, a failure, and a danger to us all."

Well, there you have it. As long as you’re not going too obscure on your references or overly grandiose and dramatic or anything.

If you feel the system is flawed, perhaps head off to Iraq and start your own little Arabian Ghana there and see who sips the Kool-Aid.

I wish, though, that your arguments could have been more substantial, instead of vicious personal attacks and a resounding paranoiac.
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The Ghost Of Lawrence Welk

Ollie, I finally agree with you — about PBS (“Remote Control King,” January 25). I hate Lawrence Welk. I am 70 years old, and my parents watched that during a period of my teens when all I wanted to listen to was rhythm and blues (Fats Domino, etc.). All PBS has now that really gets me is the very occasional Stones, Dead, or Clapton rerun. They don’t get my money anymore!

Here’s my rerun, Ollie: you might become as competent as John Brizzolara is, if you live long enough.

And, John, to me the fact that you did not get killed in your dream means your psyche is making progress (“T.G.I.F.,” January 25). Don’t die on us, dude!

P.S.: Re “I was a Bad Sailor,” January 18. Ollie, when you were serving your country in the Navy, you should have served your country in the Navy.

Dale Anne Thompson
Clairemont Mesa

Old School’s Out

In regard to “Record-Store Blues,” “Blurt,” January 25. It’s very unfortunate and tragic that both Tower Records and the Wharehouse are now a thing of the past, a piece of obsolete nostalgia, vanished from San Diego. What concerns me is, nobody seems to care or be affected by these events. There’s also the grim reality that the independent record shops are also becoming extinct, and we can’t prevent this tragedy. Blue Meannie Records is suffering the cause and effects of so-called modern technology. As we know, downloading has become epidemic to the point of disgrace. A nontraditional way to obtain music, it’s killing the indie record shops here in San Diego and nationwide. It’s really a fracas of the government, the military, and its blanket blame for all that is wrong with this country and the world. But I’m glad you live in a country where you can say and think and write whatever you want, and I’m glad that in some small way, I could help make that happen for you.

Brian Biller via e-mail

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Blue Meannie and owner Norm, in time, will become a relic, a record store that has survived since the ’70s. It’s now at its third and final location, ironically on the same street where it all began 30 years ago. The first Blue Meannie resided at 1207 North Second Street.

It’s admirable to own a record store that specializes in metal music. The question is, the times are changing and so is tradition. We live in an age where everything seems to be disposable. It is survival of the fittest and who can persevere through hard times. The agony of being defeated isn’t too dignifying, however.

I believe these events could have been carefully avoided before the damage was done. Tony D. Metal

Spring Valley

Seaman Jackass, USN

After reading “I Was a Bad Sailor” (Cover Story, January 18), it’s no wonder our military has such a bad reputation around the world. Jackasses like “Ollie” have no business pretending to “serve” the United States.

Rich
via e-mail

Spanish Lessons

Regarding the December 21 Geoff Bouvier article, “It’s Not a Race Thing…It’s Style” (Cover Story), A kind observation. The noun “mulatto” is an English perception of the Spanish mulato. There are no double consonants in Spanish. The meaning is also incorrect; “mule” in Spanish is mulo, although the word is used to describe a half-black, half-white person. Only very light biracial Hispanics are offended by being called mulato and for the reason Geoff stated, that it is “the Spanish word for ‘mule’ ”;

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that is incorrect.

Pedro Durruthy Jr.
via e-mail

**Eastwood, On The Other Hand...**

I appreciate Duncan Shepherd's movie reviews. I rarely agree with them, and at times he seems a little mean-spirited and full of himself, but I'm betting so many of us wouldn't head straight to his page every week if he were a pushover for sheep cinema. Instead, he consistently shows rigorous and cogent reasoning for his film/movie critiques, of which most are dour and disapproving.

Unfortunately, most who follow this shepherd must admit that he has a glaring blind spot in his objectivity when it comes to anything created by his master, Clint Eastwood. Admittedly, Mr. Shepherd comes about this prejudice with touching, but sincere, sentimentality, a special memory in his impressionable youth where his father took him to see a movie. When it comes to anything Eastwood, I too, have memorable moments with my dad that may have left me biased, one of which I think is relevant to his review titled "Balancing Act" (January 18). Of late, I had started to think I might be coming around to Mr. Shepherd's way of thinking. Bridges of Madison County, Unforgiven, Million Dollar Baby, Mystic River, etc., was good stuff indeed! Sadly, in regards to Mr. Shepherd's four-star ratings of Flags of Our Fathers and Letters from Iwo Jima, I must regretfully declare the emperor, or shepherd, has no clothes, really. I wish I could say different, as this "diptych" of films is supposed to portray an event deeply personal to my father.

Last March I escorted my 90-year-old father back to the Sulfur Island 61 years after he had landed on it. We called it his 37th day on Iwo Jima. Like Jim Brady's "diptych" of films is supposed to portray an event deeply personal to my father. "How could this movie not be huge with such talent connected to it?" But in the end, Flags of Our Fathers struck both my dad and me with touching, his father took him to see a movie.

In the story because up until that time I thought, "How could this movie not be huge with such talent connected to it?" But in the end, Flags of Our Fathers struck both my dad and me with touching, his father took him to see a movie.

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Eastwood’s Letters, the Japanese were bumbling marksmen and there never seemed to be more than 200 of them at any given time, instead of 11,000. There’s no Korean slave laborers helping them dig the tunnels. The way time elapses, you’d think the poor, overwhelmed Japanese only lasted a day or two instead of the 36 continuous days of firefighting that took more than 3000 American lives. I met a man from Wisconsin who was shot on day 46, and he said that he thought the island was “secured” because Truman had already declared a Mission Accomplished—like press release on the island. In fact, two armed Japanese soldiers were captured two years after hostilities ceased.

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Eastwood’s Letters, the Japanese were bumbling marksmen and there never seemed to be more than 200 of them at any given time, instead of 11,000. There’s no Korean slave laborers helping them dig the tunnels. The way time elapses, you’d think the poor, overwhelmed Japanese only lasted a day or two instead of the 36 continuous days of firefighting that took more than 3000 American lives. I met a man from Wisconsin who was shot on day 46, and he said that he thought the island was “secured” because Truman had already declared a Mission Accomplished—like press release on the island. In fact, two armed Japanese soldiers were captured two years after hostilities ceased.
Yes, the letter correspondence from Japanese soldiers home is mostly real, but this one pony trick has already been done with more class, conviction, and honesty by PBS’s The Civil War. Wow, what a news break. Japanese soldiers were conflicted about their atrocities probably pretty darn conflicted about their atrocities and war crimes. “Japanese World War II atrocities and war crimes.” The Rape of Nanking and the Bataan Death March are nice primer to see what was so commonly cruel and insidious in not showing the Japanese Imperial soldiers shared 46 common chromosomes with American soldiers, this is about all that these soldiers had in common with the Allies as far as conduct, honor, humanity, and civility, including the battle for Iwo Jima. I do not think Eastwood was particularly “brave,” honorable, or judicious in not showing Iggy’s tortured remains inside the enemy cave; this was nothing but slight-of-hand cowardice. How would the director have made us care for a Japanese baker in part two if we knew that same baker had possibly gouged out the teeth and eyes of a young Polish American POW, then made him choke to death, in captivity, on his own severed genitals? Can’t quite Kumbiyah that Clintwoodesque omission, can we?

If you haven’t got the time for books, Google “Japanese World War II atrocities and war crimes.” The Rape of Nanking and the Bataan Death March are a nice primer to see what Hitler was an avid vegetarian and treated his dog Blondie pretty well, didn’t he? Most of the German death camp operators were probably pretty damn conflicted about their atrocities too, I would imagine. Letters from Birkenau: The Guarded Truth! Can’t see it? Hmmm. The facts remain that all-American soldiers, this is about all that these soldiers had in common with the Allies as far as conduct, honor, humanity, and civility, including the battle for Iwo Jima. I do not think Eastwood was particularly “brave,” honorable, or judicious in not showing Iggy’s tortured remains inside the enemy cave; this was nothing but slight-of-hand cowardice. How would the director have made us care for a Japanese baker in part two if we knew that same baker had possibly gouged out the teeth and eyes of a young Polish American POW, then made him choke to death, in captivity, on his own severed genitals? Can’t quite Kumbiyah that Clintwoodesque omission, can we?

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National City’s Living History Farm

One of my pet peeves right now is the school educational system,” says Susan Walter, education chair for the National City Living History Farm Preserve (informally known as the Stein Family Farm). “Kids are taught to be tested; they don’t have hands-on experience. They’re growing up in apartments and going to schools where their playgrounds are covered in asphalt. When they come to the farm, I want them to dig in dirt — not sterilized potting soil, but dirt, and if they find a worm, that’s cool. We want children to be able to connect and get dirty and have fun.”

The National City Living History Farm Preserve will join several other historical societies at the 42nd Annual History Conference, held this year at the Girl Scout Headquarters in Balboa Park. The theme is “Can You Come Out to Play? The History of Children’s Organizations in San Diego and Imperial Counties.” Walter is one of as many as 12 speakers giving a slide-show presentation. Other speakers include Bill Swank, local sports historian; Susan Hasegawa from the Japanese-American Historical Society; and local radio/TV broadcaster “Shotgun” Tom Kelly.

The Stein Family Farm, built by German immigrant Charles Stein in the late 1800s, is the last remaining farmstead in National City. The original house and barn currently sit on a two-acre plot of land on F Avenue. In 1944, German American radio/TV broadcaster “Shotgun” Tom Kelly learned about the farm and decided to save it. In 1956, the farm became part of Balboa Park.

The Stein Farm, like other farms in the area, was part of a wave of agricultural settlement and entrepreneurial efforts of immigrants who recently discovered the farm to the conference. “Stein hand-dug the cistern, which I was in a few months ago,” she says. “The coolest thing I found was a bunch of marbles, all the same type — boulder-sized marbles, which are three-quarters to at least an inch in diameter. They were clay, which means they were the least expensive, most common type of marbles.” Also found were “lots of clothespins,” candle stumps (“they must have been lighting the inside of that cistern for some reason”), a kitchen knife, “two tiny, sty- bistro bottles,” and a Chinese medicine vial.

All of the farm’s crops are planted, maintained, and harvested by volunteers. “They are people who are interested in having a little plot of land and working on it. The idea is of a community garden,” says Walter. “A large number of volunteers, like Stein, are from Germany. They came to our May Day Festival, which is celebrated very strongly in Germany. Some live in Del Mar and areas where they don’t really have land.” In the past the farm has produced (for the personal consumption of the volunteers who manage the land) watermelon, tomatoes, peas, artichokes, cabbages, carrots, and potatoes.

Volunteers still mourn the death of the farm’s two Vietnamese pot-bellied pigs, Tin-kei and Rudy. “The thing about farms is that on a real farm, when you have an animal that gets mature, it’s butchered. On our farm, our animals are our pets. We are in the process of looking for small swine again but can’t afford to buy them,” Walter stresses that the farm is not looking for any other small animals. “We receive chickens, ducks, and bunnies, all sent anonymously as outgrown Easter pets, and we don’t have the room for more. Last year, two rabbits were chucked over the fence. There we were, trying to get ready for May Day, and these two rabbits were there, eating our crops.” Walter says that of the six rabbits currently living at the farm, most were “abandoned creatures over the fence.”

Some regular volunteers bring their young children, and teenagers can be seen helping out to earn community service credits for high school. Though Walter stresses to draw all generations out to the farm, she says she “loves it” when seniors visit, “because old folks have often had a very direct former connection with the type of life that we are trying to recreate.”

Visitors from Germany, the Philippines, and Mexico “still have very close associations with farm life,” says Walter. “They tell me that they still do this, so they understand about washboard laundry and chamber pots and not having electricity and dealing with animals.”

Walter points out that 100 years ago, houses did not contain bathrooms. “Everybody used an outhouse or a chamber pot. Scatological stuff always grabs the kids, so I say, ‘Has anybody ever told you to go potty?’ and I hold up the chamber pot, because that’s the ‘potty.’” During one tour of the house, an older fellow who listened to my story told me that in his family of a dozen children, the family tradition was that the last person out of bed had to clean all of the chamber pots in the house.”

Barbara

42nd Annual History Conference: “The History of Children’s Organizations in San Diego and Imperial Counties”
Friday, March 2, and Saturday, March 3
9:30 a.m. to 4 p.m.
Florence Burnham Hall
Girl Scout Headquarters
1213 Upas Street
Balboa Park
Cost: $25; seniors, $20; students, $15
Info: 619-469-7281 or http://congressofhistory.org/events.html
**BAJA**

Events that are underlined occur after March 8.

"Mrs. President," Gonzalo Vega takes stage again, Thursday, March 1, 7 and 9:30 p.m., at Centro Cultural Tijuana (Paso de los Heroes and Mina Street, in Zona Río). Tickets: $35 U.S. 011-52-66-687-0836. (TiJUNA)

*Elas de Letrados*, women in universal explores literature by Mayra Luna, Sandra Bello, Patty Blake, Vianka Santana, Esmeralda Ceballos. Event begins at 7 p.m. on Thursday, March 8, at Centro Cultural Tijuana (Paso de los Heroes and Mina Street, in Zona Río). Free. 011-52-66-687-0836. (TiJUNA)

Tijuana Cultural Center, the center (CECUT) offers guided tours in Spanish and English of ex-bhitor on history of Baja peninsula, Tuesday through Sunday, 10 a.m.–4 p.m. Cultural and artistic exhibits. Entrance fee is approximately $2 (two-for-one exhibit Tuesdays). Screening in the CECUT Omnibus Cinemas. **Vikingos, Viaje a la Luna, Oasis Marin.**

The center is located at Paso de los Llanos and Mina Street, Zona Río. Showtimes and of variety of woodpeckers, goldfinches, warblers, more.

Meet at 8 a.m. in first parking lot after entry. Parking is free in Guajome Lake Park, about seven miles north of Tijuana. Considerable hiking of a moderately strenuous nature. Bring lunch. Parking lot fee: $2. 619-692-3246. (CECUT)

Whale Lake Bird Walk, see many different species during walk hosted by Buena Vista Audubon Society to scope out avian migrants, Saturday, March 3, starting at 7 a.m. Free. Directions: 760-941-7824. (CECUT)

"Safety Survival — Our Families, Ourselves, Our Natural Habitate" by naturalist Dorothy Kitzing, Saturday, March 3, in Daley Ranch. Moderate 2.1-mile hike focuses on safety, sheltering, fire-resistant landscaping, community resources. Adventure starts at 8:30 a.m. to maintain cool. On La Honda Drive. Free. Requested reservations: 760-839-4680. (CECUT)

San Marcos Creek/San Elijo Hills/Old Creek Hike — this three- to six-mile "Discover San Elijo Park" trail hike, March 3, is of moderate difficulty with some hills. Starts at 9 a.m. at San Elijo Park recreation center parking lot (Highway 78 to Rancho Santa Fe Road, go south, turn left on Elfin Forest Road, then right into parking lot). Walking shoes recommended, bring water, trail snacks, ticket sales: 760-744-9000 x5508. (SAN MARCOS)


California Native Plant Society, Saturday, March 4, 10 a.m., from visitors’ center. Free. Directions: 760-235-1121. (CECUT)

Full Moon Ocean Stargazing, Saturday, March 3, watch as the amber disk of the moon crawls above the east horizon just as the sun is going down in the west (just before 6 p.m.). Twelve hours later, you can watch the moon sink into the Pacific Ocean while the sun is coming up on the other side of the sky. This out-of-phase, rise-set synchronicity is characteristic of every full moon. The 12-hour difference coming up on this time of year is explained by the fact that both the sun and the moon are near opposing equinoxes in the sky — in other words, both will line up nearly over Earth’s equator. Some folk names for the March full moon include “crow moon,” “Lenten moon,” “moon of winds,” “slow moon,” “tap moon,” and “seed moon.”

Zydeco Dances with lessons are offered every Thursday at Tito Leo’s (3502 Napa Street, between Morena Boulevard and Linda Vista Road). Beginning dance lessons at 7 p.m.; open dancing to recorded tunes from 8–10 p.m. $5 (first visit free). 619-857-8409, leanne@z.com.

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San Diego Reader

San Diego CA 92186-5803. Or fax

March 1, 2007

Editor's note: Callers must be received by 5 p.m. Friday the week prior to publication. For consideration, do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number, and a phone number (including area code) for public information to READER EVENTS, Box 85803, San Diego, CA 92138-5803. Or fax to 619-581-2401. You may also submit information online at SanDiegoReader.com by clicking on the events section.

**DANCE**

Get Your Groove On! Latest dance steps taught by instructor/prince on Thursday at Dancing Unlimited (4569 39th Street). Beginners at 7–8 p.m., intermediate/advanced 8–9 p.m. $10 per class, $35 for four. 858-635-1211. (NORTH PARK)

Yedeco Dances with lessons are offered every Thursday at Tito Leo’s (3502 Napa Street, between Morena Boulevard and Linda Vista Road). Beginning dance lessons at 7 p.m.; open dancing to recorded tunes from 8–10 p.m. $5 (first visit free). 619-857-8409, leanne@z.com.

Condor Cave to music of Old World String Band, called by Steve Barlow, Friday, March 2, 7–8 p.m., at Trinity United Methodist Church (3030 Thorn Street): Beginners’ dance workshop: 7–8 p.m. $7. Wear soft-soled shoes. 619-594-6828. (NORTH PARK)

Bohemian National Polka fest for beginner-friendly dance on Friday, March 2, in room 207 of Casa del Prado. Lesson at 7:30 p.m., followed by open dancing. All ages. Partners not required. Donation: $1. 619-583-9956. (BALBOA PARK)


"Realms of the Heart," spring dance concerts with modern, hip-hop, tap, martial arts-fusion, bellydance, "organic modern," jazz dancing, come at Appetite Theatre (450 Fletcher Parkway, suite 201). Performances begin at 2 and 7 p.m. on Saturday, March 3, and...
2 p.m. on Sunday, March 4. $10. 619-440-6714. (EL CAJON)

USA Dance Party with wide variety of music, first Saturday of each month, including March 3, at Dance North County (535 Encinitas Boulevard, suite 100). Lessons at 7 p.m., dancing 8–11 p.m. All ages, abilities. $7. 760-525-5124. (ENCINITAS)

“Beauty and the Beast” presented by California Ballet to Tchaikovsky score, with choreography by Robert Sund, March 3 and 4, at San Diego Civic Theatre (1100 Third Avenue). With a nod to the Jean Cocteau film, Sund has created “an expanded version of this ballet for California Ballet, with sets and costumes provided by the Eugene Ballet Company.” Curtain rises at 8 p.m. on Saturday, 1 and 5:30 p.m. on Sunday. Tickets $22-$78 for adults, $22 for those 12 and younger. 858-560-6741. (DOWNTOWN)

“Beauty and the Beast” presented by California Ballet to Tchaikovsky score, with choreography by Robert Sund, March 3 and 4, at San Diego Civic Theatre (1100 Third Avenue). With a nod to the Jean Cocteau film, Sund has created “an expanded version of this ballet for California Ballet, with sets and costumes provided by the Eugene Ballet Company.” Curtain rises at 8 p.m. on Saturday, 1 and 5:30 p.m. on Sunday. Tickets $22-$78 for adults, $22 for those 12 and younger. 858-560-6741. (DOWNTOWN)

Ho-Asogli — ensemble performs traditional drumming and dance of Ghana, West Africa, with authentic costumes and instruments. Recital by Ho-Asogli, Wednesday, March 7, noon, in Arts 111 at CSU San Marcos (333 South Twin Oaks Valley Road). Free. 760-750-4366. (SAN MARCOS)

Chunky Move presents Tense Dave, Thursday, March 8, 8 p.m., for UCSD’s ArtPower series at Mandeville Auditorium. Australian company “reveals the stories of five men as they share their conflicted feelings about dancing in public. With dancers crashing, tumbling and darting onstage,” Curtain rises at 8 p.m. on Saturday, 1 and 5:30 p.m. on Sunday. Tickets $22-$78 for adults, $22 for those 12 and younger. 858-560-6741. (DOWNTOWN)

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For a relaxing getaway, we have cabins from $74 plus tax! Look no further! Southern California’s 2nd best kept secret! If you really want to get away from it all, come to where the action isn’t 6200′ in the sky! 11 individual log cabins to choose from! Fireplaces. Kitchens. Edelweiss Lodge. 951-659-2787. Reservations required. www.1cabin4u.com.
**Fourth Annual French and Francophone Film Festival** wraps up on Thursday, March 1. See *Le Temps qui change* (Changing Times, 2006) at 5 p.m. Festival closes with *Nathalie* (2004) at 7 p.m. All films have English subtitles. Screenings take place in Montezuma Hall of Arts Center at San Diego State University. Free: 619-594-5111. (SDSU)

**“God Grew Tired of Us,”** by Sudanese refugee Sudanese Refugee Network, Thursday, March 1, 7 p.m., at Landmark (8879 Villa La Jolla Drive). Panel discussion with Lost Boys and author Judy Bernstein. (They Paved Fire from the Sky) follows. $35 general. 858-259-7727. (LA JOLA)

**Alfred Hitchcock’s 1954 Thriller Rear Window,** starring Jimmy Stewart and Grace Kelly, screens Thursday, March 1, 7 p.m., at Museum of Photographic Arts. For First Tuesday Film series extra—controversial issues—runs March 8–18 at UltraStar’s (1966) screens Thursday, March 8, 7 p.m., at Museum of Photographic Arts. $10. 619-232-6203.

**The Night of the Ad-Eaters,** at Bayou, Coral Reef Adventure. “Fri- days at the Fleet” promises Aloka (6 p.m.) and Asterisk (7 p.m.) on March 2. Ticket prices and showtimes: 619-238-1233. (BAYBOO)

**“The New Zealand Film Festival,”** screening at 7 p.m. on Saturday, March 10, in Salomon Hall at University of San Diego (5994 Alcala Park). Uncensored and English subtitles. $10. 619-824-6694. (UNIVSD)

**Local Events**

**Bridal Shows**

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<th>Location</th>
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<tr>
<td>Balboa Park</td>
<td>March 5</td>
<td>10am-4pm</td>
<td><a href="http://www.personalizedweddings.zoomshare.com">www.personalizedweddings.zoomshare.com</a></td>
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<tr>
<td>Del Mar Fairgrounds</td>
<td>March 6</td>
<td>10am-4pm</td>
<td>619-235-8200.</td>
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<td>La Jolla Village Cinema</td>
<td>March 10</td>
<td>11am-5pm</td>
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**Bridal Bazaars**

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**To place your ad in the Wedding Guide, call 619-235-8200.**

**San Diego Latino Film Festival** runs March 8–18 at UltraStar’s Mission Valley Cinemas at Hazard Center (7510 Hazard Center Drive). Program boasts more than 185 films from Mexico, Cuba, Chile, Colombia, Peru, Guatemala, Brazil, Bolivia, Argentina, Spain, U.S. Also planned: workshops, “guest director” series, concerts. Tickets: $9 general for screenings, $5–$30 for concerts, parties. Showtimes, details: 619-230-1938. (SAN DIEGO)

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**Side Story:**

In the midst of what is regarded as one of America’s hottest and driest deserts, you’ll soon find yourself threading a path near the flow- ers and fern and sopping wet moss adorn the sides of the canyon. Trees that tatter the canyon are a result of past wildfires. Fan palms — the signature tree of the Anza-Borrego Desert — begin to appear. About 200 yards past the densest cluster of palms, the canyon walls pinch in tight reality. Turned atop the corner.

**Museum of Photographic Arts**


**Sorrelist Lu Buesel’s movie** *Belle de Fleur* (1967), starring Catherine Deneuve as a housewife with a secret life, is presented for women film series, Thursday, March 8, 7 p.m., at Museum of Contemporary Art San Diego (700 Prospect Street). $7. 619-454-3541. (LA JOLA)

**Reuben H. Fleet Science Center,** currently screening in the IMAX theater: *Hurricane on the Bayou, Coral Reef Adventure.* “Fri- days at the Fleet” promises Aloka (6 p.m.) and Asterisk (7 p.m.) on March 2. Ticket prices and showtimes: 619-238-1233. (BAYBOO)

**Local Events**

**Lectures**

**“Climate Change, Dystopia, and the Necessity of Utopia,”** presented by literary theorist Fredric Jameson and science fiction author Kim Stanley Robinson on Thursday, March 1, 10:30 a.m., at Admiral Baker Golf Clubhouse (2408 Admiral Baker Road). $15 fee includes lunch. Reservations: 858-279-2677. (SAN DIEGO)

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The Major Leftist Party in Mexico (PRD) was founded by Cuauhtémoc Cárdenas Sokrarak in 1989. Cárdenas presents his views of Mexico’s political system, the Left, and the country’s future on Thursday, March 1, 6:30 p.m., in Hotel Hall of the Americas Auditorium, Institute of the Americans, UCSD. Free. Requested reservations: 858-453-5460. Lecture delivered in English. (D.A. JUDE)

Curator Jeffrey Grove plans gallery talk examining “Morris Louis Now: An American Master Revisited,” Thursday, March 1, 6:30 p.m., at Museum of Contemporary Art San Diego (1100 Ketter Boulevard). $5. 858-454-3541. (MONTOYA)

Clairmont Town Council convenes on Thursday, March 1, to hear speakers from the DART and CAPP programs (CAPP program enforces noise-abatement issues, primarily from “party houses”; DART targets nuisance bars, businesses, homes). Speaker from San Diego Police Department will discuss graffiti issues in Clairmont. Meeting starts at 7 p.m. in cafeteria at Clairmont High School (4150 Ute Dr.). Free. 858-831-9555. (CLAIRMONT)

He Catches a Lot of Cold! Gregory Thompson, director of forensic services for San Diego Sheriff’s Department, created Sheriff’s Cold Case Forensic Team to examine unsolved homicides. Thompson—who oversees 60 forensic scientists and field evidence technicians—addresses Sisters in Crime on Thursday, March 1, 7 p.m., at Joyce Beers Community Center (1010 University Avenue). $3. 858-748-6842. (HILLCREST)

“Can You Come Out to Play?” The History of Children and Children’s Organizations in San Diego and Imperial Counties” is theme for 42nd annual Congress of History Conference, Friday and Saturday, March 2 and 3. Seventeen speakers explore “everything from the 90th anniversary of Girl Scouting in San Diego, the polo epidemic, and Indian schools to adoption, life in postwar San Diego, and youth baseball.” Shotgun Tom Kelly shows episodes of Words-A-Poppin’, his quiz show with kid contestants (1974–1979), on Thursday, March 1, 6:30 p.m., at Balboa Park (HILLCREST) Community Center (1231 Upas Street), $5. 858-831-9555. (CLAIRMONT)

“Junior Jazzercise teaches things like coordination, strength and endurance, nutrition, and the importance of physical fitness. Kids & adults can learn to dance their way through specially choreographed age-appropriate routines.”

Junior Jazzercise teaches things like coordination, strength and endurance, nutrition, and the importance of physical fitness. Kids & adults can learn to dance their way through specially choreographed age-appropriate routines.

REZONANCE PERFORMANCE 1:30PM
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SAN DIEGO SUNWAVES WORKSHOP 1:30PM
San Diego’s newest female sensation! They compete with the best players in the world as well as international players and former professional stars. See them on the demo stage and learn some of their sweet skills.

LANCER DANCERS PERFORMANCE 1:30PM
These seven time national champions from Carlsbad High School will be hitting the entertainment stage with their awesome performance. They will also be on the demo stage to show you how they do their thing.

HELPING DAMSELS IN DISTRESS WORKSHOP 11:00AM & 11:30AM
Know your car!! Brian Axford, an engineering specialist from Quality Chevrolet, will teach you how to change your oil, to what you need to do if you are ever in an accident!

CULTURE SHOCK & FUTURE SHOCK PERFORMANCE & WORKSHOP 11:30AM
Come watch them bust-a-move, and they’ll even show you a few too! Culture Shock Dance Center has the most comprehensive and diverse hip hop and contemporary urban dance program in Southern California.

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2007 Season of Nonviolence
Marked with workshop teaching “a simple process to avoid and mediate conflicts” on Friday, March 2, 7 p.m., at Seaside Center for Spiritual Living (1613 Lake Street). Workshop led by licensed marriage and family therapist Marcelline Brogli. Learn to “express requests and wishes effectively, in oral and written communication, using nonjudgmental language.” Free. 760-753-5786 x848. (ENCINITAS)
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**The Who**
Mar 1

**Lila Downs**
Feb 28

**Christina Aguilera**
Mar 2

**Patty Griffin**
Mar 9

**My Chemical Romance**
Mar 13

**Stephen Lynch**
Mar 15

**Kenny Wayne Shepherd**
Mar 22

**The Whispers**
Mar 23

**Earth, Wind & Fire**
May 23, 24, 25

**Rod Stewart**
Mar 24

**Boney James**
Mar 28

**Wayne Brady**
Mar 30

**John Legend**
Apr 4

**Josh Groban**
Apr 6

**Brand New**
Apr 6

**The Killers**
Apr 10

**Eric Clapton**
March 15

**Gwen Stefani**
April 22

**Montgomery Gentry**
Apr 14

**Chicago**
Apr 15

**Five For Fighting**
Apr 20

**Ricky Martin**
Apr 22

**Zz Top**
Apr 23

**Brian McKnight**
Apr 24

**Arcade Fire**
Apr 26

**How White**
Apr 27

**Fall Out Boy**
Apr 28

**Damon Rice**
May 1

**My Morning Jacket**
May 1

**Kathy Griffin**
May 5

**Vince Gill**
May 11

**Chayanne**
May 26

**Keith Urban**
June 10

**Alejandro Sanz**
June 13

**“Altar Boys”**
Mar 6-11

**“The Wiggles”**
Mar 9

**“Celtic Woman”**
May 7

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**“Climate Change: How Much Warming Can We Expect?” Dan Cayan presents his view for Anna-Borrego Institute, Saturday, March 3, 7:30 p.m., at Borrego Springs Performing Arts Center. The increasing atmospheric concentration of greenhouse gases, resulting from human activities, is changing the climate in ways that pose serious risks to California’s environment.” $10. 760-767-4060. (BORREGO SPRINGS)**


**“Valuing Antiques” is subject when antiques, art appraiser James D. McDonald speaks for Decorative Arts Lecture Series co-hosted by Palladian Society and Athenaeum Music and Arts Library (1088 Wall Street) on Monday, March 5. McDonald will provide insider tips on how to purchase, sell or value valuable antiques, what to look for when in need of an estate liquidator. Continental breakfast, 9:30 a.m.; lecture, 10 a.m. $27. Reservations: 858-454-5872. (LA JOLLA)**

**“An Insider’s Guide to Paris” presented by writer, radio commentator and “language guru” Charles Har- mony will discuss his new book, “Parisian Life, 1990-2005” and Tamara Smith for Hostelling International, Thursday, March 8, 7 p.m., at Taste Artisan Cheese and Gourmet Shop (1243 1/2 University Avenue). Learn about how cheeses are made, different milks used, different styles and types of cheese, classic flavor characteristics. Sample! $35. Reservations: 619-881-2383. (CARLSBAD PARk)**

**“Cheese 101 — The Basics of Cheese” divulged Wednesday, March 7, 7 p.m., at Taste Artisan Cheese and Gourmet Shop (1243 1/2 University Avenue). Learn basics on how cheeses are made, different milks used, different styles and types of cheese, classic flavor characteristics. Sample! $35. Reserve-ations: 619-881-2383. (CARLSBAD PARk)**

**“Tour the Night Sky during “The Sky Tonight” planetarium show at Ruben H. Heston Science Center 7 p.m., Wednesday, March 7. View real sky through telescopes (weather permitting) after show. $8.30 chil-d. 619-238-1233. (MALRD PARk)**


**“New Collaborations for Changing Environments,” theme for ongoing “Dialogues in Art and Architec- ture” series at Athenaeum Music and Arts Library. Renowned video installation, performance artist Martha Rosler speaks on Thursday, March 8, 7:30 p.m. Rosler’s work in “public sphere ranges from every- day life — often with an eye to women’s experience — and the me-dia to architecture and the built en- vironment.” Find Athenaeum at 1008 Wall Street, 858-454-5872. Free. (CARLSBAD PARk)**


**“The Work of Edward S. Curtis” presented by安装 artist Bittar on Thursday, March 8, 7 p.m., at Oceanside Museum of Art on Thursday, March 8, 6 p.m. and Sunday, March 11, 3 p.m. In- cluded in regular admission. 619-696-1966. (MALRD PARk)**


**“Museum of Man” is subject when antiques, art appraiser James D. McDonald speaks for Decorative Arts Lecture Series co-hosted by Palladian Society and Athenaeum Music and Arts Library (1088 Wall Street) on Monday, March 5. McDonald will provide insider tips on how to purchase, sell or value valuable antiques, what to look for when in need of an estate liquidator. Continental breakfast, 9:30 a.m.; lecture, 10 a.m. $27. Reservations: 858-454-5872. (LA JOLLA)**

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**“Preserving the Peace Through Force and Belief” is subject when Mary Ellen O’Con- nell speaks for International Law Speaker Series, Tuesday, March 6, 4 p.m., in Weaver Center, Institute of the Americas at UCSD (10111 North Torrey Pines Road). O’Con- nell is professor of law at Notre Dame Law School. Free. 858-522-3927. (LA JOLLA)**

**“An Insider’s Guide to Paris” presented by writer, radio commentator and “language guru” Charles Har- mony will discuss his new book, “Parisian Life, 1990-2005” and Tamara Smith for Hostelling International, Thursday, March 8, 7 p.m., at Taste Artisan Cheese and Gourmet Shop (1243 1/2 University Avenue). Learn about how cheeses are made, different milks used, different styles and types of cheese, classic flavor characteristics. Sample! $35. Reservations: 619-881-2383. (CARLSBAD PARk)**
Latin Guitarist Tony Ybarra y Son Moreno play for First Thursday Concert in Escondido Library’s Turrentine Room (239 South Kalma Street) on March 1, 7 p.m. Free. 760-839-4329. (ESCONDIDO)

Mandolin Virtuoso Mike Marshall and Hamilton de Holanda perform for AcousticMusic-SanDiego, Thursday, March 1 (115 South Kalmia St., San Diego). Concerts begin at 7:30 p.m. at Normal Heights United Methodist Church (4650 Manchester Blvd. 619-303-8176. (NORMAL HEIGHTS)

Comedian George Carlin takes stage on Thursday, March 1, 7:30 p.m., at Pala Casino (11154 Pala Highway 76). Tickets: $60, $70, $80, available through Ticketmaster (619-220-2285). (PALA)

World-Beat Dance and Music: Damaru is joined by guests Amadou (kora) and Damba (vocals) and Sacred Hips bellydance troupe, Thursday, March 1, 8 p.m., at Claire de Lune Coffeehouse (2906 University Avenue). $5. 619-488-9845. (LA JOLLA)

Stand-Up Comedian and actor Jimmy Shubert performs for Ocean Beach Comedy, Friday, March 2, 7 p.m., at Winstons Beach Club (1921 Bacon Street). Shubert’s film credits include: One Hour Photo, The Italian Job, The Skin of Our Teeth... and he’s had special for Comedy Central Presents. $5. 619-222-6822. (OCEAN BEACH)

“Tales of Polynesia” presented March 2 and 3, at San Diego School of Creative and Performing Arts (2425 Diak Drive). Performances begin at 7 p.m. on Friday, 2 and 7 p.m. on Saturday. $7. 619-470-1058. (SAN MARCOS)

“The Skin of Our Teeth” — in which playwright Thornton Wilder “condenses the history of the world into three acts” — is next production for 19 theater-arts students at Coroado School of the Arts, Friday and Saturday, March 2 and 3, 7 p.m. Find campus at 650 A Avenue. Tickets start at $15. 619-522-8969. (CORONADO)

West Kerrsy Musician Maurice Dansanu performs for World Music Series, Friday, March 2, 7 p.m., at Solana Beach Library (157 Stevens Avenue). She began by playing music on flute and tin-whistle, singing sean-nós (old-style) songs, was a member of band Danu. Free. 858-755-1404. (SOLANA BEACH)

“Harry Chapin: A Celebration in Song: A Chapin Family Concert” presented Friday, March 2, 8 p.m., at California Center for the Arts, Escondido (340 North Escondido Boulevard). Songs of late Harry Chapin — “Taxi,” “Cat’s in the Cradle,” “Circle” — are sung by his original band and family. Tickets: $27–$42. 760-839-4100. (ESCONDIDO)

“Oleo Vaudeville Variety Show” presented by 21 cast members of George M. Cohan’s one-act play The Tavern, following performances March 2–11. Oleo Vaudeville promises “campy singing, can-can dancing, even an ultra-authentic xylophone solo.” Tavern is described as “pure family fun.” Curtain rises at 8 p.m. Fridays and Saturdays, 2 p.m. Sundays, 4 p.m. Thursday, in Howard Behrman Theatre at Palomar College (1140 West Mission Road). Tickets: $12 general, $10 seniors, $8 students. 760-744-1150 x2453. (SAN MARCOS)

“Vagina Monologues” presented by North County African American Women’s Association, Friday and Saturday, March 2 and 3, 8 p.m., at Carlsbad Village Theatre (2822 State Street). Tickets: $20 in advance, $25 at door. 760-439-8874. (CARLSBAD)

X Games Stunt Bike Rider Dave Mirra greets fans, Saturday, March 3, 3–4 p.m., at Krause Family Bicycle and Skate Park (3401 Clairemont Drive). Free. 619-279-9254. (CLAUERMONT)

Library of Congress Comics Historian (who knew there was one?) Harry Katz discusses his new book, Cartoon America: Comic Art in the Library of Congress, Saturday, March 3, 7 p.m., at D.G. Wills Books (7461 Girard Avenue). Free. 858-456-1800. (LA JOLLA)

“Gong Banquet” and Tibetan Bowl Concert planned by healer, author Diane Mandile on Saturday, March 3, 7 p.m., at Well Within (5552 2nd Street). After “vibrational” Tibetan bowl concert, try variety of gongs. $20. 760-944-3441. (ENCINITAS)

Unravell Improv Troupe presents “completely improvised musical theater,” Saturday, March 3, 8 p.m., at North Park Vaudeville and Candy Shoppe (301 El Cajon Boulevard). Donation. 619-220-8663. (DOWNTOWN)

“We love to listen, love to laugh.” — Ed Sanders

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In cooperation with San Diego State University and at the SDSU Sports Deck, 1822 South Mission Road, March 17 & 24, 10 am-1 pm and March 24, 8-10 am (for Quarterback position only).

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**Reading**

The IHOP Papers

By Ali Liebegott

Carroll & Graf, 2007, 256 pages, $14.95

**ABOUT THE BOOK:**

Francesca, a disgruntled 19-year-old lesbian, tries desperately to pull together the pieces of her shattered life. This novel opens with Francesca in San Francisco. She has fled her hometown, where she rented her childhood room from the family who moved in when her parents moved out. But Francesca’s move to San Francisco is no mere coincidence. Obsessed with her philosophy teacher, Francesca has followed her professor, Irene, to California, where Irene has relocated to live with her young male lover, a former teacher.

**WHAT THE REVIEWERS SAY:**

Publishers Weekly: Liebegott’s debut novel is a coming-of-age coming-out in the tradition of Rita Mae Brown’s Rubyfruit Jungle, but here the portrait of an artist as punk waitress is more a celebration of sexuality than humanity. The Lambda Literary Award—winning (for her book-length poem The Beautifully Washless) Liebegott offers strikingly lyrical moments in an otherwise frank narrative of a writer teetering between adolescence and adulthood.

**A CONVERSATION WITH THE AUTHOR:**

Ali Liebegott was sitting in her back yard when I phoned to talk about The IHOP Papers. With car noises and an occasional dog barking as backdrop, she shared that San Diego isn’t exactly feeling like home these days.

“I just wanted to create a queer character coming of age in the period of time in which I grew up.”
The Wiggles hit the stage in San Pasqual History Days, Sunday, March 4, 10 a.m.–2 p.m., San Pasqual Battlefield State Historic Park (15808 San Pasqual Valley Road). Free. 760-737-2210. (30 minutes)

Marine Mammal and Whale-Watching day trip to Coronado Islands, Sunday, March 4, 10 a.m.–3 p.m. Adventure boasts several marine biologist guides, chance to view sea lions, harbor seals, elephant seals, sea birds, dolphins, migrating gray whales. Tickets: $65 adults, $55 students, $50 kids 13 and under. All proceeds benefit local marine wildlife conservation campaigns. Reservations: 858-538-8721.

Craft Club gathers at Japanese Friendship Garden to create unique items for sale in garden’s gift shop, Monday, March 5, 10 a.m.–4 p.m. Reservations: 619-232-2721. (Balboa Park)

“The Lie of the Irish,” Second Chance Dachshund Rescue benefits from events on Tuesday, March 6, 5–8 p.m., at La Jolla Brew House (7356 Fay Avenue). Prizes, “lucky charms,” other pet people: 858-456-6279. (La Jolla)

“Understanding Islam in Today’s World,” it’s topic for P&R Discussion group, Thursday, March 8, 7 p.m., at Other Side Coffee House (4096 30th Street). Free. 619-421-1879. (North Park)

San Pasqual History Days, San Pasqual, Sunday, March 4, 7 p.m., at Salvation Army Caucasian Historical Society. The home, also it’s about this relationship that developed at the local pond.”

“Does this mean we won’t be seeing another novel?”

“If I’m going to be doing a few readings in March, then, during the month of April, I’m going to be on tour. In the late ’90s, there was a group of women called Sitter Split. They were this bunch of dykes.

See the Gray Whale Migration during outings hosted by Birch Aquarium and San Diego Harbor Excursions daily through April 1. Scripts naturals and assistant are on hand during cruises to search for whales, on their way to lagoons in Baja California to calf. Free: $27 weekdays, $30 weekends for adults, $15 for those 4–12. Registration: 619-234-4111.

FOR KIDS

“How I Became a Person” by Héctor Zamora and “do a unique space-changing activity” during family day, Sunday, March 4, 2 p.m., at Museum of Contemporary Art San Diego (1100 and 1001 Kettner Boulevard). Included in regular museum admission ($6 general). 858-454-3541. (Balboa Park)

“Do a Unique Space-Changing Activity” during family day, Sunday, March 4, 2 p.m., at Museum of Contemporary Art San Diego (1100 and 1001 Kettner Boulevard). Included in regular museum admission ($6 general). 858-454-3541. (Balboa Park)

“Space Invaders,”“work of Héctor Zamora and “do a unique space-changing activity” during family day, Sunday, March 4, 2 p.m., at Museum of Contemporary Art San Diego (1100 and 1001 Kettner Boulevard). Included in regular museum admission ($6 general). 858-454-3541. (Balboa Park)

“Hear Tales Will Travel,” Young Audiences of San Diego performance with storyteller, guitarist, and Peter Max. Runs Monday, March 5, 8:30 p.m., at Salvation Army Kroc Community Center Performing Arts Theatre (6485 University Avenue). Workshop follows performance. Free. 619-282-7599 x114. (Lincoln Hills)

“Sticks” written and directed by Steve Coy; 858-424-5863. Location: TIXS). Included in regular museum admission ($6 general). 858-454-3541. (Balboa Park)

“Racing to the Rainbow Reef,” The Wiggles hit the stage in Cox Arena at San Diego State University on Friday, March 9, at 7:30 p.m. The Wiggles include Captain Feathersword, Dorothy the Dinosaur, Henry the Octopus, Wiggly Dancers, others. Tickets: $18–$35, available through Ticketmaster (619-220-TIXS). (Missions)

“Pirates Don’t Change Diapers,” author and illustrator David Shan- non reads and signs his new book, a companion to How I Became a Pirate, Thursday, March 15, 4 p.m., at Warwick’s Bookstore (7812 Girard Avenue). 858-454-3047. Free. (La Jolla)

“Carnegie Ranch House Museum houses indigenous Indian artifacts and memorabilia — such as surfboards and clothing — of local legends Phil Edwards, John “L.J.” Richards, and Peter John- son, and Duke Kahanamoku. The museum is located at 223 North Coast Highway; 760-721-6876. (Ocean Beach)

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 WenteScope 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” exhib. Pet sharks and rays in the David A. Wergeland Shark and

“Barbara — Road 619-443-7003 x2. (Lindbergh)

“San Diego Museum of Contemporary Art, “The Surfer-Shape”s”, 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 1920 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. (Ocean Beach)

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 WenteScope 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

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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 WenteScope 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
Bay Area Experience, see burrowing owls and migratory birds, and enjoy the xerophytic gardens. spicy walks meet a shuttle bus at the Bayfront E Street Trolley Station at or the center parking lot at the foot of E Street and Bay Boulevard. 619-409-5903. (Gala Vistana)

Coronado Museum of History and Art, ongoing exhibits explore the fall history of Coronado, Navy and Army, Tent City, and the Hotel del Coronado. Find the museum at 1100 Orange Avenue. 619-435-7242. (Gala Vistana)

Flying Leatherneck Museum, dedicated to the Marine Corps who provided air support, from the pro-peller-driven fighters and bombers of the 1940s to the modern jets and helicopters currently in use. Static displays of a variety of aircraft are included, along with equipment, insignia, paintings, and photographic models, and a research library. The museum is located in building T-202, at Marine Corps Air Station Miramar. 858-693-1723.

Gaslamp Museum of Historic San Diego, glimpse San Diego's colorful past at the museum, which is located at 2116 Tavern Road; 760-438-5996. (Gala Vistana)

Heritage Museum and Library, operated by the Alpine Historical Society, is located in the 1897 home-office of Dr. Sophronia Nichols. She was the first doctor in Alpine and the first female doctor in the East County. Indian artifacts from the Kingery family exhibit on the museum. The museum is located at 2116 Tavern Road; 619-659-8740. (Gala Vistana)

La Mesa Depot Museum, located in a restored 1894 wooden train station, exhibits include original photographs, a model train display, Bell Telephone equipment, pot-bellied stove, period furniture and a television studio. The adjacent freight train display features an 1923 steam locomotive, 1957 refrigerator car, 1941 caboose. Find the museum at La Mesa Boulevard and Spring. 619-465-7776. (La Mesa)

Magee House Museum, built in 1887 and surrounded by rose gardens, the site includes “one of the last barns still standing in Carlsbad.” Docent and self-guided tours. Find Magee House at 238 Beck Street, 619-434-9189. (Carlsbad)

Museum of Making Music, “Harp Guitars: Passion, Imagination, Artistry,” showcases “over 30 extremely rare, historic, and contemporary instruments representing the creative genius of American and German guitar building tradition from the early 1800s through today.” Exhibition highlights both human capacity for invention led to creation of harp guitar. Closes March 30, 2020. (La Jolla)

 Hoe-Ornge: Forgotten Voices Remembered” is an exhibit of rare and historic mandolin, mandolas, and guitars manufactured by Elias Hoe Company of Boston over 100 years ago. Hoe-Ornge were awarded a series of patents for “the uniqueness of their functional design features and style.” Through April. (San Diego)

The past 100 years of American music and music making are highlighted at the museum, with over 450 vintage instruments, hundreds of audio and video clips, and an interactive stage. Find the museum at 5790 Armada Drive, 760-438-5996. (Carlsbad)

Ramona Pioneer Historical Society and Museum is a complex of historical buildings, including the Verlaque House (the only Western adobe house of French provincial design still in existence), wagon, antique exhibits, and artifacts. There is a cowboy bunk house, women’s clothing and accessories from 1700 to 1900 and a historic barn and tack room. The Casby Tibbs Memorial Exhibit is dedicated to Tibbs, a local resident who was a world champion rodeo rider. The Museum celebrates the 40-year history of PSA, San Diego Electric Railway Association, pot-bellied coal stove, period furnishings, and photos. Find the museum at La Mesa Boulevard and Spring Street. 619-548-3371. (Ramona)

San Diego Aerospace Museum, the technological advancements made in aircraft propulsion over the last century are showcased in “100 Years of Aircraft Engines,” including a functional reproduction of the 1903 Wright Flyer engine, a Robley-press-cooled-liquid-Mercury-V-12 that powered the Spitfire and P-51 Mustang fighters, and a rare German Junkers Ju-88 aircraft engine, which was the world’s first operational jet engine. Concurrently, see “The History of Aviation in America.” A new section of the exhibit celebrates the 40th anniversary of PSA, with original graphics, a re-creation of the airline’s first ticket booth at Lindbergh Field, and uniforms and memorabilia donated by former employees. Ongoing. “P-51 Mustang” celebrates the legendary Air Force fighter used during both World War II and Korea. The museum’s Mustang is painted in the red tails of the Tuskegee Airmen, who distinguished themselves flying bomber escort and ground attack missions during World War II. (San Diego)

San Diego County Sheriff’s Museum, the 150-year history of the sheriff’s department is highlighted at the museum, which is located “just feet away” from the original cobblestone jail site, built in 1830. The museum boasts artifacts, photographs, equipment, uniforms and vehicles, along with exhibits from each of the departments making up the organization such as crime scene, K-9, court service, detentions, crime lab, bomb squad, and many others. Find the museum at 2384 San Diego Avenue; 619-260-1850. (Old Town)

San Diego Electric Railway Association, located in historic National City Santa Fe Depot (1922 West 23rd Street), offers exhibits, video displays, trolley rides, a restored passenger car from National City and Otay Railroad. 619-474-4400. (National City)

San Diego Model Railroad Museum, the museum celebrates American railroads with the “largest permanent operating model railroad and toy train exhibit” in North America. Four scale model railroads of the South, the west, the “San Diego County Relief Map” exhibit, and an interactive toy train. There is a multimedia presentation on railroad signaling, an operating railroad semaphore signal, and interpretive displays on railroad models and model railroading. The museum is downstairs in the Casa de Balboa building. 619-696-9199. (Balboa Park)

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209 W. Grand Avenue Dancing - 7:00 pm $12 Under 21

Dances are Safe, O.K.

Saturday
Skies Lounge 4th Points Sheraton Dance Party 8-1 pm $11 Admission $3 off before 9

Upcoming Events

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So, What's New?

Women’s bodies, packaged in preserving wrap, look like American-type Venuses.

We see large-size shoppers pushing large carts down an aisle of some mega-market’s freezer compartments. In a store in Kenosha, Wisconsin, we see pallets with orange, red, and purple 12-packs of soda stacked high, like monuments. Such uniform bounty can intimidate. Ulrich’s photographs are reflections on taste and expectations in a capitalist economy where we’re constantly bullied by copiousness, color, and packaging. Spread in front of those pallets, looking abandoned and forlorn, is a little archipelago of spilt milk. These pictures don’t need to editorialize about American consumer habits or the connection between consumerism and Americanism, whatever that may be. (Ulrich doesn’t condescend to his subject matter.) I have my own negative, hyperventilated feelings about certain kinds of American gigantism, but these spaces and organizations of goods are after all designed and patronized and in many cases enjoyed by human beings. In a sense, consumer goods consume us, but we collaborate in the process. One of these photographs did make me wonder if the culture has lost whatever sense of irony it may have once possessed: an ATM/Cash-Out alcove in what looks to be a casino is announced by a huge sign: CASH AND REDEMPTION.

Ulrich is a straight photographer. He shoots what he sees and doesn’t manipulate the image to pull it out of the realm of shared, recognizable realities or craft it into an obviously constructed “statement.” The Museum of Photographic Arts is showing an assortment of very different practices in Rebels and Revelers, a sampling of work produced by photographers who were trying to

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2, though, which piles sheeted images of airplanes, a café booth, a negative of Manet’s painting Le Déjeuner sur l’Herbe, and other things that have a personal resonance for him, Barrow “finishes” these fine textures by stenciling over them (in spray-painted car lacquer) the photograph’s title, as if the

making stark, inquiring pictures of male nudes, wants her work not so much to be an art object as to make trouble: “I’m much more interested in the conversation/argument/debate that my photographs have the potential to create.” Her tactics are usually comic and directed at herself. She can only take herself and her work seriously if she doesn’t take it — or seem to take it — too seriously.

One of Walker Evans’s most famous images, his 1936 Penny Picture Display, which shows a photography studio window filled with wallet-sized portraits of ordinary folks, has become a model for a long stream of photographic practice that takes its form from the family album, the photo-booth film strip, or passport photo sheet. Rick Hock, for an amusing and rather melancholy album-style picture titled Big Frank, rephotographed vintage images on Polaroid film, transferred the wet-paper negatives to heavy printing paper, and arranged them as a grid. It’s an antic mix of the kind of essential debris we all carry around in our brains.

Hock’s important mental icons include Albert Einstein, the Venus Hottentot, Popeye, Andy Warhol, a page from a “signing” instruction manual, James Joyce, and Frankenstein. He says he wanted the picture to be his own Frankenstein’s monster.

The photographic medium has never been more Conceptual than it is during a constant state of renewal, extending a wide range of effects; it is a constant state of renewal, experimentation, and innovation. Select artists from San Diego & North County Printmakers have work on view in “Following the Paper Trail: Exploring the Art of Contemporary Printmaking,” highlighting different techniques, styles. On view: collection of lithography, monoprints, etchings, collages, intaglio, aquatints, linocuts, and woodblock prints.

“Mi Corazon Escondido (My Hidden Heart)”, by David Avalos focuses on life in contemporary Escondido. Avalos worked in collaboration with county artists, poets, activists, residents to transform everyday objects into art works suitable for chapels, flea markets, museum galleries. All of these exhibitions open
ANNE LEIBOVITZ
A Photographer’s Life. 1990 – 2005
February 10 – April 22, 2007
Embark on a remarkable journey through the work of one of the world’s most celebrated photographers, Anne Leibovitz. This collection of nearly 200 indelible images captures Leibovitz’s legendary photos of public figures with intimate glimpses into their private life.

This exhibition is organized by the Brooklyn Museum and sponsored by American Express.
You can anticipate Jewish roots any more than he can escape artist. He can’t flee the famous Erich “Houdini” Weiss, careful what you wish for. Unlike world proves the old adage: be everything else in his crumbling made #11 on the bestseller list. Yet “get in touch with your feelings.” won the Pulitzer Prize in 1981) was an injunction of the early ’80s (Brooklyn Boy hold nothing back. A pop culture A.M. 619-570-1100. their every move. They, in turn, maybe even a hurricane, storms on 8:00 P.M. SATURDAY AT 5:00 P.M. AND 9:00 P.M. SUNDAY AT 1:00 P.M. AND AND THURSDAY AT 7:30 P.M. THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUN DAY AT 7:00 P.M. MATINEE SATURDAY, AND SUNDAY AT 2:00 P.M. 858-550-1010.

Fiddler on the Roof
The Vaclav Havel Theatre stages the popular musical about tradition and Troye, a dairymen in the Russian village of Anatevka. WELK RESORT THEATRE, THROUGH APRIL 1; TUESDAY, THURSDAY, AND SATURDAY AT 8:00 P.M. TUESDAY THROUGH THURSDAY, AND SUNDAY, AT 1:45 P.M. 760-749-3448.

The Four of Us
A sketchy tale told in a zany manner. David and Ben were aspiring writers. Then Ben’s novel wins the lottery: acceptance, foreign translations, film rights. Success doesn’t change him; it changes David. A let Chauncey Marcus Moses borrows from Tom Stoppard’s play The Real Thing (some scenes are “real,” which ones?) and from Harold Pinter’s Betrayal, which moves backward in time. In nonlinear leaps, Moses displays a technical virtuosity that shows how he’s been haled as one of America’s top young writers. Were the story told in a more straightforward manner, however, and if the actors at the Cassius Carter weren’t so watchable, interest might wane. Performing on a black floor with

The Farnsworth Invention
A touring production of the popular musical about the invention of television, and the legal battle between Farnsworth and David Sarnoff of RCA (“one of the great tragic examples of legal and industrial force combining to crush a rightful patent owner”). Des McAnuff directed.

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Mary Horner-Marchio, 2007

San Diego Reader, March 4, 2007

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The Old Globe’s production of Betrayal, a 1978 play by Harold Pinter, is set in a living room and features three married couples over the course of 10 years. It is a play about the effects of the passage of time on relationships and the ways in which people are drawn together and pushed apart by the simple act of living. The play is one of Pinter’s most famous and has been widely praised for its exploration of the complex dynamics of interpersonal relationships. The Old Globe’s production is directed by Pam Mackinnon and features a cast that includes Kate Arrington, Merritt Avis, Raul Esparza, and Anika Larsen. The production is co-presented with The Old Globe and is part of the company’s mainstage season. The play is a two-act drama that explores the lives of three couples over a period of 10 years. Each act focuses on a different couple and their respective relationships, revealing how time and circumstance can shape and reshape the nature of human connection. The Old Globe’s production is a powerful reminder of the importance of communication and the ways in which even the most seemingly insignificant moments can have a profound impact on the course of our lives.
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The Tavern
Palomar Performing Arts stages George M. Cohan’s “Lighthearted Mystery,” in which a murder occurs at a Cafe. Cast members also perform an Ode To Vaseyville, Pat Larimer directed.

Horror Bereit, Palomar College, 1140 West Mission Road, San Marcos, Friday, March 2, Through March 12; Friday and Saturday at 8:00 p.m. Matinee Saturday at 2:00 p.m. and Thursday, March 8, 4:00 p.m. 760-944-1430, 9450.

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SUNDAY AT 8:00 P.M. MATINEE SATURDAY

AT 2:00 P.M. AND THURSDAY, MARCH 8,

URDAY AT 2:00 P.M. AND THURSDAY, MARCH 11;

TUESDAY THROUGH THURSDAY AT 7:30 P.M.

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THE TAVERN

PALOMAR PERFORMING ARTS STAGES GEORGE M. COHAN’S “LIGHTHEARTED MYSTERY,” IN WHICH A MURDER OCCURS AT A CAFÉ. CAST MEMBERS ALSO PERFORM AN ODE TO VASEYVILLE, PAT LARIMER DIRECTED.

HORROR BEREIT, PALOMAR COLLEGE, 1140 WEST MISSION ROAD, SAN MARCOS, FRIDAY, MARCH 2, THROUGH MARCH 12; FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SATURDAY AT 2:00 P.M. AND THURSDAY, MARCH 8, 4:00 P.M. 760-944-1430, 9450.

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The Three Sisters

New Village Arts’ opening night performance of Anton Chekhov’s masterpiece had a “moxie in a week or two” feel about it. Some parts — especially the trio of sisters, played by Kristianne Kurner (Olga), Jessica John (Masha), and Amanda Sitton (Irina) — were outstanding. But the production, and much of the acting, lacked nuance and dimension, and at times verged on shallowness: Wendy Waddell’s Natasha — who restores order on the Prozorov estate, although it’s the wrong order — shouldn’t be just a one-note shrill, John Garci à’s Satsypul and Tom Zindo’s Andrei both too monotomous, other roles cling to a single trait. Francis Gercke’s direction adds imaginative touches, as when everyone suddenly breaks into song around the piano, but lacks fluency. Brian Fire’s translation is lively, but it built a series of long, confounding monologues that lag the pace of scenes. Characters talk as if they took a class in Existentialism (“ab-" absurd, “essence vs. existence”); they’re “losers,” they ad- 
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never felt comfortable here. (Gaslamp bar owners) don't understand them or even want to understand them. [Clubs] are staying safe because they just want to stay afloat; no one wants to take a risk. Soul, the new general manager of Heat (a 275-capacity club on Fifth Avenue), says he will feature Latin dance music every Friday and Saturday beginning March 16. When it opened in January '06, Soul says Heat had an initial surge in business. “Like the new girl on the block, everyone wants to date you. But after a few months it was, like, ‘been there, done that.’ People want to move on to something new… [DJs at Heat were] doing cookie-cutter hip-hop and house music. But it is too hard to try and take on the big dogs like the Stingaree, On Broadway, and Belo with the same music,… “Everybody now is into mash-ups, where they collide rock and hip-hop. But it just doesn’t sound that good. It has no vibe. Most people assume Latin is salsa or music that promotes cowboy hats and boots. But there is so much style and grace… like, house music with Spanish lyrics and congas. We’ll also do rock or europop or Latin pop hits.” (Croce’s offers Latin jazz bands three or four times a month. Elé Madrid hosts flamenco dancing that includes a Spanish guitarist during dinner times.) — Ken Leighton Let’s Nare Local performers whose MySpace sites include references to illegal drug use: Cheez and Mac Jabronie from El Cajon posting songs with titles such as “Big Phat Bluntz” (“Grab the fire and burn one down”), “stoner Party” (“Smokin’ that shit is what I need”), and “Cocaine in the Membrane” (“White soft powder up the nose, suck it through a plastic hose”). The page for the Electric Waste Band features images of anthropomorphic M&Ms surrounded by marijuana. Homer Simpson jamming on guitar with Phish beneath a pot banner, and a blurry-eyed Yoda taking a bong hit. A top the page for 80 Thou’ Beats is a photo of Bob Marley smoking (presumably) a joint, and their song “Smokin’ Zone” has been played around 1360 times. Dank (likely named after the pot term) offers Latin jazz bands three or four times a month. Elé Madrid hosts flamenco dancing that includes a Spanish guitarist during dinner times.) — Ken Leighton

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@sdrreader.com Move Over, Big Dogs

Mike Soul, a local DJ who has appeared at and/or organized events at Olé Madrid, On Broadway, and Aubergine, points out that 2005 census figures indicate 30 percent of San Diegans are Hispanic. “There are 50 venues downtown, and only 1 offers Latin music [Café Sevilla]; that’s 2 percent. Either there’s a bit of racism, or the owners and managers [of Gaslamp nightspots] aren’t making the smartest business decisions. It’s obvious [Hispanics] have never felt welcomed downtown. They’ve just

The inside track
the crowd has picked up on it yet. I’m also working out a fingerstyle acoustic version of the Family Guy theme, and (in concert) I give out a free CD to the first person who calls out what it is.

“We do a light-jazz version of ‘Message in a Bottle’ by the Police,” says the German-born Dever. “We started a cover of Madonna’s ‘Like a Virgin’ arranged for swing guitar, and it was pretty funny from our standpoint, but it didn’t really work as a performance piece. I arranged a version of ‘Believe It or Not (Walking on Air),’ the theme from the Greatest American Hero TV show, and that didn’t go over at all.”

Paper Moon recently landed a weekly gig at the U.S. Grant hotel.
— Jay Allen Sanford

No Bagpipes “I wanted to get out of brick by brick [because of problems with] one of the partners,” says former brick co-owner Chris Heaney. “He wouldn’t let us buy him out, plus we always had to keep the place packed, the overhead was so high…. There were a lot of bands we had to book whose music I wasn’t particularly into.”

For the past four years, Heaney has run Kadan in Kensington. He says crowds are growing for “being Your

Own Music Mondays” (launched in January), when patrons provide tunes for the DJ to spin.

“Mostly, people bring what they like, though bands also bring their own stuff to play. We haven’t had to start screening ahead of time yet, but hopefully nobody brings bagpipe music or something objectionable.”

On Tuesdays, Heaney’s bar holds a Guitar Hero competition, utilizing Sony’s PlayStation 2 game. “We have the special guitar with buttons on the neck that makes different sounds depending on what you do and how you hold it, and you compete to certain

merger (as is expected), won’t the two companies struggle to survive separately? “They ain’t going out of business; this is the future of radio. Once you watch a movie on HBO, who wants to go back and watch a movie on TV with commercials? I’m sure the cable industry looked in a room, in the car, or in the concert hall.”

Carlsbad skate mogul Tony Hawk hosts the Demolition Radio program on Sirius’s “Faction” channel; he interviews action-sports athletes and plays music by Slayer, CKY, and Atreyu.
— Ken Leighton

Beyond Teenage Wasteland When the Who plays iPayOne Center tonight, Roger Daltrey’s private dressing room requires six bottles of tonic water, a bottle of Belvedere vodka, a jar of honey, two packs of Throat Coat lozenges, and a “small supply of vanilla ice cream.”

Pete Townshend’s requirements include two large bottles of orange juice, six bottles each of Evian and Perrier water, six cans of Coke, six cocktail cups (“a glass”), and a chamomile tea setup (“with milk, not half and half”).

(From themakinggun.com)
— Jay Allen Sanford

Echinacea in a Bottle When Christina Aguilera appears at iPayOne Center tomorrow, March 2, her dressing room should have an assortment of Power Bars, Cliff Bars, and Balance Bars, a half-pint of fat-free small-curd cottage cheese (“Knudsen or Clover only”), and a platter of “assorted gums and mints.” Drinks: a six-pack of Coke (“not Pepsi”), a liter of “full fat” vanilla soy milk (“must not contain Canola oil, barley, oats or malt of any kind”), and four packs of Carnation Instant Breakfast (“original malt”).

In addition, she wants a container of Nesquik (“chocolate”), a package of Soya Kaas soy cheese, a bottle of echinacea capsules, and a bottle of Flintstones vitamins (“with extra vitamin C”).

(From themakinggun.com)
— Jay Allen Sanford

CONTRIBUTORS
William Crain, Dave Good, Larry Harmon, Michael Hemmingson, Ken Leighton, Ryan Lenko, Derek Plank, Eric Rife, Jay Allen Sanford
friday march 2

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Timing Is Everything

“Dimebag is my favorite guitarist of all time. I cried when he died.”

The song that played during 19-year-old snowboarder Hannah Teter’s gold-winning halfpipe run at the 2006 Winter Olympics—“Communicate”—is by local band Strive Roots. Singer/guitarist Eli Lieberman is Hannah’s boyfriend.

“We got 150,000 hits on the website within a few hours of the Olympics,” says Lieberman, “and could have sold a ton of downloads, but the record just wasn’t ready in time. We’re not business guys, we’re musicians, and we just didn’t have the money to pull it off, so the record wasn’t pressed until a few weeks later.”

He says iTunes was able to post the track for sale online two weeks after the Olympic exposure. “It’s a kick in the ass that we didn’t have anything on the website, not even credit card, when all those people were looking for [the song].”

Lieberman says the band’s name was originally just Strive, but “a couple of Christian rock bands took the name after we did. We’re self-managed and self-produced, so instead of making a big legal deal about it, we just changed our name to Strive Roots.”

The group recently played several gigs at L.A.’s infamous Viper Room. “It’s really dinky and there’s no backstage — the backstage is the side infamously known as ‘the side Infamous Viper Room.’ “It’s really dinky and there’s no backstage — the backstage is the side Infamous Viper Room. “It’s really dinky and there’s no backstage — the backstage is the side Infamous Viper Room. “It’s really dinky and there’s no backstage — the backstage is the side Infamous Viper Room. “It’s really dinky and there’s no backstage — the backstage is the side Infamous Viper Room.

“Dimebag is my favorite guitarist of all time. I cried when he died.”

WHAT’S IN YOUR MUSIC PLAYER?

Eli Lieberman, vocals/guitar
1. Bob Marley and the Wailers, Uprising (“It’s all about the message.”)
2. Primus, Frizzle Fry (“Takes groove to a whole new level.”)
3. Pantera, Far Beyond Driven (“Dimebag is my favorite guitarist of all time. I cried when he died.”)
4. John Brown’s Body, This Day (“Some of the most righteous new reggae on the scene.”)

Michael Mae, turntables
1. Horse the Band, The Mechanical Hand (“Hard, fast, and great live.”)
2. The Presets, Beam (“Very innovative.”)
3. The Delftones, Saturday Night Wrist (“Chino Moreno has a great voice.”)
4. Atmosphere, You Can’t Imagine How Much Fun We’re Having (“Great lyricist, great beats.”)

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Chris Pollock, drummer
1. Live (“Because I like the snare drum.”)
2. NOFX, War on Errorism (“Drum tones are killer, guitar tones are interesting, and the whole album is exciting to the ears.”)
3. Frank Zappa and the Mothers of Invention, Weasels Ripped My Flesh (“Not everyone likes Zappa; it depends on your conceptual continuity.”)
4. Atmosphere, You Can’t Imagine How Much Fun We’re Having (“Great lyricist, great beats.”)

Mike Mcbride, bass/vocals
1. O.A.R., “Raghpad Bop” (“Cool and catchy.”)
2. Sublime, “Whistlin’ Down the Wire” (“Great acoustic guitar tone.”)
3. The Delftones, “Koi No Yokan” (“Great use of phaser.”)

Mcbride
1. Natural Born Killers (“Great satire on the me-dia if you get it; lots of blood and mess if you don’t.”)
2. Fear and Loathing in Las Vegas (“Ultimate road-trip movie.”)
3. The Godfather saga (“First two films only; the third reeks.”)
4. The Pick of Destiny, Tenacious D: “The Pick of Destiny, because they take the audi-ence through several emotions and have totally bitchin’ soundtracks.”

WORST GIG?

Lieberman: “At the Derby in Hollywood. It was a holiday, and everybody in L.A. was out of town so not a single person came. We felt like quitting the business.”

Mcbride: “In Breckenridge, Colorado, at Sherpa and Yeti’s, I was too wasted to play, and the band

Mcbride: “In Breckenridge, Colorado, at Sherpa and Yeti’s, I was too wasted to play, and the band

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was so mad at me that they left me at the club.

FAVORITE TV SHOWS?
Lieberman: "I don’t watch that crap, unless it’s Sex in the City, South Park, Jon Stewart [in] The Daily Show, Dave Chapelle, or The Simpsons."
Mae 1. The Simpsons ("Classic, although it has fallen off lately.")
2. Family Guy ("The new Simpsons, I hope it lasts as long.")
3. The Office ("British or American version — both are great.")
4. Aqua Teen Hunger Force ("What does it all mean?")
Mcbride: "South Park and The Simpsons, because their jokes are based on reality but in totally unrealistic situations."

WORST MUSIC EVER?
Lieberman: "I like all music and try not to judge, but Justin Timberlake really makes me uncomfortable."
Mae 1. "Butterfly," Crazy Town ("Nice job ripping off that Red Hot Chili Peppers riff.")
2. "Courtesy of the Red White and Blue," Toby Keith ("A blatant attempt to capitalize on the American-flag-sticker-buying conservatives, post 9/11.")
3. "Rollin’," Limp Bizkit ("These fuckers made it hard to put turntables in a band and sound credible.")
Pollock: "Anything by Kiss."

BIGGEST POLITICAL CONCERN?
Lieberman: "I believe our government should use our money and technology to make everything good. Oh yeah, and trees and rivers and blue skies are really nice. Love the planet, don’t bomb it."
Mae: "The Iraq war. Bring home our brothers and sisters. How are you gonna fix other countries when you haven’t fixed home first?"
Pollock: "Right-wing nut jobs who try to govern their neighbors with a book they hold sacred. Ever heard of freedom?"
Mcbride: "America’s concern for the rest of the world and their actions. Leave them alone, and they will leave us alone."

FAVORITE LOCAL EATERY?
Lieberman: "Beach City Burritos in Cardiff, because it’s a burrito and it’s by the beach."
Mae: "Lot 81 next to Brick by Brick on West Morena Boulevard. Their $15 ahi tuna is unbelievable."
Pollock: "The May Day Cafe in El Cajon has a good hot pastrami sandwich for $5."
Mcbride: "The Gaslamp Strip Club, where you cook your own steaks."

FINISH THIS SENTENCE: "IF I WAS A STAR TREK CHARACTER, I’D BE...
Mae: ...pissed. Who watches Star Trek?"
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SATURDAY, MARCH 10

FRI

MONDAY

TUESDAY

UPCOMING CONCERTS

MARCH

Ozomatli: Belly Up Tavern, Friday, March 9, and Saturday, March 10, 143 South Cedros Avenue, Solana Beach, 858-481-8140.

Robert Randolph: House of Blues, Saturday, March 10, 1055 Fifth Avenue, Gaslamp, 619-226-7662.


Cowboy Mouth: Belly Up Tavern, Saturday, March 24, 143 South Cedros Avenue, Solana Beach, 858-481-8140.


Lily Allen: House of Blues, Friday, March 30, 1055 Fifth Avenue, Gaslamp, 619-226-7662.


Sevendust: House of Blues, Saturday, March 31, 1055 Fifth Avenue, Gaslamp, 619-226-7662.

APRIL

Static X and O2lge: House of Blues, Sunday, April 1, 1055 Fifth Avenue, Gaslamp, 619-229-2583.

TV on the Radio: Belly Up Tavern, Sunday, April 1, 143 South Cedros Avenue, Solana Beach, 858-481-8140.

The Ataris: House of Blues, Monday, April 2, 1055 Fifth Avenue, Gaslamp, 619-229-2583.

John Legend and Corinne Bailey Rae: Veja Concerts at Bayside, Wednesday, April 4, Embarcadero Park South, 858-445-5400.

Rickie Lee Jones: 4th & B, Thursday, April 5, 345 B Street, San Diego.

Josh Groban: iquOne Center, Friday, April 6, 3500 Sports Arena Boulevard, San Diego, 619-226-7662.

Brand New: Soma, Friday, April 6, 3500 Sports Arena Boulevard, San Diego, 619-226-7662.

De La Soul: ‘Canes, Friday, April 6, 3105 Ocean Front Walk, Mission Beach. 858-488-1780.

Geoff Muldawer: Acoustic Music San Diego, Saturday, April 7, 4650 Mansfield Street, Normal Heights. 619-355-2378.

Maluten: House of Blues, Sunday, April 8, 1055 Fifth Avenue, Gaslamp, 619-229-2583.

The Killers: RIMAC Arena, Tuesday, April 10, UCSD campus, La Jolla. 858-534-8497.


Relient K: House of Blues, Wednesday, April 11, 1055 Fifth Avenue, Gaslamp, 619-229-2583.

Tuots & the Maytals: Belly Up Tavern, Thursday, April 12, and Friday, April 13, 143 South Cedros Avenue, Solana Beach, 858-481-8140.

Fu Manchu: The Casbah, Friday, April 13, 2931 Kettner Boulevard, San Diego, 619-232-4353.

The Mother Hips: Belly Up Tavern, Saturday, April 14, 143 South Cedros Avenue, Solana Beach, 858-481-8140.

Mongoose Geometry: Veja Casino Concerts in the Park, Saturday, April 14, 5005 Willows Road, Alpaca, 619-445-5800.

Boo Boo Lights: Pala Events Center, Saturday, April 14, 5 miles east of I-15 on Hwy 76, Pala. 760-310-4880.

Chicago: Veja Casino Concerts in the Park, Sunday, April 15, 5005 Willows Road, Alpaca, 619-445-5800.

Mooney: House of Blues, Wednesday, April 18, 1055 Fifth Avenue, Gaslamp, 619-229-2583.

Huey Lewis & the News: Pala Events Center, Friday, April 20, 20, 143 South Cedros Avenue, Solana Beach, 858-481-8140.

Jet: House of Blues, Friday, April 20, 1055 Fifth Avenue, Gaslamp, 619-229-2583.

Stone Sour: House of Blues, Sunday, April 22, 1055 Fifth Avenue, Gaslamp, 619-229-2583.

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Vocal training, stage performance, dance, image, music business, songwriting, and more!
Our 6-month signature series will immerse you in the industry and prepare you for a career in entertainment.
At the end of 6 months, you will perform in front of record label execs at the world-famous Kodak Theatre.

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California Sound & Lighting
(858) 356-9783
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The Yonder Mountain String Band: House of Blues, Friday, May 4, 2011 Fifth Avenue, Gaslamp. 619-224-4171.

Taylor Hicks: Palomar Starlight Theater, Sunday, May 6, 5 miles east of I-15 on Hwy 76, Pala. 619-671-3600.

Vienna Teng: Accessorize Mart and Dudo, Sunday, May 6, 4650 Manfred Street, Normal Heights. 619-303-8176.


The Be Good Tanyas: Belly Up Tavern, Friday, May 11, 145 South Cedros Avenue, Solana Beach. 888-801-8140.

Chayanne: ipayOne Center, Saturday, May 12, 3500 Sports Arena Boulevard, Gaslamp. 619-299-6450.

Hot Tuna: Coors Amphitheatre, Wednesday, April 25, 1055 Fifth Avenue, Gaslamp. 619-299-6450.

Arcade Fire: Spreckels Theatre, Thursday, April 26, 121 Broadway, downtown. 619-299-6450.

David Wilcox: Accessorize Mart and Dudo, Thursday, April 26, 4650 Manfred Street, Normal Heights. 619-303-8176.

Blonde Redhead: Belly Up Tavern, Friday, April 27, 145 South Cedros Avenue, Solana Beach. 888-801-8140.


ZZ Top: Palomar Starlight Theater, Thursday, April 26, 7.5 miles east of I-15 on Hwy 76, Pala. 619-232-4355.


Mute Math: Wednesday, April 25, 1055 Fifth Avenue, Gaslamp. 619-224-4171.

Arcade Fire: Spreckels Theatre, Thursday, April 26, 121 Broadway, downtown. 619-224-4171.

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If you would like to include your event, e-mail sell@sanonereader.com or submit a listing online at SandiegoReader.com by clicking on the music section. Deadline is 5 p.m.
Friday, the week prior to publication.
The listings are free.

Air Conditioned: Wednesday, Rock'n'Roll, 8 to 11 p.m. Thursdays, College Night, old-school hip-hop, 9 p.m. and 9:30 p.m., with DJ 1979. Fridays, old-school dance, funk, and '80s with DJ Janos. Saturdays, Joes, classic house/shaker music with Mike Czach. Saturdays, guests DJ night, 4673 30th Street, North Park, 619-701-9481.


Club Montage: Wednesday, Club Plus, hip-hop, reggaeton, and drums 'n bass. Sundays, first floor, Koko Nito, nu wave, synth-pop, and new romantic; second floor, Understanding, world, gothic, and darkwave. 3208 Hancock Street, San Diego, 619-234-9469.

The Flame: Second and fifth Saturday of the month, gothic, and darkwave. 2028 Hancock Street, San Diego, 619-234-9469.

The Flame: Third and fourth Saturday of the month, mystic, cosmic, and science fiction. 1490 B Street, San Diego, 619-235-4222.


The Flame: Third Saturday of the month, DJ TC, hip-hop, rock, funk, and covers. 5460 University Avenue, Pacific Beach, 858-485-6570.

The Lodge at Torrey Pines: Friday, 6 p.m. to 9:30 p.m., 1555 Camino del Mar, La Jolla, 858-488-7595.

The Lodge at Torrey Pines: Friday, 6 p.m. to 9:30 p.m., 3500 North Del Mar Avenue, La Jolla, 858-488-7595.

Winston's: New Years Eve, 1921 Bacon Street, Ocean Beach, 619-222-8252. Friday, 8 p.m. to 11 p.m.

The Flame: Third Saturday of the month, DJ TC, hip-hop, rock, funk, and covers. 5460 University Avenue, Pacific Beach, 858-485-6570.

The Flame: Third Saturday of the month, DJ TC, hip-hop, rock, funk, and covers. 5460 University Avenue, Pacific Beach, 858-485-6570.
No. 9 presents
Naughty
Mr. Choc
Nicky Z & Mr. Shawbell
GET READY TO SHINE. AN EVENING TO TANTRUMIZE, TEASE, AND ENTICE YOUR RESTLESS SOUL.
Sat March 10
DECO'S
731 9th Ave., San Diego
Complimentary admission before 10pm.
9PM—2AM
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TICKETS:
Available through your local Camel rep.
Track down your rep by going to Camel Events at CAMELSTORIES.COM
Event restricted to adults 21 years of age and older.
* Website restricted to legal age tobacco consumers.

San Diego Reader
March 1, 2007
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**San Diego**

**The Casbah, 2301 Komer Boulevard, midtown. 619-212-2111. Music is rock/alternative unless otherwise noted. Thursday, Matkale, Ever Dang, and Imitary; Friday, Spalk Torien, Frontman, Club Doors, and the Modern Rifles; Saturday, French Kiss, Gaudyne Blue Monday, and Scissors for Lego; Sunday, Apollo, W-Armenia, and Infert Monday, Sweden, Malaysia, Fifty Seven's, Hot and the Possession, Tuesday, the Bongs, the Adams Party, and Yin/Yang Kicks; Wednesday, Truncate, Buskismool, and the Ramones Summer.**

**Cree's Jazz Bar, 901 Fifth Avenue, downtown. 619-233-8555. All music is in jazz/alternative unless otherwise noted. Thursday, David Patrone; Friday, Dave Saturday; Friday, Jimmie Norman and the Fabulous; Tuesday, the Newtops; Saturday, the Stiffet, rock/folk; Wednesday, Lady Dottie and the DoRight, rock.**

**San Diego**

**Jazz in the Park**

Ken Peplowski Quartet

Wednesday, March 7, at 5:30 p.m.

Making his first appearance at Jazz in the Park, engaging performer Ken Peplowski is considered one of the best and most brilliant clarinetists and saxophonists in jazz.

**Tickets:** $10–$20

Visit www.ticketmaster.com, call 619-220-TOPS, or buy at the door.

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**555 Lounge

Every Thursday. Open to Close**

**$5 U-Call-Its
**

**$5 Food Menu**

**$5 Sushi Menu**

Resident DJs spinning 1s and 2s

No Cover Charge

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**555 Market Street • Gaslamp (Corner of Market & 6th) • 619.501.4772**

Private parties available — Call for details

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**MATTHEW PIETERS, THE SAN DIEGO UNION-TRIBUNE**

**DOWNTOWN**

Blamey Stone Pub, 362 Fifth Avenue, downtown. 619-233-8519. Friday and Saturday, Steve Borders, acoustic. BORDERS BOOKS AND MUSIC (GASLAMP), 1465 Fifth Avenue, San Diego. 619-236-2401. Friday, 4 p.m.; Acoustic, folk, Saturday, 8 p.m.; Tulips.

**The Casbah, 2301 Komer Boulevard, midtown. 619-212-2111. Music is rock/alternative unless otherwise noted. Thursday, Matkale, Ever Dang, and Imitary; Friday, Spalk Torien, Frontman, Club Doors, and the Modern Rifles; Saturday, French Kiss, Gaudyne Blue Monday, and Scissors for Lego; Sunday, Apollo, W-Armenia, and Infert Monday, Sweden, Malaysia, Fifty Seven's, Hot and the Possession, Tuesday, the Bongs, the Adams Party, and Yin/Yang Kicks; Wednesday, Truncate, Buskismool, and the Ramones Summer.**

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**555 Market Street • Gaslamp (Corner of Market & 6th) • 619.501.4772**

Private parties available — Call for details
North County

The Alley, 421 Grand Avenue, Carlsbad. 760-481-1175. Thursday, Friday, and Saturday, the Love Rangers, Top 40/pop. 7 p.m. to 10 p.m., the B-3 Four featuring vocalist, Parish Imagery, jazz. Friday and Saturday, 7 p.m. to 10 p.m., Peggy Lloyd, jazz.

The Alley Works/Pannikin Cafe, 4520 Paseo Del Sur, Carlsbad. 760-438-2333. Friday, 9 p.m., the Gooses, the Ghost Town. Saturday, 8 p.m., The Jerry McCann Band, rock/blues, 6:30 p.m. to 10 p.m., the Elevators, rock/reggae. Sunday, 2 p.m. to 4:30 p.m., the Boar Cross’n, rock. 7-9 p.m., the Steamers, rock/reggae. 3/10: Punk Rock with Mike Pearson. 760-729-4695.

Borders Books and Music (Carlsbad), 1905 Calle Barcelona, Carlsbad. 760-723-4095. Friday and Saturday, live classic rock. 7 p.m. to 10 p.m., Billy Watson, blues. Friday, 6:30 p.m. to 10:30 p.m., Jeff Move and the Witchdoctor blues. Saturday, 3 p.m. to 5 p.m., Red Lion rock/blues, 6:30 p.m. to 10:30 p.m., the Jerry McCann Band, rock/reggae. Sunday, 2 p.m. to 4:30 p.m., the Steamer, 5 p.m. to 9 p.m., Reggie.
NORTH COUNTY

Smith and Prowell for Time; jazz; Wednesday, 6:30 p.m. to 11 p.m., Johnny’s B B B B Blues.

Del Dios Bar and Grill, 2014 Lake Drive, Escondido. 760-491-4900; Friday, the Chicken Kawasaki, funk/country; Saturday, Peter Spyros; jazz.

Game Time Tavern, 12715 Ponsy Drive, Poway. 858-748-0015; Friday and Saturday, full Spanish; classic rock.

Hemmessey’s Tavern (Carlsbad), 2277 Rosewood Street, Carlsbad. 760-729-6931; Friday, the Stone Strum, classic rock; Saturday, live rock.

The Inn at Rancho Santa Fe, 9501 La Jolla Circle, Rancho Santa Fe. 858-796-1131; Thursday, Tuesday, and Wednesday, 5:30 p.m. to 9:30 p.m., Jerry Meshel, variety piano.

The Jumping Turtle, 1680 Capitola Road, San Marcos. 760-453-7776; Music is rock/alternative/indie; unless otherwise noted, Thursday, live bands; Friday, 8:30 p.m., Motley, LastFest, and Hide and Seek; Saturday and Sunday, live bands; Tuesday, 7 p.m., Open Mic.

McCabe’s Beach Club, 1149 South Tremont Street, Oceanside. 760-438-9044; Friday, 8:30 p.m. to 9 p.m., the California Rangers, country.

Molly Malone’s, 1220 Main Street, Ramona. 760-789-9030; Friday, live rock; Saturday, Irish Pub, rock.

Ocean House, 500 Carlsbad Village Drive, Carlsbad. 760-729-4211; Friday and Saturday, live bands; Tuesday, 6 p.m. to 9 p.m., the Cool Ones, using Wednesday, open mike, blues.

Pounders, 122 West Grand Avenue, Escondido. 760-739-2288; Friday and Saturday, 9 p.m., Stone Wolf, classic rock.

Rancho Bernardo Inn, 17700 Bernardo Oaks Drive, Rancho Bernardo. 858-479-0150; the Tucson Restaurant; Friday, 5:30 p.m. to 10:30 p.m., and Saturday, 6 p.m. to 11 p.m., Jerry Meshel and Tom Hepol, jazz/volatile.

Surf N’ Saddle, 123 West Plaza (La Jolla South Front and Highway 101), Solana Beach. 858-770-4946; Tuesday, Wire Monkey, rock; Saturday, live rock; Wednesday, 9 p.m., open mike.

Tom Giblin’s Irish Pub and Restaurant, 640 Grand Avenue, Carlsbad. 760-226-2914; Thursday, 7 p.m. to 10 p.m., Adveno Nino and Raggy Tangles, Irish dance cabaret.

SOUTH BAY/CORONADO

Buon Giorno Restaurant, 610 Bonita Road, Bonita. 619-675-2460; Friday, 6 p.m.; June Davis, variety Friday, Saturday 5:45 p.m. for Mike and Friends, jazz.

The Butcher Shop, 356 Broadway, Chula Vista. 619-240-9440; Thursday, Saturday, and Wednesday, 8 p.m., Ray Corne, standards/pop/Latin.

Café LaMaza, 1461 Highland Avenue, National City. 619-439-2222; Friday at 8:30 p.m., Sherry Chapin and Savoy Combo, jazz/blues; Sunday, 8:30 p.m., A smooth, Ersatz Sebastian, and Scott Walberg, jazz.

Galley at the Marina, 500 Marina Parkway, Chula Vista. 619-422-5714; Friday, 6 p.m. to 10 p.m.; the Jetties, Brother, rock and roll; Saturday, 6 p.m. to 10 p.m., live rock; Sunday, 5 p.m. to 9 p.m., David Hauser, acoustic.

The Hotel del Coronado, 1550 Orange Avenue, Coronado. 619-435-6811; Monday and Tuesday and Thursday through Saturday, 8:30 p.m. to 10:30 p.m., Tapas and Jazz, Monday through Saturday, 6 p.m. to 8 p.m., Tapas and Jazz.

The Lott Bar, 1346 Orange Avenue, Coronado. 619-435-6811; Monday and Tuesday and Thursday through Saturday, 8:30 p.m. to 10:30 p.m., Tapas and Jazz, Monday through Saturday, 6 p.m. to 8 p.m., Tapas and Jazz.

Taggle, 125 West Grand Avenue, Coronado. 619-420-9440; Thursday, 6 p.m. to 10 p.m., live rock. Sunday, 5 p.m. to 10 p.m., Johnny’s B B B B Blues.

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Ibis and Friends, Coronado. 619-435-6811; Wednesday, 8 p.m., Ibis and Friends, classic rock.

Cranston’s, 555 8th Avenue, Coronado. 619-435-6811; Thursday, 7 p.m., Joe Tarantino, classic rock.

Essence Nightclub, 550 Marina Avenue, Coronado. 619-435-5200, Live music nightly.

EAST COUNTY

Borders Books and Music (El Cajon), 159 Parkway Plaza, El Cajon. 619-931-5119; Friday, 7 p.m., Mike McGill, ‘60s.

Dirk’s Niteclub, 1550 Orange Avenue, Coronado. 619-435-6811; Monday and Tuesday and Thursday through Saturday, 6 p.m. to 8 p.m., Tapas and Jazz, Monday through Saturday, 6 p.m. to 8 p.m., Tapas and Jazz.

John Graham, 2150 Main Street, Lemon Grove. 619-469-6344; Friday and Saturday, 6 p.m. to 10 p.m., the Stone Senses, classic rock.

Don’s Cocktail Lounge, 1332 Bayside Drive, Oceanside. 619-743-2481; Friday and Saturday, 11:30 p.m. to 2 p.m., classic rock.

Renegade Inn, 1435 Old Highway 80 (half mile east from Lake Jennings turnoff, Flynn Springs. 619-574-1103; Friday and Saturday, the Newly Transformed Kings, country.

Second Wind, 1282 Magnolia Avenue, Santee. 619-574-4350; Friday and Saturday, fresh, classic rock.

Wagon Wheel, 881 Magnolia Avenue, Santee. 619-448-0350; Friday and Saturday, Whiskey Ridge, country.

TO GET YOUR LOCAL CD REVIEWED, PLEASE MAIL IT TO: Music Editor, Hometown CDs, San Diego Reader, P.O. Box 85003, San Diego, CA 92186-5803.

ALTERNATIVE

The Agers: Dreamstreet
Barbie Albama: Episode
The Annuals: The Casbah
Aqueduct: The Casbah
The Artist: 12th Floor
The Atoms: 12th Floor

BANDS WANTED!

TO BY SELL

hometown CDs

Artist: General Lee
Label: self-released
Where available/price: CDbaby.com, indiecentric.com, and Amazon.com for $12.97; 99 cents per song download at Diguptation.com or iTunes, at live shows for $12.
Band: David Myers (guitar, vocals), Fred Lawson (bass), Norm Bosin (guitar), Mike Welch (drums)
Website: genesieleeband.com
Extra info: General Lee is scheduled to play the Mission Bay Boat and Ski Club on March 9 at 11 p.m.

There are music needs, and then there are people who like music to be playing while they get drunk. Music needs wear tight black pants, Technic sweatshirts, and they work in music stores. Partiers wear AC/DC T-shirts, ball caps, and you’d swear their occupation was drinking beer. I respect both philosophies, but if you’re a music nerd, read no further. If you have grease under your fingernails or, ladies, if you own a tube top, General Lee is your band.

General Lee plays bluey Southern rock. “Rockin’ Till I’m Gone” and “Just Enough” are your traditional Lynyrd Skynyrd-type songs with lyrics about aeroplanes, Southern women, and whiskey. “Big Reapper” and “Lonely Driffer” are slower, more on the blues side, and speak about impending death, women leaving in the night, and disgrace in the rain.

The drums, bass, and rhythm guitar are snappy and driving, but the lead guitar and vocals are the focus of any Southern rock band worth its boots. David Myers’ vocals are a dead giveaway to one of his influences; he sounds almost exactly like Stevie Ray Vaughan. His guitar is not quite as good as SRV, but it’ll get the job done if you’re in a beer bar and want to dance.

HOMETOWN CDs

BANDS WANTED!

Call Billy or Drew: 619-222-8131 • www.dreamstreetlive.com

DREAM STREET LIVE

2228 Bacon Street, Ocean Beach • 619-422-0131 • www.dreamstreetlive.com

DAILY HAPPY HOUR 4-7 PM

Power Hour 4-5 pm • 52 Craft Beers • $1 off drinks till 7 pm

THURSDAY 3/1
Happy Hour 4-7 with Poli’s
Polly Panic
Elephant Army
Sarah Ingramah
Cathy Richardson
FRIDAY 3/2
Happy Hour 4-7 with Anna May
BandsInMindLabel.com presents Flatline
SATURDAY 3/3
Happy Hour 4-7 with Sean from Media Lab
BandsInMindLabel.com presents Flatline

DREAM STREET LIVE

Now Accepting Résumés For Security, Bartenders

THURSDAY 3/8
Happy Hour 4-7 with Emilia
Live Music • Hard Rock
Drelin
(Featuring members of Code: Redlock)
FRIDAY 3/9
Happy Hour 4-7 with Anna May
Live Music • Alternative
The Triumphal Return of Rockford
Dirty Madame
Shine Tribe • Sendra
SATURDAY 3/10
Happy Hour 4-7 with Sean from Media Lab
BandsInMindLabel.com presents Mizzle
Crimson Night • Sintinel with 5onFromMediaLab as your bartender

BANDS WANTED!

Call Billy or Drew 619-222-8131 • www.dreamstreetlive.com
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<th>Date</th>
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<td>8 pm</td>
<td>Classic Rock</td>
<td>Private Domain</td>
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<td>Friday, March 2</td>
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<td>Motoon &amp; Dance</td>
<td>Detroit Underground</td>
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<td>Saturday, March 3</td>
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Back from Ashes: (continued)

ALTERNATIVE
The Big Provider: Cans
The Black Letter Days: Soma
Building Rome in a Day: Epicentre
Cheeky: Loyal’s Coffee House
The City’s Finest: Epicentre
Collapsing Opposites: Chi Café
The Colossus of Roadie: Chi Café
Compass Rose: Street Cafe
Daniera: Soma
Dead Over Zero: Dreamstreet
DeCapulet: The Jumping Turtle
Dead to Me: Chi Café
Demolisher: 710 Beach Club
Disco: Brick By Brick
The Dogs: Chi Café
Down from the Gallowes: Soma
Ester Drang: The Casbah
Etched in Red: Brick by Brick
Evangeline: The Jumping Turtle
The Fascination: The Casbah
Fifty on Their Heels: The Kensington Club, The Casbah
Fight the Fear: The Jumping Turtle
The First Wave: O’Connell’s Pub and Nightclub
Firstwavehello: The Casbah
Flight to Athens: Dreamstreet
Four Minutes Till Midnight: Cans
Get Your Death On: The Kensington Club
The Halyconaires: Chi Café
Idioline: Brick By Brick
Inherent: The Jumping Turtle, The Casbah
Kemistry: 710 Beach Club
The Loved Ones: Chi Café
Magnus: Soma
Malady: Chi Café
Malajube: The Casbah
The Material: 710 Beach Club
Midlife: The Casbah
Mindstress: Epicentre
Minigog: The Casbah
Milad Citizent: Chi Café
Monsoon: Soma
The Mooney Suzuki: Belly Up Tavern
The New Addiction: Epicentre
The Night Fell Silent: The Jumping Turtle
Payback Ends: Dreamstreet
Pitfall: Soma
Playsafe: Epicentre
The Pop Machines: Chi Café
The Powerchords: Chi Café
The Ringers: The Casbah
Scissors for Lefty: The Casbah
Seven At Nine: Dreamstreet
Sic Waiting: Soma
Silence Betrayed: Dreamstreet
Slower: 710 Beach Club
Snowmelt: The Casbah
Sugarshock: Epicentre
Teflon: Borders Books and Music (Gaslamp)
This Flood Covers the Earth: Chi Café
Ultra High Frequency: Dreamstreet
Victory Within: Soma
Vinyl Radio: The Casbah
Wall of Tom: Casaero Cocktails
Weatherbox: Soma
Who Rides the Tiger: The Kensington Club
The Wise Monkey Orchestra: Winstons
Yesterday’s Paper: 710 Beach Club
Zeros: The Kensington Club

SAN DIEGO SONGS TAKE THE STREET TEST

Artist: Dee Ray
Song: “Some Dreams” (from the CD Still Dreaming)
Heard By: Joey Nelson, Golden Hill

As i hear it
by Brian Carver

It’s odd because I don’t listen to a lot of bands with female [singers]...but Danielle Lo Presti and the Mases [comes to mind]. I hate to say this, but there are so many bands [like this] out there that it seems very “stock rock.” First off, I’m a percussionist, and there was absolutely no variation in the drumming. It was kind of upsetting, actually. The lyrics really weren’t that memorable. It all depends on what you’re going for, too. They might be going for a quick record deal and that might be what they want and you know what? More power to them.

I thought it was like a lighter version of Moonspell and a heavier version of U2. After listening to the lyrics, I kind of understood the whole feel of the song. [The singer] was talking about how “he cried a lot” and “she cried a little,” so it sounded like a relationship issue. Towards the end of the song I was kind of reminding myself, so it’s definitely one of those songs you just want to chill to on a lazy day.

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Mark Fisher: Gaslamp Tavern
The Four Kings: Brick By Brick
Fracture Point: Brick By Brick
French Kicks: The Casbah
Freshly Squeezed: Belly Up Tavern
Fracture Point: Brick By Brick
French Kicks: The Casbah
Fuze Huzzi: 'Canes
The Good Intentions: 'Canes
Goodbye Blue Monday: The Casbah
Grin’s Edge: 'Canes
Hallow Point: 710 Beach Club, The Jumping Turtle
Hellion: The Jumping Turtle
The Justin Brothers: Galley at the Marina
Landon: The Jumping Turtle
Red Lane: Cove Bar and Grill
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The Modern Rifles: The Casbah
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Noiz: The Jumping Turtle
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Otherwise: Brick By Brick
Overview: The Jumping Turtle
Party: Winstons
The Pine Mountain Logs: Belly Up Tavern
Pirate: The Jumping Turtle
Podunk Nowhere: O’Connell’s Pub and Nightclub
Private Domain: Dick’s Last Resort, Humphrey’s
The Raven: Toso Bar
Harold Ray: Toso Bar
Red-Headed: Bar Leucadian
Rev: Brick By Brick
The Rinse: The Beauty Bar
Rockola: Humphrey’s
The Roman Spring: The Casbah
Ron’s Garage: Humphrey’s Tavern (PB), Island Sports and Spirits
The Screamin’ Yeohams: O’Connell’s Pub and Nightclub
Silverside: Dreamstreet
Gone?: Second Wind (San Carlos)
The Small Hours: Brick By Brick
Spades and Blades: 710 Beach Club, The Jumping Turtle
The Spasmatics: 6th & 8
Spell Toronto: The Casbah
The Stilettos: Henry’s Pub
Still Ill: 710 Beach Club
The Stone Senses: Humphrey’s Tavern (Carlsbad)
Stone Wolf: Founder’s
Terra Incognita: ‘Canes
Thieves and Liars: Dreamstreet
Transfer: The Casbah

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MAR., MARCH 2
ROSESON HERGRAVE THEBLACKOUTPARTYDIRTYKINGS

SUN., MARCH 4
INDUSTRY NIGHT HAPPY HOUR ALL DAY
I can't say I have women figured out, but one aspect of them I understand. I got invited to a party to which I had the perfect outfit to wear. I ran to my closet to look for it. The party’s theme was “Golf Pros and Tennis Ho’s.” I once accompanied a golfer friend to a golf shop. I don’t golf and had no intention of making a purchase, but I liked a green shirt that was on sale. It wasn’t until I got the shirt home that I realized it had golfers embroidered around the buttons of the collar. I’ve never had occasion to wear it — until now. That shirt and a pair of ugly checkered pants I received as a gift would make the perfect ensemble. I put on one of my racquetball jerseys and a pair of ripped jeans and rock T-shirts. They told me that their name was Social Green. One of the guys told me about a recent show they did at Quail Botanical Gardens. I didn’t even know bands played there. As I walked away, one guy in the band joked, “Don’t write that we were over here doing cocaine.” I glanced back to see if they were.

“Warning: No pregnant women or people sensitive to caffeine.”

They only had cigarettes. But one guy sitting out at a table in the grass did have cocaine — a can of the beverage Cocaine. I said, “Oh, I read about that. It was controversial that the company called it that.” He asked me if I wanted to try it. As I read the label, he told me what he knew about it. His brother said, “It’s the worst. It tastes like...Play Stix in liquid form.” I said, “That sounds good to me.” It was an 8 oz can of pink liquid. I tried to remember what the article I read said about this. I didn’t want to trust guys at a party. I thought it had the amount of caffeine that equaled three cups of coffee. I tried a can. I liked the taste. The label on it read, “Warning: No pregnant women or people sensitive to caffeine.” I did think it was lame that they picked the name “Cocaine,” because I think if younger people get used to the name, it might one day make it easier for them to try the drug. Another guy at the party said, “Yeah, and all the bad press this drink is getting, the company probably loves it. Even bad press gets their name out there.”

I saw a guy walk in through the back gate with a sweater tied around his neck. I realized this was a theme party that most people can dress for. One woman reminded me of Olivia Newton-John back in the ’80s. Another guy brought his golf clubs. When he left one in the grass, a woman accidentally stepped on it, and the club almost smacked her in the face. One guy with a golf club told me, “I actually have an injury, so this is serving as a cane for me.”

One person showed up wearing a green blazer, like the ones presented to the winners of the Masters’ golf tournament. I thought he must have been thinking about a recent show they did at Quail Botanical Gardens. I didn’t even know bands played there. As I walked away, one guy in the band joked, “Don’t write that we were over here doing cocaine.” I glanced back to see if they were.
over, one woman would smack them with her racquet.

One lady had a bad-minton racquet. She said, “It’s the closest thing I had.”

An hour later, the band was still hanging out by the Jacuzzi. I asked them when they would start playing. They just shrugged their shoulders. One of them said, “We might start playing when more people show up.” I asked one of the guys in the band about his pump-kin tattoo. “I love jack-o’-lanterns, dude.” I asked him if he was born on Halloween. “No, but my brother was. I was born on December 24th. I have a quarter Jesus in me.” Another guy in the band added, “Hey, I was born on December 23rd.” They hit their fists together and said they were both Sagittarians. I asked, “Do you guys get screwed on both Sagittarians. I asked, “How do you know the exact amount?” “I bought 100 lids and 2 were left over.”A few girls were making toasts with them. I overheard a woman who had had a few say into her cell phone, “Yeah, I’m completely hammered, and it’s only 3 o’clock in the afternoon.”

Another, more sensible woman talking on her phone said, “No. This party includes drinking, and I have to work tonight.”

A guy who was on his phone got excited when he was the tenth caller to a radio-station contest. I had to laugh because there was no radio on. Uncle Joe was playing CDs on a car stereo he had built into a grill in the back yard. It was an elaborate setup. I asked him if he was worried about the weather damaging anything.

“I just got a cover for it all. It will be fine.”

“I wish the same could be said for the CDs, which skipped a few times. When a Creedence Clearwater CD came on, I said to Joe, “I don’t know if a bunch of 20-year-olds are going to care for CCR the way we do.”

When it started skipping, they really didn’t care for it. One guy who saw me standing near the stereo said, “Hey, party crasher, put a VCR on to make sure it’s playing.”
Cavaillon is likely to become your favorite neighborhood French restaurant, no matter how far you live from its neighborhood. It’s located in a new upscale suburb in the former wilds southwest of Rancho Bernardo and northeast of Del Mar, with the usual component of chain stores and chain restaurants in homogenized strip malls. But when you step through Cavaillon’s door, you’re transported to the mythical small-town heart of France, where housewives flirt with their butchers to get the best piece of meat and stuff and thump on every melon at the farmstand. The comfortable, medium-sized restaurant could even be a bistro in the Provençale market-village of Cavaillon — hometown of chef-owner Philippe Verpiand, who was the sous-chef at La Folie’s renowned tapas bar for seven years before striking out on his own.

The decor is pure Gallic nostalgia for pre-industrial days: Polished tables of dark wood are set with heavy white linen napkins and brass chargers but no tablecloths. The wooden chairs are comfortable during a long meal. Art Nouveau light sconces, shaped like ecru calla lilies with gracefully curved stems, alternate on the walls with sepia photographs and vintage black-and-white postcards portraying the town of Cavaillon at the turn of the last century.

The menu offers several options for how you want to play dinner. You can enjoy a delicious, modestly priced meal at the Monday night prix fixe dinner ($32 for three courses). You can have a slightly more expensive meal from the regular menu, especially if you shout your ears to the crier songs of the evening’s specials. (On the other hand, you’re not going to live forever.) Or you can rush to the restaurant before March 15 to take advantage of an outpouring of black truffles fresh from Provence — a menu available à la carte or as a full dinner for $79.

“Moi! I did it all, you-all. That’s (heh heh) my job.”

The Lynnester’s charming mom, Mary Ann, had just arrived to escape the frigid winter in northern Michigan. Like daughter, like mother — Mary Ann had already done her research and singled out Cavaillon as a destination, even if it meant driving north with Samurai Jim a few hours after her plane landed.

We thought we were coming for the Monday night prix fixe. But then we discovered the “Black Truffle Celebration” in a one-page menu inset. We mixed and matched two prix fixe dinners with à la carte choices from the regular menu and the truffle dishes. I returned a few nights later, determined to try more of the regular menu’s dishes — but succumbed again (partly) to the temptations of truffles and specials.

Whatever you choose, your life will be a happier one if you start with a mini-appetizer of panisse ($8), a specialty of Provence. It’s misleadingly described as “chickpea cakes,” but don’t think falafel — think deep-fried salad. What you get are four puffy, golden-brown rectangles (like steak fries), crisp outside, light and soft inside — essentially custard with fine-milled garbanzo flour as a binder. This proves to be a superb, sugarless substitute for the toasted marshmallows of childhood campfires, rivaling deep-fried tofu in texture. The flavor is subtle and clean, and the thick aïoli dip does not stint on garlic. (The myth is that Provençale girls never get mosquito bites because their flesh is so imbued with garlic. Did the story originally feature Dracula instead of aedus?)

Cavaillon is the sort of restaurant where they stick you with the “cheap” dishes on the Monday prix fixe menu. Here, the choices are every bit as tasty as the more expensive entrées, with most drawn from the regular menu. The soup du jour was a creamy potato-leek purée sprinkled with finely minced chives. It was rich, subtle, comforting, a caress to the soul. Tartiflette, arriving in a small baking dish, was a goosy gratin of potatoes with keeks, bacon, and mild melted Roucoulons cheese. Jim loved it, as did the rest of us, but all three women found it rich for a starter. “I’d prefer this as a side dish with an entrée,” said sveta Mary Ann.

Coq au vin consisted of two plump thighs robed in a thick, soul-soothing reduced-wine sauce sweetened by cooked-down carrots and onions. You’d never guess that peasants invented this dish to wring the last bit of nutrition from retired laymen. It’s a stew rather than a sauce for the meat. “I'd prefer this as a side dish with an entrée,” said sveta Mary Ann.

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A Night in Provence

Review

NAOMI WISE

Cavaillon

★ ★ ★ ★ (Excellent)

14701 Via Bettona, Suite 200, Santaluz,
858-433-0483, www.cavallonrestaurant.com

HOURS: Dinner nightly 5:00-9:30 p.m.; brunch Saturday–Sunday 9:00 a.m.–2:00 p.m.

PRICES: Appetizers, $5–$20; entrées, $17–$29
(up to $43 on à la carte black truffle menu);

CUISINE AND BEVERAGES: Seasonal, classic multiregional French dishes emphasizing Provence. Intelligent international wine list featuring French bottlings with much lower than average markups, nothing exorbitant, and “bargains” on the reserve list. Fine choices by the glass. Corkage $20 for up to two bottles, $35 for more.

PICK-NOS: Panisse (chickpea “cake” appetizer); coq au vin, slow-baked salmon, duck confit, black truffle dishes, specials.

NEED TO KNOW: Black Truffle Celebration with special dishes through March 15. Economical prix fixe three-course dinners Monday nights. Door is up short flight of stairs, wheelchair ramp from back parking lot behind the building. Well-sounding roof room can still get loud when full. “Neighborhood” ambiance (in upscale neighborhood), nice casual to dressy. Dining patio in good weather. Reservations recommended, especially Mondays and weekends. A few dishes for lactovegetarians, but risotto may include chicken broth, so inquire.

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

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saying this is the best coq au vin you’ve ever eaten?” asked Jim. Yes, it was.

Slow-braised salmon proved a prodyge, too, the flavorful fish, clearly wild catch, so gently cooked that it was as velvety through the narrow strip as it was in the thicker part. It came with a light-hearted mixture of diced apples, leeks, and rutabaga.
Food from the truffle menu I reorder in on duck foie gras "au torchon." The torchon treatment (wrapping, slow-poach, and then chilling) creates a delicate cousin to pâté with a texture like semifirm butter. The generous cylinder included plenty of delectable black truffle shavings running through the center. It came with a madeleine-shaped oval of black Mission fig mousse and toasted brioche slices to spread the mornna on. The ethereal mousse is only slightly sweet, an elegant alternative to the usual syrupy fruit explosions.

Maine diver scallops are an entrée on the truffle menu, but the staff graciously accommodated my plea to have a half-portion served as an appetizer. The interiors of the trebly supple scallops were the nacreous tint of a pink pearl. They were scattered with a king’s ransom of coins of black truffles, all embedded in an asparagus risotto so rich with Italian Parmesan that it might be difficult to do justice were it a main course.

At the return dinner, I spotted somebody at another table with a truffled artichoke risotto, and it sidetracked my resolve to start with escargots or onion soup.

The dish arrives in a small covered glass jar, and the waiter instructs you to bend close and shuffle your face with your napkin when you open it, deeply inhaling the initial aroma. This brings a blast of concentrated truffle scent (the earthy essence the Japanese call umami). The rest of the risotto is fascinating, too. On top is a black layer of thin truffle coins, mingling with the red of tomatoes. Below comes a white heap of rice, diced artichoke hearts, and grated Parmesan. At bottom is a creamy corn liquid—the juices of all the other ingredients mingling with mascarpone cheese.

The grand poub-bah of the truffle menu is beef tenderlion Rossini. This is one of the great old haute cuisine dishes that you rarely see anymore. Who could resist? (Not I.) Arriving rare as ordered, the top-class beef was as tender as a baby’s butt, capped with chunks of foie gras and disks of truffle, snuggling up joyfully to more truffles in the port wine sauce. Alongside came soft pureed spinach and a crisp domino of porcini polenta.

At the return visit, the evening’s soup was a lobster bisque with a distinctive personality. Made in the style of Breton lobstersmen (or their wives), its cream component is modest, and its flavor and aroma are pure sea life. (If you should luck into this bisque, you might want to try a really dry white to drink with it—perhaps a French Chablis or a New Zealand sauvignon blanc—to match its relative leaness.)

The duck confit from the regular, everyday menu is a go-to order. In fact, it’s spectacular—which is how it’s supposed to be but seldom is. For confit, duck legs are slowly braised in the duck’s own fat, then rapidly dried in the same fat to crisp the skin. If you’ve ever tasted a dried-out duck confit and wondered why those frogs swear by the stuff, you’ll finally learn the answer. For one thing, Caravallon buys Moulardes—the foie gras duck, a busty, plump, and well-fatted species created by crossing the hefty Pekin and the flavorful Muscovy breeds. (At my visit, the menu misspelled it as Mallard, which is a smaller, much leaner wild duck; the typo should be corrected by now.) The confit arrives with skin so light and crackly as the best Peking duck, over rich, fall-apart meat set atop a port wine demiglace, and comes with savory cabbage mixed with diced carrots and a dollop of creamy buttermilk sauce puree.

The first evening’s entrée special was Australian barra- mundi (in the sea bass family). I’d recently chowed on the same species, overcooked at Bondi in the Gaiaslp (more about that next week). Here, it was done swiftly and properly, grilled on the skin (making it crisp and easy to slip off) and accompanied by a red pepper sauce of tomatoes, fennel, and French black olives. Buttermilk squash again added sweetness to the plate.

The second dinner’s irresistible special offered two cuts of free-range Brandt Farms veal with morel mushrooms. Rosy poisettes of veal tenderloin (the prettier sister) were quickly grilled and paired with a small hunk of slow-braised flat iron (shoulder)—two very different routes to tender meat. Unlike its pallid formula-fed cousins, the veal tasted as if the calf had enjoyed its short life—here a sip of milk from mum, there a nice bite of grass (hence the reddish color). The morels, wild mushrooms with a delightful crenellated texture, embodied a flavor so deep and rich it rivaled that of truffles. Spinach and butternut squash puree reappeared on the side. (This, is, after all, a bistro, not some exorbitant shrine of cuisine.)

Deserting rage from simple to perhaps overabundate, a.k.a. frou-frou. Profiteroles were fascinating, baked crisp and firm rather than the more typical soft and fluffy rendition. They were stuffed with pistachio ice cream and whole pistachios and drizzled with a3% creme anglaise. I began eating when I was 16, and I went to a culinary school in France for two years. When I was 18 and graduated, I began to work all around the country. I tried to do one year in each different restaurants, in all the regions of France. I worked in a lot of restaurants and resorts rated two stars in the Michelin Guide—each year for ten years I worked in a different one. Some of them were Café de Paris in Baariti, and La Poularde near Lyons, next door to Trongros (three-star destination), Le Bateu D’Ivre in the Alps. In the French Riviera, I worked in a two-star hotel where Alain Ducasse began his career.

But I was tired of paying a lot of income tax in France. One of my friends, Patrick Ponsat (currently of Bernard O’s in Rancho Bernardo), used to work for Jean-Michel Dioit in New York, and he connected me with Jean-Michel, who was opening a restaurant in San Diego, Tape- nade. It worked out, and I stayed seven and a half years at Tape- nade before I decided to open my own place. I am 36 years old right now, and it was time.

"I don't know exactly why I picked Sanlituan; when I came and looked at this space, there was nothing here—but it’s a growing area, and in three or four months they’re going to open a highway, and we’re going to be connected to Crosby Ranch, and Rancho Bernardo who will be about ten minutes away. In this area there is no good restauran around, and people want one. So I hope I will succeed. The first few months were very slow, but now more people are coming and we are just beginning to do well."
Lunch with the Gods

“It’s here once a week. Rehearse with the San Diego Symphony, then straight up here.”

“JAMIE, 393, JAMIE?”

A loudspeaker blasts out from the roof of a white stucco building across India from the patio. Of course. This is El Indio, one of the oldest Mexican restaurants in town.

“JAMIE, 393, JAMIE!”

Can’t resist popping down at one of the red-painted concrete tables. Couple of other guys do, too, only they’re laden with a ginormous bag of tortilla chips and four pots of red and green salsa.

“ED, 451, TAQUITO, FISH TACO, TWO BURRITOS!”

“JOHN, 396, BURRITOS.”

Inside, I join a line. It’s a low place with orange tile floors, plum-colored skirting, cream painted concrete tables. Couple of other guys do, too, only they’re laden with a ginormous bag of tortilla chips and four pots of red and green salsa. They’re about half full.

“Little kickbacks?” No, “mordidas first meant ‘bite,’” correcto? So we’ve got “little bites,” chpped-up taquitos covered with nacho cheese sauce, $1.30, flan ($1.65), fruit burrito ($2.35). “Welcome to the Indio burrito! Like, take half for me. It just doesn’t seem to fit.”

My taquito’s tight-rolled, deep-fried, with shredded beef, onions, and cheese ($1.30); “Sonora-style” dishes, $5.75; more interesting burritos in the vegetarian section, a potato burrito, $3.55, but “California” ($8.15), or chile relleno, cheese enchilada combo, $7.95, asada plate ($8.15), or chile relleno cheese enchilada combo, $7.95, potato burrito, $3.55, “California” burrito ($8.15), or chile relleno cheese enchilada combo, $7.95, potato burrito, $3.55, “California” burrito ($8.15), or chile relleno cheese enchilada combo, $7.95, potato burrito, $3.55, “California” burrito ($8.15), or chile relleno cheese enchilada combo, $7.95, potato burrito, $3.55, “California” burrito ($8.15), or chile relleno cheese enchilada combo, $7.95.

Brown Order Desk. A fish taco ($2.70), shredded-beef enchilada ($7.95). My taquito’s tight-rolled, deep-fried, with shredded beef, onions, and cheese ($1.30). Shredded-beef, beef tamale, sides, $7.90; carne asada plate, $8.15; flan ($1.65), fruit burrito ($2.35). “Welcome to the Indio burrito! Like, take half for me. It just doesn’t seem to fit.”

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As usual, I have regrets. Pat says El Indio’s also famous for its taquitos. As usual, I have regrets. Pat says El Indio’s also famous for its taquitos.

I’m remembering more about El Indio now. It’s a little salty for my taste. My taquito’s tight-rolled, deep-fried, with shredded beef, onions, and cheese ($1.30). Shredded-beef, beef tamale, sides, $7.90; carne asada plate, $8.15; flan ($1.65), fruit burrito ($2.35). “Welcome to the Indio burrito! Like, take half for me. It just doesn’t seem to fit.”

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“DINNER SPECIALS”

San Diego Reader March 1, 2007

25% Off
Buy one sandwich or salad and receive the second item of equal or lesser value at 25% off. With coupon. Exp. 3/3/07.

10% Off
With coupon. Exp. 3/15/07.

The Place: El Indio Mexican Restaurant, 3695 India Street (at Windsor), 619-299-0333

Type of Food: Mexican

Prices: Breakfast eggs and potatoes, $3.15; shredded-beef taco, $2.35; bean, cheese burrito, $3.00; cheese enchilada, beef tamale, sides, $7.90; carne asada plate, $8.15; chile relleno, cheese enchilada combo, $7.90; potato burrito, $3.55; “California” burrito, with guacamole, sour cream, cheddar, $5.30; “Burrito Indio,” with zucchini, corn, beans, onions, cheese, tomato that goes for $4.70.

Shuffle shuffle. Now we’re standing under pics of Aztec gods. Eucalypt, god of the wind, Xipe Totec, the god of spring, Tlaloc, the god of rain. They’re pealing ‘cause it has grilled chicken in there, with guacamole, sour cream, and cheddar ($5.30) and “Burrito Indio,” a wheat tortilla stuffed with zucchini, corn, beans, onions, cheese, and tomato that goes for $4.70.

To get things going, I pick out a packet of their tortilla chips ($1.60) and a pot of salsa ranchera ($1.99). “I ordered a taquito go round just to find out what it’s like, and a fish taco ($2.70).”

But then I think, well heck, gotta work with Señor Hank this afternoon. Laying down a car-
The Wine Can't Lie

“Flavor, in terms of wine quality, is secondary. It is important, but it is secondary.”

On February 5, the San Diego chapter of the American Institute of Wine & Food hosted an evening with Jeff Morgan at the San Diego Art Institute; I was eager to attend. Morgan has had a remarkable run in the wine industry — after working as both a writer and editor for Wine Spectator, he jumped the fence and went into production. Currently, he makes wine with Dan Moore under the SoloRosa and ZMOR labels and works in partnership with Leslie Rudd to produce Covenant Cabernet Sauvignon.

With Moore, he runs a wine-consulting company, M Squared, and on his own, he writes books and teaches at the Culinary Institute of America in Napa Valley. A man worth hearing, for many reasons — but I’ll admit that what booked me was the presentation’s title: “Taste Like a Pro: What’s in Napa Valley.”

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And then he moved on to the fun stuff, the inside story, “I have a couple of secrets to my so-called success as a professional wine taster. First of all, the most important word to me in the world of food and wine is not flavor. Flavor, in terms of wine quality, is very secondary. It’s not irrelevant, it is important, but it is secondary.”

For backup on this point, he cited perhaps the biggest authority in the wine-rating game. “I had the good fortune of sitting down with Robert Parker when he tasted my Cabernet … Bob said to me, ‘The most important element of quality in a wine is texture.’ What does it feel like in your mouth? What about balance? What about body? What about acidity? It’s not whether it’s got gobs of cherry-berry or whatever. It’s about texture.” Morgan placed these questions under the heading of style. “The most important thing to think about in tasting wine — for me — is style. Style is about personality … characteristics. When I taste a wine, I really have to compartmentalize. The first thing I think about, very often, is body.”

Time for a little audience participation. “What is body?” he asked. “Richness,” someone called out. “That’s good — richness can be an indicator of body.”

“Mouthfeel.”

“Mouthfeel will definitely be affected by body.”

Weight.”

Bingo. “Weight. It’s just like my body — I’m a medium-bodied kind of guy. And what gives a wine weight? Alcohol. Higher-alcohol wines tend to be more full-bodied. The wines of California, where we get very ripe grapes with high sugar content, tend to be more full-bodied, because that sugar is converted to alcohol.” He warned against “huge, overripe wines with over 16, 17 percent alcohol” but also cautioned against dismissing wines based on the alcohol content. “You can have very high-alcohol wines, and they can be balanced. It’s not about what it says on the label; it’s about what it tastes like.”

Next, said Morgan, “I want to talk about acidity. Acidity is extremely important for white wines; a white wine needs an internal backbone of acidity to keep from falling apart on the palate. They don’t have tannin, because the tannins are in the skins and seeds of the grapes, and white wine has very little skin contact. In red wine, the tannins tend to form an exoskeleton, a structure around the wine.

Third factor: Parker’s all-important texture. “Acidity is bright on the palate — tangy, zippy. For reds, ’smooth,’ ‘round,’ and ’lush’ are good terms to use. Body, Acidity, and Texture make BAT — that’s my secret word for determining wine quality, and we haven’t talked about flavor at all. That’s how you’re going to judge it, first and foremost — though we still have to smell it and we still have to taste it. In addition to body, texture, and acidity, we have aroma, flavor, and finish.”

Morgan gave a brief account of the flavor compounds (esters and turpines) that concentrate in grapes as in no other fruit, “which is why we make wine out of grapes,” and noted that alcohol serves as a flavor vector, “to bring the beauty of the grape to your palate and into your olfactory passages.”

He finished with finish: “Wines with a short finish don’t seem to be great wines. It has to stay on your palate long after you have swallowed it.”

Or, long after you have spit it out. “We are all
Morgan suggested three quick ways to get the aroma: 

1. **Swirl the wine:** This agitates the wine, bringing aromas through your rear end. 
   - **Reason:** It’s not just the wine. You’re also getting the aromas coming up from the bottom of your glass, from the sides as well.

2. **Get it front and back:** This involves getting the wine to your nose. 
   - **Reason:** While you’re sipping wine, you’re also getting the aromas coming up from the sides of the glass, which increases the surface area of the wine in relation to your nose. Now, you’re not only getting wine aromas coming up from your glass, but from the sides as well.

3. **Bring aromas to your mouth:** 
   - **Reason:** This involves getting the wine to your mouth, especially the mouth on the sides.

Next week, the preliminaries out of the way, we start tasting.

## Restaurant Listings

The Reader’s Guide to Restaurants includes reservation information for our reviewed restaurants. 

**Note:** All reservations fax 949-446-4100. The complete searchable list is available online at [SanDiegoReader.com](http://www.SanDiegoReader.com).

### NORTH COASTAL

A Little Moore Coffee Shop
1011 North Highway 101, La Jolla, 760-753-8828
How did this place slip by unnoticed for so long? Inside, with its low ceiling and smoky counter, it could be out of an Early California movie. The specialties are named after recent local characters. “The Biddle” is a cappuccino with a house-made vanilla, and “Coffee” has blueberry and hazelnut cremeux (or cappuccino or tea). “The Cindy” is two nitrogen-foamed coffee, two shots of espresso and a plate of grilled veggies and chicken or mild chicken breast on a bed of rice in “The Pablo.” It’s standard but generous fare, a formula that’s kept the place humming at least since 1996. Breakfast and lunch, seven days. Inexpensive. — N.W. (2003)

**Charlie’s by the Sea**
2560 South Coast Highway 101, Cardiff-by-the-Sea, 760-742-1120. This seaside spot offers a bright and cheery space in which to enjoy a meal, complete with outdoor seating. The menu is divided into two main categories: sandwiches on ciabatta and salads. For sandwiches, there are options such as the “Seafood Platter” with grilled sea bass, shrimp, and scallops served on a bed of mixed greens with a creamy lemon-mustard dressing. For salads, the “Caesar Salad” is a popular choice, featuring crisp romaine lettuce, shaved parmesan cheese, croutons, and a tangy dressing. — N.W. (2003)

**Swami’s Cafe**
2634 N.W. Coast Highway 101, Encinitas, 760-944-0612. This cafe is located in the heart of downtown Encinitas and is known for its beach-themed decor and fresh, healthy food options. The menu includes a variety of breakfast items, pastas, pizzas, and sandwiches, as well as some shellfish, which is evidently obtained locally. The cooking is careful and precise, and the prices are very reasonable. Over 400 reservations. Free valet parking. Brunch reservations are recommended. — N.W. (2003)

### MEXICAN AND SEAFOOD SPECIALTIES

MEXICAN

**BernardO Restaurant**
23475 Coast Highway 101, San Clemente, 760-438-7000. Though characterized as an “American Bistro,” Chef Susan Shica (“shica”) also reveals Asian and Mexican influences in her creative menu. Set in a handsome, airy dining room and featuring an extensive wine list, with its “secret sauce,” chicken fried rice with Cajun seasonings and well-made seafood, the cooking is careful and precise, and the prices are very reasonable. Over 400 reservations. Free valet parking. Brunch reservations are recommended. — N.W. (2003)

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They claim to make real New York pizza in this tiny storefront and they’re not lying. One of the owners is from Brooklyn and his brothers are on staff all over the place. The sauce tastes right and the crusts are thin enough that you can fold a slice into a “Y” to eat on the run. New Yorker style. But it’s better to take home a whole pie with your choice of toppings for a family or for later and enjoy it leisurely. — N.W. (7/04)

**EAST COUNTY & COLLEGE AREA**

Brothers Family Restaurant 1130 Waring (Out at Rockville), San Diego, 619-287-0084. Yes, it looks boring on the outside. Brick, reflective glass. But go in and you’re surrounded by brothers—John and Bobby Kennedy, Hal Grant and his brother James, the Bacos, the Brothers Rico. They’re there because the place used to be run by their brothers. Good old-fashioned chiltepec city taxis rule here with no apologies, and the locavores applaud it. It’s like having a Merry Go Round at New York. The food here is what the locals rave about. The large family that runs this eatery is very personable. “World food” filtered through a personal “world food” filtered through a

California Cuisine 1027 University (between Fifth Avenue and Vermont), Hillcrest, 619-543-0790. Ted Aldous has taken over the old El Gran Expo, the former Cordon Bleu training ground. He calls his new restaurant the Great Juke Joint Cafe, and now he’s opened his own place to serve up whoppers of homemade charcoal pizza in this tiny storefront and they’re often, but don’t miss the classic fried frog legs. — N.W. (1/01)

Chicago Food at its best is all about the crust. The narrow-gauge railroad — you’re that close to the next table. Lunch and dinner daily. Moderate. — E.B. (8/01)

La Casa Del Zorro Borrego Springs Food at its best is all about the crust. The narrow-gauge railroad — you’re that close to the next table. Lunch and dinner daily. Moderate. — E.B. (8/01)

Berta’s Latin American Restaurant 1928 Tongva Street (at Congress, diagonal to Rockin’ Bats Lounge), Old Town, 619-293-2483. Sampling the whole range of little-known cuisines from Guatemala down to Patagonia, Berta’s lengthy menu reads like a “pick two” list of each country’s best foods, typically rendered with expertise. The Peruvian ceviche and the Bolivian fritas are outstanding dishes including sweet-sour Chillon pan de chule (a cause role of beef, chicken, and corn pod) — from Berta’s homeland, spicy ceviche and subtle sabe de centavo (citrus-flavored lamb stew) from Peru, sweet Guatemalan chilewood (chamote- laden pork stew), aromatic beef curry from Trinidad, and a sensuous snapple (seafood in coconut sauce) from Brazil’s African-influenced Bahia coast. Vegetarians will find many meat-and-fool-free options. Open for lunch and dinner; closed Monday. Moderate. — N.W. (4/01)

**UP TOWN & OLD TOWN**

The Olde Homestead Fudge Factory The Center, 590 Palm Canyon Drive (north side of the street), Borrego Springs, 760-787-7872. The Fudge Factory’s greatest dish is not fudge but a collection of pastries! The best chewy oatmeal and chocolate chip cookies ever! — E.B. (7/04)

Casavant & Sons 3484 Fourth Street, Hillcrest, 619-274-2024. Casavant & Sons is the second-generation family business that was started by the great Juke Joint Cafe, and now he’s opened his own place to serve up whoppers of homemade charcoal pizza

The Surfside 4527 Mission Boulevard Pacific Beach (Across from Blackstock) Dinner: Sun.-Thurs.: 5:30-10 p.m. Fri. & Sat.: 5:30-11 p.m. 858-273-2979

**Northern/Mission Valley**

3735 Murphy Canyon Road (next to Holiday Inn at Aero Dr.) 858-262-9111 • Mon.-Sat., 11 a.m.-10 p.m. • Closed Sunday *Must present ad. Expires 3/8/07.

Daily deals and special events at your favorite restaurants...

Family Meal only $18* Includes one medium pizza with one topping, two dinner entries (choose from Spaghetti, Lasagna, Fried Shrimp, Fried Chicken, and Two Salads. Drink and pick-up.

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Lasagne for Two
San Diego Reader
Crest Cafe
topped with a walnut-cream gravy scat-
erantly fruity ground-sirloin stuffing
tos and names on an honor roll that
"combo plates" on the dinner menu.
University Avenue (near Third Ave-
425 Robinson Avenue (at
426 Ortega’s, A Mexican Bistro
619-682-4054. A simple neighborhood
619-298-2801. It’s colorful, small, and
619-233-4300. There really was a
Buster’s Beach House and
858-689-6680. Cheryl Walsh, whose "small plates" many
fondly remember from California Cuisine
Serving Breakfast All Day
Free Delivery
Any one menu entrée
Dine-in only through
3/15/07.
Serving Breakfast All Day
858-488-6744
closed daily 3:00-5:00 pm and on Sundays.
Crudo Restaurant

Roasted walnuts and pecans served with a lounge and pool hall on the top. The dinner nightly. "Bowls" and simple in front is sheltered and serene. Disco short wine list at high markups; nu-petizers, noodle or rice bowls, and sushi, but that's not on the menu at this flashy eatery-cum-nightclub, a part of a Texas longhorns on one wall and an eight-point backhead on the other. People have been coming here all their lives. Two cousins started this back in 1947 at 1413 Market, downtown. Now their grandkids run this and its sister restaurant in Fletcher Hills. They still burn oak, and sell lots of the (still-cheap) beef or pork ribs, with two sides and a bun. But the maybe best dad is the ham or link sandwich. Lunch and dinner, closed Sunday. Inexpensive. — E.B. (7/06)

Bino’s European Coffees and Crepes

1120 Addison Avenue (out off 5th Street), Coronado, 619-522-0612. This little round-the-corner café (south of the Post Office) has to be good: it’s a favorite retreat for local chefs. Bino bakes his own breads and croissants daily and creates great crunchy sandwhiches. Try the Brie Fan (brie, toasted marinated pepper, onion, tomato, cayenne-cream cheese sauce) on the roast beef and jack cheese. Even the veggie sandwiches (on whole-grain eggplant, and the crepes are delicious and filling too. Bino’s wife is Austrian and makes great Vienna-style coffee. Open 7 a.m. to 5 p.m. Monday through Wednesday, to 8 p.m. Thursday.

Pattys’ Indian Kitchen

1879 National Avenue (at Beaushelle), Barrio Logan, 619-239-3885. Patty used to sell fresh fruit drinks outside a church in Guarujai. In 1994 she came to America and married. “Why can’t we sell fruit drinks in America?” she wondered. Now that’s opened a place where you can get combo like the rice de gallina (rooster’s back) with lots of fresh-diced fruit and raw vegetables (it’s a combo). “Caramel” rice is cooked with caramel pepper. They’re expanded to en-fruits (roast beef and other sandwiches, shrimp sandwiches, hot dogs), but the fruit and juices define the place. The most tempting fruit salad with cottage cheese, granola, and honey. Monday to Friday from 9 a.m. to 5:30 p.m. Saturday 9 a.m. to 4 p.m. Inexpensive. — E.B. (8/04)

McCormick & Schmick’s

147 E Street at Sixth Avenue, downtown, 619-702-7160. Rafael — his buddies call him Rafa — started this cool studio-downtown fun and hip with the top food. It’s a classy joint, with heavy flatware, big linen, and makes great Viennese-style coffee. Now it shelters their walk canopy. Its menu is often busy at lunch and packed for dinner nights, so reserve when the team’s in town. A heated terrace is mainly used on back of the daily menu. Restaurant features about 30 varieties of fresh seafood, delivered daily in over 50 rates specialties, pleasing rather than exciting. The daily changing menu features about 30 varieties of fresh seafood, delivered daily in over 50 preparations, plus a handful of pork and poultry dishes. The long, interesting wine list is printed on back of the daily menu. Restaurant is often busy at lunch and packed for early dinners during Pets’ home games. The game-winning southpaw was the key to the town. A heated terrace is mainly used during lunch and game nights. Full bar, with $2 pub grub menu during games. Off-peak hours, 4 p.m. to 6:30 p.m. Open daily, three meals to 11 p.m. Lunch and dinner moderate to expensive. — N.W. (3/06)

Paciente Ristorante Italiano

1702 India Street, Little Italy, 619-702-8414. The specialty at this tourist favorite is Sicilian seafood. The restaurant is bustling, but the restau- rant’s fishmonger sells for ordinary quality for any fish. The most notable dish is the morello—a re- made-here (rooster’s beak) with lots of water pumpkin — when it’s in season. Great veggie side dishes. Sophisticated inter- nal-level wine list. Great local wine all the time. Bar is high side (few under $10), short on choices by the glass. Full bar. Surroundings are chique. Reserve ahead. Sound level painfully loud most nights. Open daily, dinner moderate. — N.W. (8/04)

Red Pearl Kitchen

1440 E Street (at Grape), Little Italy, 619-231-1100. This is one of America’s best Asian-oid appetizers, plus a hosts of Asian-oid appetizers, plus a

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Poker Mexican Restaurant and Vegetarian Cuisine

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Poco respeto

Améries Barceló
Diario San Diego

Un nuevo caso de un detenido del Centro de Detenciones de Inmigración (CCA) en Otay deja al descubierto las negligencias con que opera este centro penitenciario.

Martín Hernández Bandera está a punto de perder la pierna derecha después de que autoridades del CCA no le dieron el tratamiento médico adecuado cuando en noviembre se lastimó un pie en un accidente dentro del penal.

Por más de dos meses Hernández padeció fuertes dolores y su herida se fue agraviando debido a que los médicos de CCA no lo atendieron a tiempo.

Autoridades del penal no tomaron en cuenta la gravedad de la herida hasta que reanudó la dormitorios se pusieron en huelga de hambre para obligar a que se le diera el tratamiento médico. Hernández Bandera fue detenido el 25 de octubre acusado de “pollero”, cargos del que fue absuelto por un juez federal.

Pisa San Diego

Hugo Sánchez no convocó a los jugadores que participan en el fútbol mexicano para el duelo que la selección mexicana de fútbol enfrentó el miércoles en el estadio Qualcomm de San Diego.

A pesar de eso, el rechazo de la afición en el aeropuerto internacional de esta ciudad fue multitudinario por la presencia del director técnico del equipo Triailandora.

Sánchez dijo que su equipo “no se defiende bien, con mucha agresividad que juegan en bloque y que cuando vayan a atacar se defienden bien, vertical, atrevido”.

Ole por Del Toro

El realizador alemán Florian Henckel Von Donnersmarck, que se impuso con su película “La vida de los otros” sobre el film que parece favorito, la producción ibero-mexicana “El laberinto del fauno”, aseguró que el realizador rival, Guillermo del Toro, “no se merece todo”.

“Todo lo que dicen de él es cierto. Guillermo se lo merece todo. Es un genio”, dijo cariñosamente el alemán al referirse al director del Toro.

“Muchos lo ven como el monstruo de sus películas pero yo lo veo con mucho amor”, añadió el director alemán en referencia a su ya amigo y compañero de festivales.

Del Toro y Henckel Von Donnersmarck han coincidido en numerosas entregas de premios en los últimos meses, gialas que en las que en su mayor parte han triunfando el mexicano. De ahí que en esta ocasión, el realizador alemán se mostró agradecido y sorprendido.
En la mira

Modernas cámaras vigilan las principales calles de National City para reducir la prostitución y la criminalidad que impera en esa ciudad del Sur del Condado.

El gobierno local puso en marcha un proyecto de seguridad pública colocando cuatro cámaras a lo largo de la Avenida Roosevelt entre las calles Cuarta y Octava.

El proyecto, con un costo de 76 mil dólares, fue cristalizado después de dos años de planificación.

Las cámaras comenzaron a operar el pasado martes 20 de febrero cuando fueron colocadas en una ceremonia con autoridades de la ciudad.

El alcalde Ron Morrison y el jefe de la Policía, Adolfo Gonzalez, señalaron que el propósito de este nuevo proyecto es incrementar las herramientas para combatir el crimen en esa ciudad.

Tal como Diario San Diego lo ha informado, en los últimos meses los índices de prostitución se incrementaron en National City.

Sobre todo en los alrededores de las avenidas Roosevelt y National City Boulevard, entre las calles Octava y División.

Las cuatro cámaras son modernos equipos digitales con capacidad de rotación de 360 grados, montados en postes de luz, que permiten vigilar a larga distancia los delitos que se cometen en la vía pública.

Hay seguro

A pesar de los esfuerzos de los consulados mexicanos en Estados Unidos, muchos inmigrantes desconocen un programa que les permite comprar, a bajo costo, un seguro de salud para que sus familiares puedan recibir cuidado médico en México.

Este seguro entró en vigor en 1990, en respuesta a las peticiones hechas por trabajadores agrícolas mexicanos en California, muchos de sus compatriotas en Estados Unidos desconocen su existencia.

Los interesados pueden comprar el seguro de salud para sus esposos, hijos, padres, hermanos, primos, tíos, sobrinos, nietos y abuelos.

Sólo deben pagar una cuota anual que varía según la edad de la persona que se va a asegurar y que va desde 101 dólares, para los menores de edad, hasta 296 dólares para mayores de 50 años.

Los beneficiarios reciben atención médica en las instalaciones más cercanas a su domicilio, en las clínicas y hospitales del Instituto Mexicano del Seguro Social (IMSS).

También tienen acceso, sin costo adicional, a consultas médicas, medicinas, citas con especialistas, hospitalización, intervenciones quirúrgicas, análisis de diagnóstico, servicio dental básico y atención médica durante el embarazo y el parto.

Las personas interesadas pueden obtener más información en la página de Internet www.imss.gob.mx.

Arranca suspiros

Eleanor López
colo santiago

Considerada la Reina del Pasito Duranguense, Diana Reyes, se encuentra en plena preparación de su nuevo disco "Te voy a mostrar", una compilación de covers interpretados en este estilo musical.

Con una voz agradable y una super figura, la cantante originaria de La Paz, Baja California Sur, está disfrutando de los éxitos que le ha dado su primer sencillo "Cuando la lluvia", canción que hiciera famosa la veracruzana Yuri.

Y a pesar de que ya tiene algunos años en este género del Pasito Duranguense, no descuestra incursionar en otros géneros como la balada pop o la balada rock.

Con innumerables premios que ha obtenido durante su carrera, la artista considera que este es el momento en que se encuentra con lo que está haciendo.

Como cantante de este género, disfruta el ambiente y le encantan los bailes gruperos.

Sin embargo, Diana considera que posee una voz medio rocosa, rebelde y que si algún día se traslada a cantar algo seria como rock balada.

"Estamos por sacar la canción "Cuando la lluvia" en un estilo en rock balada. Es una canción que se puede adaptar a cualquier género", agotó.
Chained Malady
There’s no need to ask why a black man of that generation would not immediately call the police.

Just a hair too late for Black History Month, and just as well, Black Snake Moan wriggles at the far edge of the socially acceptable. It does so with some of the fearlessness of the exploitation films of the Sixties and Seventies: the title itself distinctly echoes Blacksnake, the contribution of Russ Meyer, “King of the Nudies,” to the racial discourse. Except that today the fearlessness faces tougher scrutiny, not the friendly reception of a specialized audience in a fragmented market, at the corner of the public eye, but right out in plain view, smack in the middle of the mainstream, next door to Norbit at the multiplex. That would seem to demand an even greater fearlessness, if the filmmaker didn’t exercise some self-restraint, draw back from the edge, hedge his bets. The filmmaker in question, Craig Brewer, who so happens to be white, earned himself a lot of rope, if not free rein, with his breakout film of a couple of years back, Hustle and Flow. I myself could not see what was the big deal about that one, a clump of pimp-and-pusher clichés set to a hip-hop beat, a virtual coalition of clichés. This one’s a bigger deal. A fresher deal. A spicier deal. A racier deal.

The central image of the film (and, in a demurer version, its poster) is that of a battered and bruised young white woman in crop top and cotton bikini panties, chained at the waist on a thirty-foot tether, in the cabin of an old Southern black man. But please don’t misunderstand. It’s for her own good: “I aim to cure you of your wickedness.” The film takes its own sweet time to show how she ended up, in her clad-only condition, bloody eye, bloody nose, bloody lip, at the side of the road in front of that cabin; and it doesn’t blanch at the seamy details in the life of this desanitized Daisy Mae, this archetypal Town Slut (a scrawny Christina Ricci, throwing herself into the part, or what’s left of herself, with reckless abandon), generally conducting herself with all the wantonness of the average porn heroine. “Easy” isn’t the half of it. “Sickness” is the black man’s diagnosis. An ex-bluesman with gold teeth and the dome of Disney’s Uncle Remus (Samuel L. Jackson, forceful as usual, but with more than usual to be forceful about), he has his own miseries, living the life of his musical repertoire, watching his younger wife run off with his own brother, then driving his tractor through the patch of Rose’s Roses to obliterate her memory, sweeping her possessions into plastic garbage bags, drinking himself blind, waking up to find this broken sparrow of a woman dumped at his doorstep.

When the two paths have finally crossed, there’s no need to ask why a black man of that generation would not immediately call the police.
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Anne Thompson, THE NEW YORKER

It wallows in it. With gusto. An Amazing Grace, just under the wire for Black History Month last weekend, is an altogether more pious affair, an old-school screen biography (or hagiography) of the English abolitionist, William Wilberforce, who spearheaded the anti-slavery movement in Parliament from the late 18th Century to the early 19th, a long, slow struggle against the forces of entrenched economics. On the virtuous side of every issue — in favor of free education, opposed to animal cruelty — and an eligible bachelor to boot (and in Welsh actor Ioan Gruffudd, a broodingly handsome one), he is obviously a man we should be better acquainted with, and in that sense the movie performs a public service. The higher sense in which a movie may perform a public service, however, is by being a good movie; and a right-minded one about such a clear-cut and long-established right is apt to lack a little something in tension. To have dramatized this story in, say, 1807 would have been a different matter. From two centuries’ distance, it plays as not so much a drama as a ceremony, a consecration, appropriately culminating in an on-screen standing ovation, followed by an editorial ecology, followed by a sitting ovation. Under the experienced directorial hand of Michael Apted, the movie is well addressed and well decorated and well acted (Michael Gambon, Ciarán Hinds, Albert Finney, Bill Paterson, Rufus Sewell, Romola Garai, Benedict Cumberbatch), and yet the "artfully" faded image looks all too literally like the ashes of time.

"You'll have to take my word for it (my wife might back me up), but one year recently when I was grousing in private about the recipient of the career-achievement Oscar — Peter O'Toole, probably — I wondered out loud why we always had to give it to an actor (as distinct from an actress) or to a director: “Why can't we give it,” I said in specific, “to Ennio Morricone?” From my lips to Oscar’s ear. So I was happy last Sunday to see the prof lic and protean Italian composer get such recognition. I didn’t see a lot else that was enough to be happy about. (Maybe with a little more practice Cate Blanchett can be as good an actress as Jennifer Hudson.)

I was resigned, no more and no less, to the inevitability of Marty Scorsese winning a Best Director award, in the same way as I was resigned to Peyton Manning winning a Super Bowl. I guess I would have been happier if he had had to wait till after Marty Schottenheimer.

March brings not only extracurricular Madness but also — a scheduling conflict every year — the core-curricular San Diego Latino Film Festival. The 14th Annual edition will run from the 8th to the 18th at the Ultra Star Hazard Center, its accustomed home, and in addition to the usual wide selection from far-flung nations, will concentrate this time on a special retrospective of half a century of Chilean cinema. Miguel Littin, far and away the pre-eminent name from that cinema, will be in attendance, presenting his early El Chacal de Nahueltoro and his recent La Ultima Luna, as well as, in his capacity as Guest Curator, three films that have left their mark on him, Nicholas Ray’s Rebel without a Cause, Federico Fellini’s Roma, and Glauber Rocha’s Deus e o Diabolo na Terra do Sol, or Black God, White Devil, as it was
The Astronaut Farmer

Directed by Michael Polish

Starring Billy Bob Thornton, Virginia Madsen, Mads Mikkelsen, Marcia Gay Harden, and Bob Hoskins

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in the tricky business of signposting the episodes as “real” or “fantasy” in Buñuel’s account of a frigid bourgeois housewife’s moonlighting at a seedy Parisian brothel. (Sunlighting, actually; she’s not Belle de Nuit.) The substitute for the original U.S. distributor came to his own dubious decisions, and switched to italics whenever he felt he was in the fantasy realm. The voices, of course, provide no such guidance. And nor, in any other way, does Buñuel, directing in his most unflappable and understated manner, and bundling up covertly in the luxurious color images of Sacha Vierny. In a sense, whether “real” or “fantasy” hardly matters; it is wholly a Buñuel movie, and there are some marvelous moments in his fetishistic, under-clothes-stifling vein. The narrative becomes rather too facile, and too like the anecdotalism of grimmel “nudies,” when it capers from one screwball client to another at the brothel, but the total effect is nonetheless slippery, teasing, insinuating.

With Catherine Deneuve, Genevieve Page, Sacha Vierny. In a sense, whether “real” or “fantasy” in Buñuel’s oeuvre, he remains too boyish to be a per- suasive action hero: Robby Bensonitis, let’s say. With Samuel L. Jackson, Christina Ricci, and Justin Timberlake; written and directed by Craig Brewer.

Blood Diamond — Serviceable action-adventure despite frequent interruptions for sermonettes on human rights and capitalist wrongs. The ripped-from-the-headlines story (yesterday’s headlines: civil war in Sierra Leone, 1999) features the stock figures of a self-interested soldier of fortune, in league with bloodthirsty rebels and unscrupulous jewellers, an indifferent foreign correspondent, and a helpless native peasant enslaved in the diamond mines and separated from his family, all united on a treasure hunt for a priceless buried gem, “a pink,” big as a walnut. Without the politics, the strong-arm manipulation of emotions would be inexcusable. Or rather, more clearly inexcusable. It’s still inexcusable even now. (The on-screen standing ovation at the final curtain is an unsubtle elbow-in-the-nibs to the moviegoers.) Behind the op-ed posturing, the film roughly resembles a middle-period, middle-drawer Robert Mitchum vehicle, except that Leonardo DiCaprio, affecting an acceptable African accent, is no Robert Mitchum. For all his recent acquisition bulk, including the hollowness of his credits in Martin Scorsese’s oeuvre, he remains too boyish to be a persuasive action hero: Robby Bensonitis, let’s call it. Jennifer Connelly, meantime, is both capable and decorative as the journalist.

And the only thing keeping Djimon Hounsou from total sympathy is the sanctimony of John Ashcroft on television provides re- assurance rather than, more usually for a member of the Bush administration, an invitation to hiss), the film becomes more a character study than a cloak-and-dagger operation; and because of the nature of the character — a devout and ostentatious Catholic (Japad Lutheran), a vigilant paranoid, a humorless megalomaniac, a pompous pontificator, a private pervert — it devolves into an accumulation of oddities and crotchets, inescapably more mirthful than suspenseful. We can never really understand the man, but we can revel in him. Chris Cooper, Ryan Phillippe, Laura Linney, Kathleen Quinlan, Gary Cole, Dennis Haysbert. 2006.

• (GALAMP 13)

Break — With his follow-up to Shattered Glass, director Billy Ray has made a good start on a pet theme, the human, or pecu- liarily American, proclivity for deceit. The factuality cuts two ways. It curbs the extra- vagances of the James Bond branch of espionage capers, but it also curbs the excitement, the thrills. With the traitor’s ar- rest a foregone conclusion (a preludial clip of John Ashcroft on television provides re- assurance rather than, more usually for a member of the Bush administration, an in- vitation to hiss), the film becomes more a character study than a cloak-and-dagger operation; and because of the nature of the character — a devout and ostentatious Catholic (Japad Lutheran), a vigilant paranoid, a humorless megalomaniac, a pompous pontificator, a private pervert — it devolves into an accumulation of oddities and crotchets, inescapably more mirthful than suspenseful. We can never really understand the man, but we can revel in him. Chris Cooper, Ryan Phillippe, Laura Linney, Kathleen Quinlan, Gary Cole, Dennis Haysbert. 2007.

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Bridge to Terabithia — The children’s story by Katherine Paterson brings together two junior-high pariahs, a picked-on “artis- tic” farmboy, solitary brother of four sis- ters, and a new girl next door, imaginative daughter of two novelists, and sends them off into a woody fantasyland of their own making, across the creek on a rope swing. Happily — just as a change from the likes of Pint’s Labyrinth and The Chronicles of Narnia — it’s always clear that the fantasy- land is only a fantasy, but that won’t pro- tect it from unsightly computer-generated giant trolls, jumbo flying squirrels, armored dragonflies, etc. And even though these are very well contained — in time as well as space — the sandpapery surface of the image is a constant irritant. (Director Gabor Csupo, an animation man whose credits run from early Simpsons to feature-length Rugrats, is making his live-action debut.) All of this is almost worth putting up with for the brave bit of struggle, late in the day, with issues of male infidelity (sure, the boy knows who his best friend is, but he...
nonetheless cannot harness a crash on his comedic talent, Zootie Deschanel, guilt, remorse. The struggle doesn’t last long, but it’s painful. Josh Hutcherson, AnnaSophia Robb, Robert Patrick. 2007.

★ CARMEL MOUNTAIN; DELTA VILLA 10; CIN EAMA 6; DEL MAR HIGHLANDS 8; ESCONDIDO 16; PASADENA VALLEY 18; GALAXY 8; GASKAP 15: GSOMMSSC RNENT; CA LOSTA 6; L.A. JOLLA 12; MIRA MESA 18; MISSION MARYPLATFRO 12; MISSION VALLEY 7; MISSION VALLEY 29; DECEMBER 18; PALM PRIME NICE 24; PARKWAY PLAZA 18; POMO 10; RAN CHO DEL REY 10; MARCH SAN DIEGO 15; SAN MARCOS 18; SANTERI DRIVE 10; SQUARE TOWN 14; VISTA VILLAGE

Children of Men — The basic idea — from a novel by P.D. James, a departure from her detective fiction — of a worldwide plague of female infertility, even though not at all original (see The Handmaid’s Tale, as a prime example), remains nevertheless a potently metaphor for that science-fiction staple, the End of the World, and the film can thus seemly refrain from hawking over the significance of a miraculous pregnancy in England, as inexcusable as the plague itself, eighteen years after its onset in 2002. A metaphor that, for Hope, even Faith. (The young black woman’s deadpan protestation of virginity is of course only her own little joke. What she is carrying is not the Second Coming of Christ so much as that of Adam. Or, if it happens, Eve.) Because the world went so fast it fell to hell so near in the future — “Only British soldiers on” — the film is not as burdened with production and special effects. It should thus just suffice to construct and dwell for an illusion of reality: the unspoken litter and uncollected trash in the streets, the electronic animated billboards, the pitifully arranged pictures for nothing else’s elucidation at the Tate Modern, the grotesque government-issued suicide kits (brand name: Falsehood); ad slogan: “You Decide When?”), the concentration camps for illegal aliens, etc. There is really not much in the way of a story — undercurrent disdain squaring the expectant mother through chaotic concentration camps for illegal aliens, Britain soldiers on” — the film is not over; nonetheless cannot harness a crush on his evolving views on violence. The plot is reminiscent of a Shakespearean tragedy, sharing many elements with Hamlet and Macbeth. Oddly, the puppet element further detracts from the quality of drama. The film is a Nordic export (I had to order this from Amazon.com) but since the marionettes’ mouths do not move, the English dubbing works perfectly. If nothing else, Strings will be one of the fewest films you’ll ever see.

STRINGS (Denmark) 2004, Fox Lorber

LIST PRICE: $24.98

Hannibal Rising — Soft on cannibalism. But after all, Hannibal Lecter has made a lot of money for his side — in itself an argument for clemency. Mostly boring and sanguine, the sequel to Silence of the Lambs and Red Dragon becomes itself with mitigating circumstances. Surely any reasonable man can understand why another gory man’s habits of cannibalism, grown up — would want to eat the men who ate his little sister, especially if they were Nazi collaborators at the time and white slavers now. The French actor Gas- pandi Ukel makes a poor substitute for An- thony Hopkins, though he just might make the grade as a sub for Crispin Glover. With Gong Li, Billie Harris, and Dominic West; directed by Peter Weber. 2007.

★ PASADENA VALLEY 18; HORTON PLAZA 14; MI SION VALLEY 20; PALM PRIME 24; PARK WAY PLAZA 18

Happy Feet — Computer-animated movie about the pressure of conformity and “sentence” the plodder of nature, more specifically about a species of pop-singing penguins, into whose midst is added a “different,” an aberrant, tap-dancing penguin (try, if you can, to put the pugly turgid birds of March of the Penguins out of your head). Although the direction by live-action screenwriter George Miller has some nice touches and clever angles, the action, approximately 65 mph faster than the action in his Mad Max movies, is approximately 65 mph too fast. With the voices of Elijah Wood, Brit- tany Murphy, Robin Williams, Nicole Kid- man, Hugh Jackman, Anthony LaPaglia. 2006.

★ DEL MAR HIGHLANDS 8; GASKAP 15

The Last King of Scotland — The self-con- fident title of Ugandan strongman, and madman, Midi Amin Dada, a facsimile for Forest Whitaker, who pitches into it with gusto. The true central character, however, is a fictitious young Scottish doctor (James McAvoy), the momentous flag-rais- ing away the warfare as indelible mental accommodation for vintage rock-and-roll. (The true central character, however, is a fictitious young Scottish doctor (James McAvoy), the momentous flag-rais- ing away the warfare as indelible mental accommodation for vintage rock-and-roll. (The true central character, however, is a fictitious young Scottish doctor (James McAvoy), the momentous flag-rais- ing away the warfare as indelible mental accommodation for vintage rock-and-roll. (The true central character, however, is a fictitious young Scottish doctor (James McAvoy), the momentous flag-rais- ing away the warfare as indelible mental accommodation for vintage rock-and-roll. (The true central character, however, is a fictitious young Scottish doctor (James McAvoy), the momentous flag-rais- ing away the warfare as indelible mental accommodation for vintage rock-and-roll. (The true central character, however, is a fictitious young Scottish doctor (James McAvoy), the momentous flag-rais- ing away the warfare as indelible mental accommodation for vintage rock-and-roll. (The true central character, however, is a fictitious young Scottish doctor (James McAvoy), the momentous flag-rais- ing away the warfare as indelible mental accommodation for vintage rock-and-roll. (The true central character, however, is a fictitious young Scottish doctor (James McAvoy), the momentous flag-rais- ing away the warfare as indelible mental accommodation for vintage rock-and-roll. (The true central character, however, is a fictitious young Scottish doctor (James McAvoy), the momentous flag-rais- ing away the warfare as indelible mental accommodation for vintage rock-and-roll. (The true central character, however, is a fictitious young Scottish doctor (James McAvoy), the momentous flag-rais- ing away the warfare as indelible mental accommodation for vintage rock-and-roll. (The true central character, however, is a fictitious young Scottish doctor (James McAvoy), the momentous flag-rais- ing away the warfare as indelible mental accommodation for vintage rock-and-roll. (The true central character, however, is a fictitious young Scottish doctor (James McAvoy), the momentous flag-rais- ing away the warfare as indelible mental accommodation for vintage rock-and-roll. (The true central character, however, is a fictitious young Scottish doctor (James McAvoy), the momentous flag-rais- ing away the warfare as indelible mental accommodation for vintage rock-and-roll. (The true central character, however, is a fictitious young Scottish doctor (James McAvoy), the momentous flag-rais- ing away the warfare as indelible mental accommodation for vintage rock-and-roll. (The true central character, however, is a fictitious young Scottish doctor (James McAvoy), the momentous flag-rais- ing away the warfare as indelible mental accommodation for vintage rock-and-roll. (The true central character, however, is a fictitious young Scottish doctor (James McAvoy), the momentous flag-rais- ing away the warfare as indelible mental accommodation for vintage rock-and-roll. (The true central character, however, is a fictitious young Scottish doctor (James McAvoy), the momentous flag-rais- ing away the warfare as indelible mental accom
The Lives of Others — The bad old days of the Berlin Wall and the Big Brother tactic of the GDR secret police, the Stasi. The case in point: a Party pooh-bah has the hots for the East German East/West antagonist in a Viennese operetta, Florian Henkel von Donnersmarck. 2006.

Music and Lyrics — Enough laughs in the first few minutes to sustain two or three average screen comedies, a musical-vicarious parody of the signature tune of a British bubbly contemporary: “...Pop! Good Hair! My Pop!” from beginning to end — with Hugh Grant shimmying, shaking, and grotesquing in a long-bag wig. Cat to the present, when he’s “a happy has-been,” finished with songwriting (It’s)

The Messengers — Hollywood directorial debut of the Hong Kong twin brothers, דויד and Osnay Pang. Routine haunted-house hijinks, unrelenting and undiscriminating, at a “run-down” farmhouse (to say the least) North Dakota, with a Rock of crosses flown in from Bodega Bay out of Hollywood. Barrymore. These are two actors with polish, and the image maintains a constant sheen. With Brad Garrett, Campbell Scott. 2007.


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CHULA VISTA

Santee Drive In
3090 West Broadway Avenue (619-448-2478)
Bridge to Terabithia (PG), Fri.-Sun., Ghost Rider (PG-13), Fri.-Sun., The Messengers (PG-13), Fri.-Sun., Wild Hogs (PG-13), Fri.-Sun.

SOUTH BAY

Palm Promenade 24
7000 South Del Mar Avenue (619-532-2626)
The Abandoned (R), Amazing Grace (PG), The Astronaut Farmer (PG), Because I Said So (PG-13), Black Snake Moan (R), Bridge to Terabithia (PG), Daddy’s Little Girls (PG-13), Ghost Rider (PG-13), Ham Radio (PG), The Messengers (PG-13), Music and Lyrics (PG-13), Norbit (PG-13), The Number 23 (PG), Run, Preston, Sleepwalking (PG), Zodiac (R), Wild Hogs (PG-13), Zoey 101 (PG-13)

San Marcos 18
1180 West San Marcos Boulevard at Old California Road (760-747-6171)
Call theater for program information

VISTA

Vista Village
5707 Vista Village Drive (760-947-2469)
The Astronaut Farmer (PG), Fri.-Sun., 11:15, 2:35, 7:00, 10:00, Bridge to Terabithia (PG), Fri.-Sat., 11:15, 2:35, 7:00, 10:00, Ghost Rider (PG-13), Fri.-Sat., 11:15, 2:35, 7:00, 10:00, Music and Lyrics (PG-13), Fri.-Sat., 11:15, 2:35, 7:00, 10:00, Norbit (PG), Fri.-Sun., 11:15, 2:35, 7:00, 10:00, Screammers (PG-13), Fri.-Sun., 11:15, 2:35, 7:00, 10:00, Wild Hogs (PG-13), Fri.-Sun., 11:15, 2:35, 7:00, 10:00, Wild Hogs (PG-13), Fri.-Sun., 11:15, 2:35, 7:00, 10:00, Zodiac (R), Fri.-Sun., 11:15, 2:35, 7:00, 10:00

Del Mar

Del Mar Highlands 8
El Camino Real at Del Mar Highlands Road (760-746-9020)
The Astronaut Farmer (PG), Beach (PG-13), Bridge to Terabithia (PG), Ghost Rider (PG-13), Happy Feet (PG), Letters from Iwo Jima (R), Reno 1111 (Miami), (Zodiac (PG-13), Flower Hill 4

Encinitas

La Paloma
47 South Coast Highway 101
(760-436-5300)
Call theater for program information

LA COSTA

La Costa 6
6941 El Camino Real at Avenida LaPlaya (760-749-6281)
Bridge (PG-13), Bridge to Terabithia (PG), Ghost Rider (PG-13), Music and Lyrics (PG-13), Reno 1111 (Miami), Wild Hogs (PG-13)

Ocean-side

Mission Marketplace 13
College Boulevard and Mission Avenue (760-446-1790)
The Abandoned (R), The Astronaut Farmer (PG), Black Snake Moan (R), Bridge to Terabithia (PG), Daddy’s Little Girls (PG-13), Ghost Rider (PG-13), The Number 23 (R), The Queen (PG-13), Reno 1111 (Miami), Wild Hogs (PG-13), Zodiac (PG-13)

South Bay Drive-In
2170 Coronado Avenue (619-423-2227)
Call theater for program information

Carlsbad

Plaza Camino Real
2853 Mission Road (760-729-7469)
Ghost Rider (PG-13), Fri.-Sat., 11:15, 2:30, 4:45, 7:00, 10:15, 12:30, 2:45, 4:45, 7:00, 10:15, Music and Lyrics (PG-13), Fri.-Sat., 11:15, 2:30, 4:45, 7:00, 10:15, The Last King of Scotland (PG), Fri.-Sat., 11:15, 2:30, 4:45, 7:00, 10:15, Wild Hogs (PG-13), Fri.-Sat., 11:15, 2:30, 4:45, 7:00, 10:15, Wild Hogs (PG-13), Fri.-Sat., 11:15, 2:30, 4:45, 7:00, 10:15, Zodiac (R), Fri.-Sat., 11:15, 2:30, 4:45, 7:00, 10:15

North Coastal

La Jolla Shores 7
7001 La Jolla Shores Drive (858-437-7896)
Call theater for program information

Ocean Beach

North Island

Carmel Mountain

The Astronaut Farmer (PG), Fri.-Sat., 12:15, 2:00, 4:15, 7:00, 10:15, Black Snake Moan (R), Fri.-Sun., 11:00, 12:30, 2:45, 4:45, 7:00, 10:00, Bridge to Terabithia (PG), Fri.-Sat., 11:00, 12:30, 2:45, 4:45, 7:00, 10:00, Ghost Rider (PG-13), Fri.-Sat., 11:00, 12:30, 2:45, 4:45, 7:00, 10:00, Music and Lyrics (PG-13), Fri.-Sat., 11:00, 12:30, 2:45, 4:45, 7:00, 10:00, Norbit (PG), Fri.-Sat., 11:00, 12:30, 2:45, 4:45, 7:00, 10:00, Santa Barbara Shorts: The Sweet Dreams Movie (NR) Sat.-Sun., 10:30, Wild Hogs (PG-13), Fri.-Sat., 11:00, 12:30, 2:45, 4:45, 7:00, 10:00, 12:30, 2:45, 4:45, 7:00, 10:00, 12:30, 2:45, 4:45, 7:00, 10:00, Zodiac (R), Fri.-Sat., 12:00, 3:30, 7:00, 10:30, 12:00, 3:30, 7:00

Eskridge, John; directed by Brian Rob-
**The Number 23** — Numerological thriller puts a lot of ingenuity into ferreting out that combination of digits. It begins on February 3 (i.e., 2/3), flashes back to December 23, points out elsewhere that the numbers in W11/21 add up to twenty-three (you might get fourteen or 2021, but try again), and on and on. A full-blown, late-session line along these lines gets going when a chance chain of events leads the protagonist to a novel that bears the same name as the movie, a slender, self-published softback in pica type. Reading it, he begins to notice the parallels between his own life and the plot of the novel, a pastiche of the hard-boiled crime thriller, re-emitted on screen in hard imitations, the protagonist of the movie doubting as the protagonist of the novel, enveloped in desaturated colors, computerized landscapes, every known device of heightening the artificiality. The hero’s obsession, aside from any display of bad taste on his part, takes him irreversibly down a path of increasing ridiculousness. The determination of the novel is a real crime, murder and that he himself is the man to bring him to justice), and director Joel Coen. A character who fails to achieve a sufficiently persuasive tone to cover for it. Not the least of his problems is his lead actor, Jim Carrey. The Plastic Man whose ability to “stretch” himself has proven to be strictly physical. Which is to say, he shows more sleight-of-hand in an Ace Ventura comedy than in The Truman Show or The Majestic on the Moon or Eternal Sunshine of the Spotless Mind. With Virginia Madsen, Leland Orser, Danny Huston. 2006.

**Volver** — Almodovar adds to his familiar sour comedy and mock melodrama the new element of an apparent apparition, a terrible ghost, a fantail phantom, blended in with the familiar elements in uncertain ways. He shows many of the ostensible bad boy,” nothing now but a good boy, devoted to mothers in particular, reverential of females in general, the Spanish George Cukor. (The cadaver in the freezer, almost in spite of its deadness, is but a further sign of his true nature and his awes.) The result can be recommended to the well-trained legions who are willing to understand that the sad and the sweet, the clown, the Christ, and the bullfighter, are all we can shine like a star. Or more descriptively, a heavenly body. Carmen Maura, Lola Dueñas, Yohana Cobo, Blanca Portillo. 2006.

**ERMA 6; ESCONDIDO 18; FASHION VALLEY 18; GROSSMONT CENTER; HORTON PLAZA 4A; MIRAMESA 18; MISSION MARKETPLACE 13; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24**

**Venus** — An abortive Pygmalion tale, written by Hamish Linklater and directed by Roger Michell, about a septuagenarian one-time matinee idol (“You’re famous”!” A little bit! who takes an interest in the hopeless woman he would be inclined to, and, in the meantime, ill-natured cultist for her great- uncle, an old-fashioned creep of our Pygmalion figure. Some of the sentences sexuality has some interest in it for us, too, as we might expect from the indelicate writer of My Beautiful Laundrette, Sammy and Rosie Get Laid, My Son the Fanatic, and also directed by Michelangelo. 2007.  （HILLCREST CINEMAS）

**René 911: Miami** — Big-screen blowup of Comedy Central’s latter-day Keystone Kops in an all-fit, moody and serious attempt to turn the comedy with bullets and blood. The cheap, bleached, digital image is of Comedy Central’s latter-day Keystone Kops, showing a curious absurdity of this star from his Sahid days will remind us) or more accurately a crude caricature of his former self. It is good to note that Vanessa Redgrave, who continues to age beautifully, without taking extreme measures, and that she has still got a spark, a mere five years younger than O’Toole. Judi Whittaker, in her screen debut as the Galatea figure, makes a puffy-sized splash.

**Carmel Mountain; Hillcrest Cinemas: Las Vegas Boulevard Marketplace 13:**

**Eternal Sunshine of the Spotless Mind** — Mad슨 is the man to dispel the spell. Del Toro, always very much the same man being: “Will somebody please save these people from themselves?” Helen Mirren and Michael Sheen embody Her Majesty and the Prime Minister to two’s. In support of them, James Cromwell at least looks the part of Philip, but plays only one note, and Alex Jennings is a hit short in the amou (in complete contrast to Cromwell) but is otherwise credibly dyes- peptic as Charles. The plentiful humor, out of deference to history and living persons, is very mild. 2006.

**Blanchett, and a fifteen-year-old male student, thirty-something art teacher, and illegal affair of a married-with-chil-"dren, thirty-something art teacher, and illegal affair of a married-with-children murderer and that he himself is the man to dispel the spell. Del Toro, always very much the same man being: “Will somebody please save these people from themselves?” Helen Mirren and Michael Sheen embody Her Majesty and the Prime Minister to two’s. In support of them, James Cromwell at least looks the part of Philip, but plays only one note, and Alex Jennings is a hit short in the amou (in complete contrast to Cromwell) but is otherwise credibly dyes-peptic as Charles. The plentiful humor, out of deference to history and living persons, is very mild. 2006.

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18' enclosed trailer with lift gate. Will haul up to a 4200 lbs. Call 619-942-1738.

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In 1911, three factories fired brick in San Diego; they produced 13 million bricks and grossed $100,000 in revenue.

—by Robert Miczni

Photograph from the San Diego Historical Society.
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PACIFIC BEACH. John A. Reis & Co. Inc.,
beach. All new paint and carpets. Large
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per apartment in small 3 unit building.
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1969-1/2 upstairs 2 bedroom, $1250. Close to the
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3911 Jewell Street. 3 bedrooms, fireplace. Spacious closet.
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Studio in very attractive property. Steps to


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3911 Jewell Street. 3 bedrooms, fireplace. Spacious closet.
$900 deposit. Available now. 1

3969. 2 bedroom, 1 bath. Steps to Surf. 723

Studio in very attractive property. Steps to


I should have known anyone calling himself Alexander the Great might be a narcissistic psycho maniac or the proverbial wolf in sheep’s clothing. Need the warning, ladies. Dating is like learning to fish. Know when to cut bait.

CHOOSEING BAIT
We met on an Internet dating site. He sent many pictures of himself having fun. He called me “princess” and “angel eyes.” I’m not easily won over with the sweet-name thing, but it was honey-covered manna when he said it. I put my girlfriend on the phone to hear his playful voice. She gave him a thumbs up. She said she’d give anything to hear her husband call her something like that, just once. I don’t know, my take is men will use divine names to draw in their prey like a juicy worm on a hook. I ignored my red flag for her green one. Go.

DRAGGING THE LURE
Properly wound and drawn in, I prepared myself for our first date. He promised to make dinner at his beachfront home — lemon-thyme chicken and champagne for his birthday. I toyed with the lure. I hemmed and hawed. I chased the bait.

TAKING THE BAIT
I drove for almost an hour for the date. That didn’t sit right with me, but I waved it off when he returned to the living room while he showed me a beautiful time, and it was his birthday. The location was, as he called it, paradise, and I was an angel in his paradise. It was beautiful. He opened a bottle of champagne. I did not watch him remove the cork. He poured champagne into flutes.

REELING IN — HIS TURN
After we toasted his health and happiness, we looked around — nice remodel, nice furniture, crystal collection everywhere. Wecharted. I asked him to show me his office so I could see his Ph.D. diploma. (Another friend had warned me to see the diploma, not to believe anything I read on the dating profile.) He said he was sad that I didn’t trust him. We returned to the living room where he lit a cozy fire in the fireplace. He told me about all the renovations he had made with his “own two hands.” He opened a book that contained the works of many poets, including his. He chose a poem he wanted me to read. He told me that this was good champagne, and these were Lenox crystal flutes. He said he collected crystal from his world travels.

REELING OUT — MY TURN
With my next sip, I felt dizzy. Alexander asked me if I was drunk. I told him that I wasn’t, that I couldn’t be drunk on two glasses of champagne. I pipped the rim of my flutes. It was plastic. I had a hard time controlling my thoughts. Head spinning, I began to really notice the cheesy blown-glass collection he had everywhere. I’m sure it wasn’t cheap glass, probably was crystal because he said so, but I wasn’t impressed with the clutter, a collection gone awry. Why did the crystal flute feel like plastic? Why was my head spinning? Why was he slipping his hand down my top?

INTO THE FRYING PAN
I struggled. I said I was sick. I went into the bathroom and vomited into the toilet. I needed to lie down; I was weak. From the bed I heard Alexander pile dishes in the sink. Then I felt him climbing in next to me, breathing hard in my ear — not sexy but like an old man. By 3 a.m. my head was back. I got dressed and told him I was going home. He said he was tired, and I had ruined his night.

THE FISHING LESSON
Ladies, never go to a man’s house for a date. What was in the champagne? Why did the flute feel like plastic? Maybe nothing was in the champagne. Maybe the flute was Lenox. Maybe I caught the flu. Maybe I know better.

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by DIANE OAKLEY | CARLSBAD

The Champagne Flute Might Be Plastic

I should have known anyone calling himself Alexander the Great might be a narcissistic psycho maniac or the proverbial wolf in sheep’s clothing. Need the warning, ladies. Dating is like learning to fish. Know when to cut bait.
Free Classifieds!

For those of you who are familiar with our automotive repair shop, we'd like to introduce ourselves. We are a family-owned and operated general auto repair business. Our goal is simply to provide top-quality service and products.

Jerry Sample, Jr. (Manager) is an ASE Master Technician who also is Acura/Honda factory-trained with well over a decade of experience, including several years as a training tech at a well-known local Acura dealership.

Greenlight Honda/Acura prides itself on quality and service. We are proud to have more than 1,000 customers in San Diego and surrounding areas. The loyalty of our customers attests to Jerry's and his crew's integrity.

Our shop is located in San Diego and takes pride in working hard to ensure that all vehicles are maintained properly. We offer a wide range of services, from basic maintenance to complex repairs, ensuring that each customer receives the highest level of care.

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news of the WeIRD

LEAD STORY

— President Yahya Jammeh of Gambia (Africa’s smallest country) has long believed he has mystical powers, but he said a vision received on Jan. 18 makes it possible for him to personally curse AIDS and asthma, though only on certain days and for a limited number of people. The vision gave him recipes based on seven herbs mentioned in the Quran but authorized him to treat no more than 10 AIDS sufferers on Thursdays and Mondays and not more than 10 asthma patients on Fridays and Saturdays. (The government reports success.) Jammeh’s previous visions included making Gambia rich by exporting oil, but so far no deposits have been found.

Great Art!

— Chilean artist Marco Evaristti, serving dinner to friends at a gallery in Santiago in January, presented a dish of meatballs that he said had been cooked using liposuctioned fat from his own body. “The question of whether or not to eat human flesh is more important than the recipe,” he said. “You are not a cannibal if you eat art.” (Evaristti is the artist who once put live art.” (Evaristti is the artist who once put live human flesh is more important than the recipe.” (Evaristti is the artist who once put live

Government in Action

— Nathaniel Abraham was convicted of murder in 1998 and incarcerated, but only until his turn 21, which was in January, at which time he was moved into a rent-fre apartment in Bay City, Mich., and enrolled tuition-free in DeLa College, in a program sponsored by Michigan Reha-

Police Blotter

— Questionable Judgments: During an eight-day period around New Year’s in the Chicago area, thieves stole tractor-trailers filled with broccoli and apricots from a Providence of America for a screening of about two hours. They found Ezeckiel Dejesus-Rodriguez, 24, pinned under a gravestone (with a bloody, broken leg) and plastered on the rear of his cellmate (leading to a fight). The “victim,” innate Jesse Harris, said he had made numerous attempts to stay away from Bruggeman but Bruggeman persistently sought him out in a dinner line and let him have it once more. (1) In Las Vegas, a 73-year-old man died of a heart attack in North London in January, perhaps par-

Leasing

—影城 The Atlantic Theater in the Jacksonville, Fla., shops/bus. *Limited offer, on approved financing. $589,000/. No agents please. (1) In December in Jerusalem, Israel’s Green Leaf Party organized the first joint Israeli-Arab conference promoting the legalization of mari-

The WeIrd-American Community

— For two years now, Estrella Benevides, 46, has been painting messages on her house in San Mateo, Calif. Her activity has escalated to the point where other businesses (including the roof) are covered with cryptic references to the bible, conspiracy theories, and episodes from her own life. A community group gave her a February deadline to remove the writing or pay a fine of $50 a day. Benevides has said she can’t remove the messages because they come from God and expose a worldwide mind-control cabal that uses witchcraft and technology, and that this is the only way she knows to warn people. According to court documents cited by DeadbeatArt.com, her house has spiraled downward since she lost cus-

Leasing

— San Diego Reader, P.O. Box 85803, San Diego, CA 92118 or to WeIRDNewsTips@Yahoo.com

San Diego Reader March 1, 2007

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Canyon Rim, 3 bedroom, 2 bath. $289,000/owner. jeffduran1@yahoo.com,
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Canyon Rim, 3 bedroom, 2 bath. $289,000/owner. jeffduran1@yahoo.com,
619-944-6245.
Thirty Years Ago
[Some 15 years ago, I appeared in a San Diego courtroom as witness for Lawrence and Geraldine McGilvery, on trial for selling obscene material, Miller’s Tropic of Cancer.]

Prior to my appearance, the entire book had been read aloud to the jurors, who submitted to a rather ingenious test of their objectivity by the prosecuting attorney, Martin Gutfeish.

In May of 1975, as restaurant reviewer for the Reader, I received a phone call from a public relations man, who asked me to visit a Mexican restaurant, Si Señor, in La Mesa. I softened when he told me that the restaurant was owned by an attorney, Martin Gutfleisch. Could this be the same man who had taunted and goaded me and done his best to unnerv me in the Tropic trial?

—“ANOTHER MILLER’S TALE,” Eleanor Widmer, March 5, 1977

Twenty-Five Years Ago

Some places up on University Avenue and El Cajon Boulevard get hit a lot. Usually places set back from the street a little, and with an alley in back. Robbers love a nice alley where they can hide the car.

—“NOBODY DISTURBS MY PEACE,” Joe Applegate, March 4, 1982

Twenty Years Ago

The America’s Cup has something for everyone: a book contract for Dennis Conner; an Australian junket for San Diego politicians; a million dollars’ worth of free publicity for Cup sponsor Home Federal Savings and Loan; and KGTU Channel 10 commentator Michael Tuck may score a five-point Nielsen ratings bonus.

Tuck laid into Conner with a February 10 “Perspective” segment that branded the yachtman as “rude, arrogant, and boorish.” The following night, Tuck explained his refusal to apologize for those critical comments.

—THE INSIDE STORY, Paul Krueger, March 5, 1987

Fifteen Years Ago

I robbed my first bank out of fear. But once I walked in with my gun, the fear was gone, and I knew who I was. It started in the Encinitas drug scene, where I was a local. Moved out there from the Chicago drug scene after high school. I was fully involved. I’d been buying eightballs and quarter ounces of coke from this loser and going out to La Costa to purchase from this mobster guy I’ll call Carlo. And the loser was dumping my shit up, which I wanted stopped.

—“AUNT PUDGE AND THE BANK ROBBER,” Richard Mitchell and Linton Robinson, March 5, 1992

Ten Years Ago

Anybody who’s had a book published and isn’t famous and isn’t rich and isn’t a name known worldwide for supple, exciting prose will know how I feel these days. My book Never Eat Your Heart Out, with its pretty pink cover, started showing up in bookstores in late January.

I was excited and happy when Elizabeth Sifton at Farrar, Straus & Giroux called me up 18 months ago and said to my answering machine, “We’d like to make you an offer.” I lay on the living room carpet and hugged the dachshund and played Mrs. Sifton’s message, again and again. I even rolled a bit on the carpet, I called everybody I knew, I crowed.

—READING: “NEVER EAT YOUR HEART OUT,” Judith Moore, February 27, 1997

Five Years Ago

Hey, Matt:

Even though I know it is not safe to ingest bleach, I was wondering if pure bleach would hurt your teeth.

We went straight to the American Dental Association with this one and apparently struck a nerve — like a collective root canal, I guess. They freaked. The party line: DO NOT BLEACH IN YOUR MOUTH! Their science guys refused to tell us if bleach will whiten your teeth or if it will damage tooth enamel, melt your molars, or anything else. They won’t even consider the question because YOU SHOULDN’T PUT BLEACH IN YOUR MOUTH!

—STRAIGHT FROM THE HIP, Matthew Alice, February 28, 2002

Columns archived at SanDiegoReader.com
New Zealand supermarkets are devoid of the range of TV dinners and pasta sauces that are the staples of their British counterparts. I didn’t know this until my husband Warren and I sold everything and moved our lives halfway around the world from the familiar shores of Britain to the rural idyll that is New Zealand’s South Island. Here you shop by the season, harking back to the days when you literally looked forward to the time of year when you could have leeks and yearned for winter to bring asparagus.

Making meals from scratch is the norm here. I have heard of fellow ex-pats who have had to resort to asking friends back home to scan and e-mail the list of ingredients from pre-cooked dinner packaging so their dinners taste “authentic”—albeit authentically Kraft or Tesco. I can only assume that said ex-pats have a small chemistry lab for a kitchen and wear safety goggles as they mix together phosphated starch phosphite enhanced, super-scrubbed sterile specimens suffocated in plastic. Spuds with mud, broccoli with sand, and a plant that you’re not sure what it is until it produces something recognizable. Veggies just aren’t what you’d expect in their growing season, but it’s still a green vegetable garden. It is New Zealand’s South Island. Here you shop by the season, but naturally results in a shower of derris dust, an organic insecticide. They grew and grew. I watered and weeded. They grew and grew.

Like a proud mother-to-be, I visited my horticultural neighbor to discuss the growing brood. She took me around her nursery and marveled at the marrows.

When I used to buy my veggie, they were invariably cut to size, washed, trimmed, and neatly dressed in cellophane. No mud or bugs or endless months feeding and weeding and stressing and fending off predators. I was totally unprepared for the obsessive hoeing and weeding and hatred of anything found hovering in the vicinity of the patch.

Thankfully, the creeche that is the fruit-and-vegetable aisle of the supermarket is crammed with wholesome, home-grown produce, which begs not to be smothered in shelf-life-prolonging wax and that grew with the aid of the elements and without a whiff of DDST. It absolutely refuses to be morphed into something that you can use a foreign offering—as do the inhabitants of this green and wholesome land.

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POST DATE: February 17, 2007
POST TITLE: Friday Night in San Diego
Here are my thoughts on Stingaree: kind of overwhelming, truth be told. Stingaree bears a familial resemblance to the supper clubs of Europe, but that’s a strained comparison. Actually feels more like a club in Las Vegas, or, for that matter, Moscow.

At Stingaree, there are lines inside as well as on the outside; the establishment of social hierarchy is integral to the supper-club concept. After all, you are asking people to spend a lot of money, and people who spend a lot of money want to feel “exclusive.” In an economic sense, comparing Stingaree to Bar San Diego is like comparing the United States to Peru. In other words, no comparison. Stingaree is a finely tuned, well-lubed, revenue-generating machine.

Say what you like about the social milieu of Stingaree, but the fact is that it has one of the best sound systems I’ve ever heard. Anywhere. In the world. Last night, Switch was awesome (Switch handheld at Check Yo Ponytail in Los Angeles this Tuesday with Acid Girls). He had a similar setup to Salinger of Acid Girls — laptop and then a little modulator board with dials and switches for “rave” effects. The set was more identifiable as techno — cutting-edge techno.

I have to believe that the crowd, while appreciative, was largely indifferent about the back-story to the music they were hearing. It was mostly the type of people one would expect to find at Stingaree. I found myself less annoyed, overall, than I was expecting to be — but there were still some cringe-inducing moments, like the guy who was trying to get his buddy’s drink order over his cell phone at the bar. Newsflash: text messaging was DESIGNED for that situation, asshole. The dance floor was a “no fly” zone — way, way, way too crowded with the typical crowd. The roof of the club was crowded despite the fact that they don’t pipe the music up there — that was a sure indication that the crowd was made up of “punters,” as they say in the U.K.

I’d have to say that the inclination is to try to push Barry Weaver to book more Southern California electro acts, like Guns ’n Bombs and Acid Girls, Say, it would be kind of awesome to unwittingly expose the Stingaree crowd to all these cool acts — and judging from the 30-person turnout at Beauty Bar, cool San Diego doesn’t give a fuck, so why should the DJs suffer? The Stingaree crowd will show up, $20 in hand, no matter what — but Stingaree can build a national reputation easily by bringing in quality talent. California has the DJ talent to do residencies and stuff like that, the way it’s operated for years in Britain.

POST DATE: February 15, 2007
POST TITLE: Let’s Talk About Barry Weaver
As far as I know, Barry Weaver was like the original electro-clash DJ in San Diego. I remember going to events of his at RIch’s (!) in 2001, 2002. That was when we called it “electro-clash,” but it always has been indie dance nation. You have to identify Barry Weaver as the indie dance nation godfather in the San Diego market, yes? Barry Weaver is now doing Dos Tres Thursday nights at Modus, and since Powder Room is closing shop after their Guns ’n Bombs big finale (still waiting for an explanation on that one), you’d have to say that Modus will probably much be the Thursday night go-to after that.

So, for the benefit of my readers in the cultural journalism arena, I would like to present a little discussion of the trends in electronic music over the past several years in Southern California. OK, so in the beginning, there was rave music, and then there was “electroclonia,” and kind of a whole new thing with D&B and minimalism — and separate from rave-style stuff — there were indie/Brit pop nights — which were more like “80s nights” — and then “rave nights.” And then what happened is the indie/Brit pop nights kind of adopted some of the pieces of “electroclonia” and combined them with some of the Brit pop/indie bands, and that was “indie dance nation.”

When indie dance nation started, everyone called it electro-clash, which was the wrong term for it. Barry Weaver was running electro-clash back in the day. It’s actually kind of an anomaly from a global perspective, where the indie bands drop out of the mix and people do stuff like dance all night and party in abandoned power stations in East Berlin. One of the big trends that is neglected by indie dance nation is minimal house/techno, which is prevalent in German markets, like Berlin and Cologne, and in London and Scotland and France and Italy. That’s why it’s so cool that Dos Tres is bringing in the right kind of international DJ talent. As early as Friday, February 16, Weaver is bringing in Dave Taylor (Switch) to Stingaree with a relaxed dress code.

Re: Stingaree relaxed dress code: in Europe, the “dress code” or door policy works AGAINST dudes in expensive suits and rolled-up club babies. It’s the normal-looking people that they prefer — jeans and T-shirts. It’s unfortunate in the United States that bouncers do not have good taste in patrons. At the Weekend Fun Club in Berlin, the dudes in suits have to bribe their way in. Tip to Stingaree: make the rich dude bags pay more to get in...let the cool people in for free.

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WHAT I AM NOT IS A LOUD ASS IN THE MORNING. I am a morning person. When most people are slapping their alarm clocks and begging God to let them sleep, I’m carpooling to the shower. While you are covering your head with a pillow and thinking, “Ugh, I have to get up and go to work,” I’m thinking, “WOOHOO!” It’s irritating, I know. Morning people irritate me — a specific subtype of morning person. Most of us are quiet. We know that morning is a quiet time. But out of a group of ten morning people, there are always two loud asses. The other eight of us can only glance at each other and roll our eyes while the loud ones carry on at their operatic range in an otherwise quiet coffee shop.

“Did you see the Oscars last night?” one old loud-ass woman with frizzled salt-and-pepper hair asks no one in particular.

“I didn’t even know they were on,” the sweet college kid behind the counter says in a softer voice, an attempt to quiet the squawking dingbat.

“Oh, they were great! Just great!”

The barista nods to her. A nicer gesture than the one I’m performing behind the shouting gypsy’s back.

I sit down with my cup and flip through the paper. The rattling old can is still going on about the Oscars, “Did you see them? Weren’t they just marvelous?”

Me, writing in my journal, “I wish you two would shut up. Nobody cares about the damn Oscars, and no, nobody’s heard of that terrible song. Look around, the rest of us are under 200. How could we remember it? Just shut up, the both of you! Shut up!”

The Oscar lady comes over to my table, smiles and asks, “Whattha writing?” Proudly, I hand over my book.

WHAT I WILL AND WON’T WATCH THIS WEEK

THURSDAY, MARCH 1

AMERICAN IDOL
FOX 8:00 P.M.

I’m sad and embarrassed for everyone involved. My initial reaction of rage has metamorphosed into melancholic ennui. As I sit here and thumb my thesaurus, I’m...aggrieved at the state of my own beautiful empire. How I long for those stimulating days of ABC, Small Wonder, and Out of This World. Sing me back, Evie and Mrs. Ochmonek. Sing me back to those repressive days of bright television.

ARE YOU SMARTER THAN A 5TH GRADER?
FOX 9:00 P.M.

That last capsule was weird. I played on my own pretentious faux intellect and juxtaposed it with the inanity of past and current TV shows. Yes, I still have my thesaurus out. Some-one, please take this devil’s book from me!

FRIDAY, MARCH 2

30TH NAACP IMAGE AWARDS
FOX 8:00 P.M.

Bill Cosby gets a Lifetime of Boring the Pants Off People Award and they’ll probably drag out LL Cool J. That’s not what I want to watch. Women dressed as hookers and men dressed as if they’re little kids who’ve borrowed their fathers’ pants for the evening and can’t quite keep the beltline above the hips, now that’s entertainment. Also, if I’m going to devote an hour and a half to this, there better be a bodyguard standing.

SATURDAY, MARCH 3

CAKE
CBS 9:00 A.M.

The Hostess snack-cake company used an anthropomorphized cartoon treat to promote one of their chocolate confections. The cartoon’s name was King Ding Dong. I’m not making this up. Another little known fact is that my real last name is Ding Dong, and through extensive genealogical searching I have found that I am heir to the Ding Dong throne. I shall be called Ding Dong, Prince of North Park until my ascension as rightful ruler of the Ding Dong kingdom. Carry on. CARRY ON!

BUILDING A DREAM: THE OPRAH WINFREY LEADERSHIP ACADEMY
ABC 8:00 P.M.

This show will be boring. What I want to see is Building a Nightmare: The Britney Spears Failing Rehabilitation and Hou-ha Flashing on the Web Academy.

SUNDAY, MARCH 4

GREASE: YOU’RE THE ONE THAT I WANT
NBC 8:00 P.M.

Isn’t this over yet? Haven’t they crowned a winner? How is it I can’t make it through one week without this extra large bucket of bad underwear darkening my cable box? Bring more of it on, I say. What I want is a two-hour special of this ruinous armpit stink. More, I say! Now with extra dipping sauce!

MONDAY, MARCH 5

HEROES
NBC 9:00 P.M.

I have a terrible stomach cramp. It might be from bad milk or it might be from the injection of orangutan DNA I’ve administered to myself to make myself superhuman. Oh, sure, “Injection of orangutan DNA,” I get it. It’s very funny. Laugh it up, but I can already feel my fore-arms lengthening and the back of my hands growing a covering of red fur overnight. Oh, yeah. “Haairy palms.” Would you kindly pipe down before I fling something unpleas-ant at you! I don’t think you’re taking this ant at you? I don’t think you’re taking this

TUESDAY, MARCH 6

THE REAL HOUSEWIVES OF ORANGE COUNTY
BRavo 7:00 P.M.

I’ve seen ten minutes of this, and I’ve already had an ass full. These frigid cougars are each on their last leg of hotness, and they’re desper-ately trying to nail down some schmooze with more cash than he has self-esteem. And they all have horrid brats who “deserve a new car.” That’s it. End of summary. It’s as entertaining as a box of hair. I want my ten minutes back.

WEDNESDAY, MARCH 7

PUSYCAT DOLLS PRESENT: THE SEARCH FOR THE NEXT DOLL
WB 9:00 P.M.

I feel like a wounded combat soldier. I want the team to triumph in victory, and I know I’ll be dragging the platoon down because I have no legs. I lay here, blood minging with tears on my cheek. I can only say, “Finish me. Finish me, Sarge. Make it quick. Make the hurting stop.” And out of compassion he sticks two more morphine shots in my leg. “The suffering’ll be over soon, son. The suffering’ll be over soon.”

THURSDAY, MARCH 8

DR. CHRISTIANE NORTHROP: MENOPAUSE AND BEYOND — NEW WISDOM FOR WOMEN
PBS 8:00 P.M.

You can’t see me, but I’ve collapsed to the floor. Maybe, if I gouge my eyes out now, I can end this with the last finger I can still move. I can’t bear it. I can’t bear the thought of it. It’s too much. My eyes are so dry I can hardly see. PBS. Old women. Talking about menopause. Maybe, if I gauge my eyes out now, I can end this horrific image in my mind. Excuse me, I’ll end this article politely. I have to crawl to the kitchen for my cockpit and grapefruit spoons.
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Am I bumbling people out? Am I taking myself too seriously?  
By John Brizzolara

This is a rare occasion; it really is. I am sitting at my desk, where I have produced tens of thousands of words in just a few months since I bought the desk. I’m starting at the accosting little blinking cursor, and I’m blank. This is about as close as I get to writer’s block, a malady I don’t understand unless you’re talking about a period of time no longer than five minutes. These “moments” for me are just that, five minutes tops. I’m not braggadocious in fact, there are those who might suggest I take a few years and really think about what it is I’m writing instead of actually writing. There is a whole industry that caters to people who do just that; they will sell you subscriptions to Writer’s Digest, and get you to sign on for six weeks of a workshop in San Miguel de Allende. I can’t afford any of it; I can barely afford the five minutes drawing a blank (which I filled by writing this paragraph).

While I was doing that, I ran through a checklist of possible subjects: books, movies, music, my childhood, my health. I’ve done them all to death. I hear, and I also hear a voice in my ear. It is that of my friend Mark, a microbiology professor in Tacoma, Washington, who reads this column via Internet just about every week and sends me brief electronic commentary. His imaginary voice tells me: “You sound a little down, this column,” or “Pretty weighty stuff,” or, lately anyway, things along those lines. He assures me he enjoys reading the things, but it gives me pause. Am I bumbling people out? Am I taking myself too seriously?

Another friend, Dave, recently handed me a CD saying, “Here, listen to this. You can’t sit around feeling too sorry for yourself for too long with this.” This was out of nowhere. Here, I am really creating that impression that I’m sitting around in an orgy of self-pity?

The CD is a ten-year-old George Carlin album called Brain Droppings. I love Carlin and I wasted no time putting it on between the first and second paragraph. This will give me a little motivation, I think. Something funny, that’s the ticket. And I hear...

“What’s all this stuff about motivation? I say if you need motivation, you probably need more than motivation. You probably need chemical intervention or brain surgery. If you ask me, this country could use a little less motivation. The people who cause all the trouble seem highly motivated to me: serial killers, sex maniacs, battle-scarred vets, people who use their brains. If you ask me, this country could use a little less motivation. The people who cause all the trouble seem highly motivated to me: serial killers, sex maniacs, battle-scarred vets, people who use their brains. If you ask me, this country could use a little less motivation. The people who cause all the trouble seem highly motivated to me: serial killers, sex maniacs, battle-scarred vets, people who use their brains. If you ask me, this country could use a little less motivation. The people who cause all the trouble seem highly motivated to me: serial killers, sex maniacs, battle-scarred vets, people who use their brains. If you ask me, this country could use a little less motivation. The people who cause all the trouble seem highly motivated to me: serial killers, sex maniacs, battle-scarred vets, people who use their brains. If you ask me, this country could use a little less motivation. The people who cause all the trouble seem highly motivated to me: serial killers, sex maniacs, battle-scarred vets, people who use their brains.

George is complaining. “You know what America lacks? A present. America has no NOW... Instead, we reach into the past... Of course, being essentially full of shit... ‘Still ahead, look back!’... Honest, he said it... Another way to avoid the present is to look back... ‘Still ahead, coming on up, up, up, coming up this half hour, more to come, stay with us, also later.’ At 5 they tell you what’s coming up at 11; at 11 they plug the morning news; the morning man promo the noontime lady, and sure enough, a little later, here comes that empty-headed prick from the 5 o’clock news to tell you what he’s gonna do on the 5 o’clock news. If a guy were paranoid he might not be blamed for thinking that the people who run things don’t want you dwelling too much on the present. Dave was right. I’m laughing so hard I’m blowing sparkling tobacco, like Popeye. It’s raining onto my crotch. Self-pity does not have a chance.

Next week: a retrospective on future columns I once promised.
Medium