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Developers, City Politicians, and the Mayor’s Sleight of Hand.
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– Masha Shava, San Diego, CA

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"I had no pain during the procedure and no discomfort or pain afterward. Best of all, I can see without my glasses or contacts. It feels great."

– Greg Schwenk, San Diego, CA

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– Glenn T. Casey, Chula Vista, CA

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– T.P. Fortin, San Diego, CA

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– Sandra Macias, San Diego, CA

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– Darush Mohyi, M.D., La Jolla, CA
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An archive of City Lights stories can be searched on the Internet at SanDiegoReader.com

Sunroad to perdition Early last summer, as the battle over the Sunroad Enterprises office tower near Montgomery Field was taking shape at city hall, another potentially high-stakes contest was unfolding a few blocks away at the federal courthouse. On June 26, Sunroad Holding Corporation, one of the many Sunroad companies controlled by La Jolla’s Aaron Feldman, filed suit against the Internal Revenue Service. That was just one week after the Federal Aviation Administration told San Diego city planners that Sunroad’s 180-foot building was 20 feet too tall. By then Feldman’s lawyers and lobbyists had already swung into action, working to persuade the office of Mayory Jerry Sanders to ignore the federal government’s qualms and allow the office project to proceed. Meanwhile, another of Feldman’s lawyers was handling the IRS matter. His name was Mitchell Dubick, of the firm Higgins, Fletcher & Mack, and his wife is Julie Dubick, the mayor’s “director of policy.”

Appointed by Sanders early last year at a salary of $115,000, Julie Dubick, an attorney like her husband, previously worked at Seltzer Caplan McMahon, one of downtown’s most prosperous law and lobbying firms. A longtime La Jolla insider who ran unsuccessfully for school board as a staunch backer of then-superintendent Alan Bersin, Dubick’s role in the Sanders administration is said to be high-level and far-reaching.

On its face, the action that Mitchell Dubick filed was simply an effort to acquire records, requested under the federal Freedom of Information Act, of the corporation’s tax audit. But court papers filed by the feds made it sound like something more sinister was going on. According to its complaint, Sunroad Holding had previously asked the government “for records of the Internal Revenue Service relating to the examination file for the Form 1120 for the Plaintiff for the tax period ending September 30, 2003.” The IRS had refused.

In an August 2006 response to Sunroad’s suit, government attorneys argued that the material was exempt from disclosure under the federal Freedom of Information Act because, according to one citation, the records might “disclose techniques and procedures for law enforcement investigations or prosecutions, or would disclose guidelines for law enforcement investigations or prosecutions that could reasonably be expected to risk circumvention of the law.”

Last November, the parties agreed that Sunroad would drop its complaint against the IRS “with prejudice”—meaning it cannot be refiled—and that both Sunroad and the government would “bear their own costs and attorneys fees.” Federal judge Irma E. Gonzalez approved the dismissal on November 17.

Neither the Justice Department nor the IRS will confirm their investigation of Sunroad, the decision to not refile—one of downtown’s most prosperous law and far-reaching.

All Gaull With Mayor Jerry Sanders mired in all manner of controversy, from Sunroad’s office tower to his draconian cutbacks of public services, keeping a “protocol officer” on the payroll might seem superfluous, but apparently somebody’s got to do it. And that somebody is Lynn Renee Hijar, once worked for the city-subsidized World Trade Center as a trade research specialist. Hijar, a 1998 graduate of the University of San Diego who got a master of science degree from the school’s “Global Leadership” program last year, may be better qualified for the gig than Mission Bay hotel mogul Anne Evans and Jeanne K Lawrence, ex-wife of now-deceased Del Coronado hotel owner M. Larry Lawrence. That wealthy pair established the office for Mayor Maureen O’Connor and served together as “chiefs of protocol” back in 1989. They were assisted by O’Connor’s “director of protocol,” Cheryl Ayers, a former PR woman for Mission Valley’s Neiman Marcus department store.

O’Connor’s people were kept busy shuttling international visitors around town during her Russian Arts Festival, during which the late Malcolm Forbes personally flew in a sampling of his bejeweled Fabergé eggs to regale the masses. Hijar’s duties, to judge by a recently filed statement of economic interest, are a bit more plebian. Instead of hobnobbing with international visitors around town during her Russian Arts Festival, during which the late Malcolm Forbes personally flew in a sampling of his bejeweled Fabergé eggs to regale the masses. Hijar’s duties, to judge by a recently filed statement of economic interest, are a bit more plebian. Instead of hobnobbing with international visitors around town during her Russian Arts Festival, during which the late Malcolm Forbes personally flew in a sampling of his bejeweled Fabergé eggs to regale the masses. Hijar’s duties, to judge by a recently filed statement of economic interest, are a bit more plebian. Instead of hobnobbing with international visitors around town during her Russian Arts Festival, during which the late Malcolm Forbes personally flew in a sampling of his bejeweled Fabergé eggs to regale the masses. Hijar’s duties, to judge by a recently filed statement of economic interest, are a bit more plebian. Instead of hobnobbing with international visitors around town during her Russian Arts Festival, during which the late Malcolm Forbes personally flew in a sampling of his bejeweled Fabergé eggs to regale the masses. Hijar’s duties, to judge by a recently filed statement of economic interest, are a bit more plebian. Instead of hobnobbing with international visitors around town during her Russian Arts Festival, during which the late Malcolm Forbes personally flew in a sampling of his bejeweled Fabergé eggs to regale the masses. Hijar’s duties, to judge by a recently filed statement of economic interest, are a bit more plebian. Instead of hobnobbing with international visitors around town during her Russian Arts Festival, during which the late Malcolm Forbes personally flew in a sampling of his bejeweled Fabergé eggs to regale the masses. Hijar’s duties, to judge by a recently filed statement of economic interest, are a bit more plebian. Instead of hobnobbing with international visitors around town during her Russian Arts Festival, during which the late Malcolm Forbes personally flew in a sampling of his bejeweled Fabergé eggs to regale the masses. Hijar’s duties, to judge by a recently filed statement of economic interest, are a bit more plebean.

A Confession That Wasn’t

By Don Bauder

Whenever Mayor Jerry Sanders tries to pull a rabbit out of a hat, he comes up with a skunk. Or a rat. The mayor’s confession last week that he and his aides erred in letting Sunroad Enterprises construct a building that defies airport safety regulations, should stir San Diegans to action: if the city is ever going to be run for the people and not for real estate developers, there has to be a thorough Sunroad investigation now, while the public is aware of the corrupt, incestuous relationship between developers and City politicians and bureaucrats. Laughably, Sanders

says he wants his chief operating officer, Ronne Froman, to lead an investigation into the Sunroad incident. “That’s like asking the fox to investigate the chicken coop,” says Gerald Blank, attorney for the Community Airfields Association of San Diego.

“Ronne Froman is Jim Waring’s boss,” says Rick Beach, president of the association. Waring, a former lawyer for trusts of the late Las Vegas gangster Morris (Moe) Dalitz, is Sanders’s real estate czar. Waring made the decisions permitting Sunroad to go ahead with the building in defiance of Federal Aviation Administration and California Department of Transportation rules.

Initially, Sanders said he wanted Froman’s purported investigation to last one or two weeks — clearly a quickie burial with Froman wielding the shovel. On Friday, he revised that to “a number of weeks”— still suspiciously short. The purported probe will not attempt to fix any blame. Ha.

Fortunately, “The city attorney’s office will conduct its own independent investigation, but we’re happy to work with whomever the mayor designates,” says Mike Aguirre, city attorney. I asked him if his investigation would include the police chief’s refusal to carry out a search warrant on Sunroad vice president of development Tom Story, the role of District Attorney Bonnie Dumanis in that sorry episode, and other matters, such as Dumanis’s sending a letter to Superior Court judge Michael Wellington the day before

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Neal Obermeyer

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Neal Obermeyer

Neal Obermeyer
Water Man: Down, Then Out

By John Brizolala

David Ross, known as “the Water Man,” was doing what he does every day in the ghetto, sometimes twice a day, and that is distributing water, purchased at his own cost, to the homeless — the marginalized to the point of exile — when an angry exchange at 18th and Commercial streets turned violent.

At approximately 4:30 p.m. on Friday, May 4, beneath the Commercial Street overpass, Ross was producing bottles of water from an ice chest in his trunk for those settling into spots to pass the night in the heart of skid row. Ross, a former case manager for Saint Vincent de Paul’s, now unaffiliated with any charity, has been doing this for over 15 months in the downtown and East Village areas. On this day morning, his forearm from elbow to wrist in a cast-like bandage, “They were both probably in their 40s. The woman who ultimately assaulted me was probably 250 pounds and very muscular looking. The other woman was black and very large also. The woman who assaulted me was white with kind of rusty-colored hair. The white girl was clearly the aggressor, and I don’t know what preceded my getting there, but things were accelerating. ‘You fat nigger bitch!’ the one woman was screaming. A man with the black woman objected and said something like, ‘You can’t say ‘nigger’ this and that. Now, there were more black faces under that bridge, as I recall, than white.’

“Two or three times I got them calmed down. It was easier to calm down the black girl because she was not that aggressive. She was okay with letting it go, whatever it was. I remember now the white woman saying repeatedly, ‘I’m going to Mexico, you fat fuck!’ and ‘If I don’t kill you tonight, I’ll come back here with some homeys who will kill you.’ She kept saying, ‘I’m going to kill you all through the whole deal. I don’t remember the black girl saying much.’

Ross’s memory of the event is gradually returning to him. When he speaks, it is slowly, unsteadily. Guys were yelling to hit the woman with this object. She had the upper hand in the struggle, and she was chopping and thrashing with her arm. I didn’t know it at the time, but it was a knife in her hand and a piece of glass like this.” Ross indicates a jagged, fork-shaped-looking blade.

“At this point, I grabbed the white woman’s hair and shook her and said, ‘You can’t do this!’

‘I’m gonna kill her! I’m gonna kill her. Fuck you!’

‘You’re not gonna kill anybody.’

‘I’m gonna kill you.’ I remember thinking, ‘God, that’s a big knife,’ and I saw the thing coming down toward the woman’s face, and that’s when I grabbed her. She was very, very strong, and I couldn’t keep control of her. I finally got her off some way. I pushed the black girl away and said, ‘Get out of here!’ She wasn’t cut, that I recall, not then. But the white woman started punching me, I thought, in the stomach. I didn’t feel it. I saw the glass in her hand, and she was trying to get at my throat, and I lifted my arm. I saw it coming down at me. She stuck it in my arm and pulled it. All of a sudden blood just shot out of my arm. A lot of blood, I looked down, and there was three or four inches of gash in my arm. I said, ‘Oh my God, you’ve stabbed me.’

‘The tissue in the inside of my arm was coming out. I don’t remember much after that except bits and pieces.’

Ross describes a stroboscopic series of actions: Two men grabbing at the attacker. Himself sitting on the trolley tracks. “The next thing I know I’m up on the curb. I’m stretched out on the sidewalk. I kept looking at my arm. Guys were yelling ‘Tourniquet!’ and two guys were wrapping my arm. Cars were coming through intermittently. Guys were yelling for them to stop, call 911. Nobody stopped. I was really dizzy then. It was like a movie.

‘It seemed like a long time. One guy was holding the white woman. I don’t know where the black woman went. At one point, I saw the knife on the sidewalk, this kind of purple and red thing, and for some reason I picked it up. I remember what seemed like a lot of paramedics and police. A whole lot of them. I imagine what they saw was this old white guy covered with blood holding a knife.

“In the ambulance they had to cut away my clothes. The police took them and my shoes for evidence. And my ID.”

At around 7:30 p.m., surgery was performed on Ross at Scripps Mercy Hos-pital. The operation took approximately two hours. Ross has little or no recol-lection of arriving at the hospital or subsequent events until some hours after the surgery; in the hours between Friday night and Saturday morning. “I remember a woman, a Filipino woman, I believe, though I don’t know for sure, coming into my room, taking my tempera-ture, my blood pressure, and at one point, very abrasive and high-toned. She said, ‘You go home.’ I didn’t understand what she meant. I hadn’t even seen a doctor, as far as I knew, and I thought she might have said, ‘You’re at home,’ or some-thing, and me saying, ‘Well, feel at home? Huh? That’s good, thank you.’

‘No. No. You go home.’ Twice she came back and asked, ‘When you go home?’ In some slurry way, I’m sure, I said, ‘I don’t have any clothes.’ She said, ‘We give you token.’ I said, ‘A token for what?’ Now I’m getting a little more con-scious. A little while before, I had to go to the bathroom so badly that I did it myself. I didn’t know where it was, but I found it, and inside I fell down, picked myself up, peed all over the floor and myself, and somehow made it back.

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Confession that wasn’t
continued from page 6

It’s quite doubtful any investigation would touch on Wellington, since his ruling is being appealed.

A thorough investigation would take months. A brief, no-blame probe would be quintessential San Diego. Both Beach and Blank say that an investigation of the permitting process alone — how Sunroad got away with murder in the henhouse — would not take long. "The city attorney’s office has collected many documents," says Beach, who thinks issues of Police Chief William Lansdowne and District Attorney Bonnie Dumanis, et al., should be examined by outside counsel.

"I don’t know how you investigate a judge’s decision," says Beach. Judge Wellington is up for election in 2008. "Judges are elected by the people and are not subject to the same scrutiny as city politicians. Do judges get support from developers? I thought the judge’s decision was surprisingly over-the-top — not based on factual material. In reading the decision, I thought I was reading a political document."

"The lapses in City processes are astounding," says Blank. "This building should not have been permitted. Developers and builders will try to get away with whatever they can get away with. It is up to the City to stop them." But it won’t do so if it is in the developers’ pockets.

Sanders would like San Diegans to believe that his city has become less corrupt under his administration. If anything, it’s more so, as the events of last week graphically illustrate.

As it became obvious that he had to do something about the Sunroad building towering over Montgomery Field, Sanders held secret meetings with his aides and, according to some insiders, with Aguirre. Citizens were finally aware of the corruption (some say incompetence) of the Development Services Department, which Waring oversees. Aguirre had insisted on the issuance of a "stop work" order late last year, but the development bureaucrats had permitted the building to be "winterized" — that is, finished. Installation of air conditioning was part of the so-called winterizing process permitted by Development Services.

By Thursday, Sanders knew he was in deep doo-doo. So he invited the Union-Tribune in for a late-Thurs day interview. He ate humble pie, and the U-T reporter apparently never tried to find if the pie had too much sugar in it. On Friday, Sanders and Aguirre held a press conference, and the mayor sent a mea culpa letter to the two regulatory bodies. The debacle was his fault, quoth Sanders. He would issue a stop work order, rescinding the bureaucrats’ December permission to let construction continue, lest the building be harmed by the elements. Such poppycock.

"Deposition testimony indicates that the building is a completed shell; everything is done," says Blank. It’s too late for a stop work order. The mayor should have ordered that there be no more work on the interior. "The real order that has to be issued is ‘We are not issuing permits for occupancy,’"

Sanders was "stopping work on an already-completed building," says Beach. He, too, notes that Sanders never said he would stop work on the interior or ban tenants from moving in.

"It’s not all that uncommon for structures to be lower ed" on orders of the Development Services Depart ment, says Blank. "You put a crane up there and take it down from the top. The architect for the building testified Tuesday that it could be lowered. He has had meetings on the rooftop with Aaron Feldman (owner of Sunroad) —"

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Confession that wasn’t continued from page 8

road], talking about how they would do it.

Sanders proposes to have the building lowered to 163 feet — 3 feet higher than the regulatory bodies demand. He also wants the building to remain at 180 feet in one area to accommodate mechanical equipment. That area is 15 percent of the roofline. And, as Waring always advocated, Sanders wants the FAA to alter pilots’ paths when they near the building. So the mayor is only offering a compromise. He is not capitulating. The regulatory bodies may not agree to his offer — and should not.

Clearly, Sanders, Sunroad, and the Development Services Department are still more worried about cost than safety. As a reading of e-mails and correspondence shows, from mid-2006 on, Waring fretted about the cost of making the building conform with federal and state safety laws. He had many friendly back-and-forths with Story, who was once head of land-use decisions for former mayor Dick Murphy. Several times, Story scolded bureaucrats in his e-mails to them, almost as if they were still working for him. Of course, they were, and apparently still are.

A comprehensive investigation is essential. “Marcela Escobar-Eck [director of the Development Services Department] must be forced to say [if] she was influenced by Tom Story,” says Blank. Most of all, investigators should look at Sunroad, which owns auto dealers and real estate property. Feldman has roots in Mexico. He has generously to politicians, including Sanders. Does the company have a clean record? Where does Sunroad’s capital originate? Will the company try to use Sanders’s faux confession in its lawsuit to squeeze money out of the bankrupt city that it has exploited? Such a probe would take much longer than a few weeks.

Waterman down continued from page 7

to the bed. A third time she came in and said, ‘Go home.’

Again, I told her I had no clothes, only a hat. They had taken my clothes, all bloody, for evidence.

‘We try to find you a pair of pants.’ Very abruptly, very put out.

‘A pair of pants?’

“She kept saying, ‘Go. You go.’

‘Where? I just went to the bathroom and fell down. I can’t walk.’

No one had even asked me how I felt. She looked very agitated. Another lady came in and said something about this token. Then this other guy came in. He said he was from the business office. He said, ‘Is it correct, you are 47 years old?’

“I remember saying, ‘Yeah, I wish.’ ” Ross is 72 years old.

“Oh, I see. It says here you were born in ’47.’

“No, I wasn’t.

“Yes, you were. It says so here. Do you have a phone? I thought he meant cell phone, so I said, ‘No.’ I’ve never had one. ‘But I have a phone in my apartment.’ And that turned it around. ‘Apartement?’ He looked up. He hadn’t been paying much attention until then. ‘Aren’t you homeless?’

“I work with the homeless downtown. I’m not homeless. I have a home and hospitalization. Is that what this token thing is about? You’ve got everything wrong there.’

I got very pissed and called my doctor, Suzanne Afflalo at Kaiser, where she is also an administrator. She negotiated for me to stay at the hospital for another day, but by this point I wanted no part of it anymore.

Ross later told me, “I thought about how I would have made out had I really been homeless. I would have been out there on University Avenue with only a pair of pants that may or may not have fit, a token, and some paper prescriptions I had no means of filling — or if I had, would have been stolen. That is exactly the condition, or close enough, that the man was in that I found on the street New Year’s Eve two years ago, when I decided to make this my life, working with the homeless.”
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LETTERS

We welcome letters pertaining to the contents of the Reader. Phone them in at 619-235-3000, ext. 466; address them to Letters to the Editor, Box 85803, San Diego CA 92186-5803; fax them to 619-231-0489; or use our web page at SanDiegoReader.com/letters. Include your name, address, and telephone number. Letters may be edited for length and clarity.

Acting Out

This is in regard to your “Touchy Business” article (Cover Story, May 17). I have been working in holistic medicine for over 15 years, first as a massage therapist and now as a medical practitioner. Early on in my career, I briefly, inadvertently, worked at a place where two-thirds of my coworkers were having sex with their clients. I had befriended them before I figured out how many people at the place were actually involved in prostitution. It was a valuable, eye-opening experience for me. Most of the women would claim they did sexual acts along with massage for the money, which I’m sure they did — but what I found was the sad or tragic part is that they all had been childhood victims of sexual abuse, either from incest or rape. They had poor sexual boundaries and felt that sex is what they were good at and did that versus developing more emotionally uplifting skills. And while some made great amounts of money and financial investments, they all had very complicated personal lives. Probably many of the male clients also had the same sexual issues that they weren’t handling. Basically, my point is that “therapeutic massage” is therapeutic and not sexual. Sexual massage seems to frequently involve people acting out their abuse issues or addictive behaviors, and I don’t feel that it’s therapeutic. I know that prostitution’s always been around. Part of me would like to see it legalized so people can actually say that they’re a prostitute and not claim to be a massage therapist. I think it would clear up some of the confusion around our profession.

Name Withheld

A Tip Of The Anonymous Hat

I don’t expect you to print this, hence I’m not going to give you my name and number, but I just want to congratulate you guys, because you are the ones that created the situation in which the mayor realized that there’s corruption at a high level (“City Lights,” April 19 and May 10). And it was not at all to do with the Union-Tribune’s investigation but rather yours, that you got the mayor on the front page today admitting that he botched the business about the permit on the building that was too high near Montgomery Field. So anyway, congratulations.

Name Withheld

Eschew Victimhood

I thought it was sensationalistic and cheap to title your article “Jimi Hendrix Told Me Not to Scream” (Feature Story, May 17). It degrades the words of that woman, that amazing woman whose words deserve to be exulted. I would like to thank her for telling her story. I wonder if she can possibly know the tremendous gift she gives to women everywhere by sharing it.

As I read, I felt bile rise in my throat and tears burn my eyelids, aching for the pain she went through, that so many women have gone through. As a mother I could feel her single-minded determination to ensure her daughter didn’t wake up. And I have nothing but awe and admiration for her lack of self-pity, her eschewing of the victimhood that so many others wallow in for far far less horrific experiences. Maybe some people would call it crazy to view her “degradation [as a] triumph.” But I look at my little girl, and I know in my bones exactly what she means.

Jennifer C. Cooke
via e-mail

He’s Got Crummy Underoos

Recently, I read the excerpt below in your “Seen on DVD” section (May 17).

“Nate S. Fourth grade and self-described expert on military subjects, Ramona Elementary.

“As an expert on military subjects, I would like to recommend the war movie The Thin Red Line on DVD. It takes place in the Pacific during World War II. The film has action and superb Army tactics. At first, it’s a bit weird, but if you are a student of World War II and the Japanese and American strategies, you will love this movie.

First of all, I was shocked that a 10- or 11-year-old would describe himself as a “military expert,” but that is another discussion.

With all the school shootings reported on the news, especially the one at Virginia Tech just one month ago, I was disappointed that this item was included in your paper.

Let me be clear, I don’t mind fourth graders reviewing DVDs. I don’t mind The Thin Red Line being recommended on DVD for an appropriate audience. What I do mind is a fourth grader recommending The Thin Red Line as if it were good viewing option for his peers. The movie is “Rated R for realistic war violence and language,” according to
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STRAIGHT FROM THE HIP

— Baffled in Cubicleville

Yo, Matt:
Me and the boys here in Corporate Hell are pondering the Mystery of the Powdered Coffee Creamer. When I sprinkle the sinister powder on top of my hot coffee, it kind of coagulates into a strange form, like egg flower soup. No matter how much I stir it up, the soup remains. My friend Ben’s technique is to put the creamer in the cup first, then pour the coffee in. Voilà! His method does not create the Egg Flower Soup Effect. I’d love to come up with the real reason for this chemical reaction, and I knew just the person to ask.

Ben must have read the instructions on the creamer bottle. So I’m sure he’s the office suck-up. No regular Joe ever reads instructions, right? Coffee creamer is, on average, about 30 percent vegetable fat, maybe as much as 45 percent. A little whey, a little casing, some lactose, some fat-loving and water-loving emulsifiers, and flavorings. In the manufacturing, each ingredient is reduced to as fine a powder or flake as possible, including the fat solids. The hope is that each granule will be saturated with the coffee as quickly as possible and either dissolve or float free in suspension in your cup, depending on the ingredient. The secret to saturation is agitation — keeping the grains separate and moving. Dumping the creamer in the bottom of the cup fluffs it up a little bit, exposing more granule surface to the coffee, and it aids in agitation as the coffee is poured in and shakes up the creamer. A clump of creamer dropped from a spoon wets only a small portion of the powder and creates gummy lumps. The ingredients want to stick together, not disperse.

— Baffled in Cubicleville

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— Baffled in Cubicleville

Hi, Matt:
My friend has the unique habit on certain beer-drinking occasions and/or golfing events of urinating in public. He says the trees and the flowers, well…they “like it,” that human urine is a “positive” plant-growth stimulus! What? Is this true, in any common sense, please?

So, taking a public leak on the 12th tee will green the place up, eh? Will also gross out the other golfers and give you the back nine all to yourselves, I’d guess. I’ve always appreciated what a classy crowd you Alcideans are. Anyway, we’re sworn to tell the truth, and the truth is, your friend is right. He’s gross, but he’s right. Human urine contains a lot of nitrogen, which is one of the most important nutrients for green plants. There are experiments going on even as we speak, using human waste as fertilizer. Sounds a little too much like that toilet-to-tap business for us to readily adopt. But tell Mr. I.P. Freely that some plants don’t like being whizzed on, so he should be a little selective. The elves have stowed their clubs in the attic and are taking up volleyball for the summer.

Mr. Alice:
Should I leave a tip when I eat at a restaurant and am served by the proprietor or his wife? I can see tipping a waitress who works for the owner of the restaurant, but the proprietor is already making money off my buying his food.

We ran this one past Grandma Alice, the only one in the family who doesn’t talk with her mouth full and wipe her nose on her sleeve. We haven’t taken her out to dinner in 30 years, so she had to fall back on the rules for beauty salons, where she goes once a week to have her hair reposed. According to the etiquette nazis, you won’t be considered rude if you don’t tip the owner, she sez. But if the establishment pools tips and divides the loot among all the bustfolk and waitbeings, then you should leave something for them. Of course, a mom-and-pop restaurant is one of the riskiest, most stressful businesses a person can be in, so maybe you should leave a tip to help offset the cost of the owners’ massage therapy and psychiatric counseling. But the way things are going these days, your mom-and-pop eatery might actually be a division of Time-Warner or some international cartel based in Zurich, in which case, I wouldn’t tip.

— Tipsy in San Diego

— Tipsy in San Diego

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— Tipsy in San Diego

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Mr. Alice:
Should I leave a tip when I eat at a restaurant and am served by the proprietor or his wife? I can see tipping a waitress who works for the owner of the restaurant, but the proprietor is already making money off my buying his food.

When you are out and about, acting like bozos, what you’re raising is “cain.” Or more properly, “Cain.” Adam’s and Eve’s kid, the one that got into all that hot water when he killed his brother Abel. As the Bible’s first felon, his name became synonymous with the devil. So when you raise Cain, you raise the devil. And I trust you won’t call Matthew Alice when you’re trying to raise bail.

— R.L., O.B.

— R.L., O.B.

— R.L., O.B.
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How many lines have you stood in this month? Last month? Last year? What do you do while you’re waiting? Think about sex? Hate the people in front of you? Think about sex? Replay a marital fight? Count money? Think about sex?

Some people envision their weekend while standing in line. Some people pray. Some people imagine finishing the next chore on their list. Some people plan a crime. And some play games.

Games while waiting for a trolley. Games while waiting for the first pitch. Waiting in an emergency room. Waiting for your man to fix the shower leak. Or the reverse. Waiting for technical support.

Then, there is the magnate mater of waiting, the aforementioned Waiting-in-Line, a category so vast it spawned countless subcategories. A few crowd-pleasers are:

- Grocery store, college registration, post office, anything to do with the military, anything to do with medicine, anybody’s justice system, airports, international border crossings, and major league sports stadia.
- Generally, the poorer you are, the longer the line (welfare office, food stamps, emergency room medicine); and the richer you are, the shorter the line.

The subcategory is Waiting-For-This-To-End. Picture a Mexican third-class bus running from Mexico City to Oaxaca. It’s midnight. I’m traveling with Genisia Sharett, an Israeli woman I met in Isla Mujeres. She’s a road pro, speaks four languages, was a medic in the Israeli army, and has traveled all over. She’s going to collapse or he’s going to start playing games. (Party games also.)

Some people envision their weekend. Some people imagine finishing the next chore on their list. Some people plan a crime. And some play games.

Then, another person thinks of a name and asks the next player. This continues until the famous question is answered, and the questioning moves to the next player. This continues until the famous question is answered, and the questioning moves to the next player. This continues until the famous question is answered, and the questioning moves to the next player. This continues until the famous question is answered, and the questioning moves to the next player.

Some people envision their weekend. Some people imagine finishing the next chore on their list. Some people plan a crime. And some play games.

Waiting Games

The bus comes into a darkened village and stops. It’s got to be 2 a.m. in the morning. I see a tall, lanky American kid. He’s holding one of those huge Kelly backpacks. It’s brand new and way too big. The driver and a passenger get out, manhandle his backpack up to the roof and tie it down. They return to the bus, followed by the American. The fellow’s face has that zombie pasty-white look, just like in the movies.

The bus jerks forward. Our man spots us, the only other non-natives on the bus, and over the next 20 minutes, makes his way one inch at a time, into the belly of the bus, until he’s standing next to us.

Introductions. He’s from Providence, Rhode Island. College student. Never traveled before. Came down here with his girlfriend, in her van. They had a fight, she left him in that village. It’s 3 a.m. in the morning. I’ve been sweating from the heat of too many people, so I’m dehydrated. I have a constant headache. My bones hurt from standing and my eyes burn. By the way, nobody gets off the bus. Every once in a while the bus will stop and take on one passenger, occasionally two, but no one ever gets off.

Rhode Island is not doing well. He’s taking shallow, quick breaths. I figure he’s going to collapse or he’s going to start speaking in tongues.

I ask, “Have you ever played Botticell?”

Botticelli is a word game. Someone thinks of a famous person’s name... say, Groucho Marx. Another player asks “yes” or “no” questions. Is this person a man? Is this person from a famous family? Is this person alive? Is this person in politics? The first time I answer, “No,” the questioning moves to the next player. This continues until the famous person is named or until the players give up.

Then, another person thinks of a name and asks the next player. This continues until the famous person is named or until the players give up.

Rhode Island is hyperventilating. Genisia tells him, “Think of a question!” or I say, “Pick a name. We’ll do the asking.” Every once in a while the bus will stop and take on one passenger, occasionally two, but no one ever gets off.

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Sunday worship: 10 a.m., 5 p.m., 7 p.m., 9 p.m.
Length of reviewed service: 1 hour, 45 minutes
Website: www.divenintoflood.com

The table out front offered Bibles with unusual covers: a version of the New Testament entitled The End of the World as We Know It; Or, The Creator Invites Us to a Whole New Beginning We Never Would Have Guessed. Also, more traditional line N.T. Wright’s The Challenge of Jesus: Rediscovering Who Jesus Was and Is.

Inside, production guy Tim explained that today’s service was part of the “Know Doubt?” series at Flood, which would include a panel of experts answering questions sent in by congregants via e-mail. The panel: Dr. Glen Scorgie, professor of theology at Bethel Seminary; Sheryl Fliehser, spiritual director and speaker; and Dr. Curt Gruber, associate executive minister and director of missions for the Southwest region of the Baptist General Conference.

Low sunlight gave the auditorium its only light, save for that radiating off the two projection screens bearing the Flood logo. Eventually, the scene shifted to a rising sun, and the piped-in music gave way to sustained choral notes. “Our God reigns,” sang the keyboardist in the near dark, her voice bratty and powerful. “Our God reigns. Forever your kingdom reigns.” Over and over in a kind of mantra, as the music built below her voice and above the synth: the reverberating bass, the strumming guitar, the gradually more complicated drumbeat, and finally, the riffing lead guitar, earnest and soaring. The band, October Inc., went through a half-hour set, and while the congregation sang along at times, the performance went “overhead” — soaring like a bird out of the sky. “Our God reigns. Forever your kingdom reigns.” Over and over in a kind of mantra, as the music built below her voice and above the synth: the reverberating bass, the strumming guitar, the gradually more complicated drumbeat, and finally, the riffing lead guitar, earnest and soaring. The band, October Inc., went through a half-hour set, and while the congregation sang along at times, the performance went “overhead” — soaring like a bird out of the sky. “Our God reigns. Forever your kingdom reigns.”

After the collection, the panel took the stage, consisting of experts answering questions sent in by congregants via e-mail. The panel: Dr. Glen Scorgie, professor of theology at Bethel Seminary; Sheryl Fliehser, spiritual director and speaker; and Dr. Curt Gruber, associate executive minister and director of missions for the Southwest region of the Baptist General Conference.

Sermon content: ★★★★
delivery: ★★★

Liturgy: ★★★
Music congregational: ★★★
band: ★★★

Snacks: ★★
Architecture: ★★
Friendliness: ★★★

Poor to satisfactory: (none)
Good: ★
Very good: ★★★
Excellent: ★★★★★
Extraordinary: ★★★★★★★

The questions moved to the personal: “How do I tip into God’s transformational power?” “The power is love,” replied Fleisher. “It’s not trying harder. It’s receiving God’s love in undependable ways….” “We’re getting honest, getting real.”

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“Do you really know who’s going to heaven?” “Saving faith is trusting Christ,” answered Fleisher. “The Father looks down and values each person as someone who judges. ’”

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“The power is love,” replied Fleisher. “It’s not trying harder. It’s receiving God’s love in undependable ways….” “We’re getting honest, getting real.”

Officially, “After you become a Christian, what happens next?” “It’s very similar to a relationship unknown beyond. ” “We’re getting honest, getting real.”

“The power is love,” replied Fleisher. “It’s not trying harder. It’s receiving God’s love in undependable ways….” “We’re getting honest, getting real.”

“Do you really know who’s going to heaven?” “Saving faith is trusting Christ,” answered Fleisher. “The Father looks down and values each person as someone who judges. ’”

“The power is love,” replied Fleisher. “It’s not trying harder. It’s receiving God’s love in undependable ways….” “We’re getting honest, getting real.”

After the collection, the panel took the stage, consisting of experts answering questions sent in by congregants via e-mail. The panel: Dr. Glen Scorgie, professor of theology at Bethel Seminary; Sheryl Fliehser, spiritual director and speaker; and Dr. Curt Gruber, associate executive minister and director of missions for the Southwest region of the Baptist General Conference.

Sermon content: ★★★★
delivery: ★★★

Liturgy: ★★★
Music congregational: ★★★
band: ★★★

Snacks: ★★
Architecture: ★★
Friendliness: ★★★

Poor to satisfactory: (none)
Good: ★
Very good: ★★★
Excellent: ★★★★★
Extraordinary: ★★★★★★★

The questions moved to the personal: “How do I tip into God’s transformational power?” “The power is love,” replied Fleisher. “It’s not trying harder. It’s receiving God’s love in undependable ways….” “We’re getting honest, getting real.”

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“The power is love,” replied Fleisher. “It’s not trying harder. It’s receiving God’s love in undependable ways….” “We’re getting honest, getting real.”
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3. Dana Korey

2. Away with Clutter team

1. Organized craft room

Many of our clients have gotten to a point where they are embarrassed to have people over, and they shut themselves off.”

My college friend Bernice was impressed with my first study research and spent the past week trying to rid her home of excess clutter, making way for feng shui. “I am such a packrat,” she complained to me. “Parting with things is so difficult.” I detected Bernice’s frustration and called Dana Korey, founder of Away with Clutter (858- 481-9191; dana@away-with-clutter.com). “Being organized is really about the ease of retrieving what you need when you need it,” said Korey. “That’s the key. It is not about Martha Stewart perfectionism or minimalism. It’s about ‘Where the heck are my keys?’ and ‘I need my wallet.’ If you can’t find these things, you’re tortured. When I was a kid, my room was always in disarray. When I went to college, homework and having a part-time job stressed me out. I couldn’t find the things that I needed; I was overwhelmed, and I realized that this way of being was causing me incredible anxiety. I realized I had to create plans and systems for myself so I could be more effective. I was my own worst challenge, yet I was able to self-teach because I knew what my challenges were.”

What does your company offer?
“We have a team of professional organizers that come into people’s homes or offices and create an organizational makeover in one to three days, top to bottom. We do the physical hands-on organizing in addition to bringing all the organizational supplies and space-optimizing products. We also do an in-home or in-office organizational workshop to educate the clients and give them the skill set and support they need to be able to carry on without us. Because our goal is not to have repeat clients, it’s about creating something that is a life-long solution for them.”

Do you organize all areas of the home?
“We do kitchens, garages, closets, bathrooms, attic, everything in the home. We also work with businesses, entrepreneurs, and individual business staff members to help them increase their productivity by creating organized systems for them in their work environment, because that’s a huge loss of time and money for people.”

Korey helped me through their system.
“We start out with a consultation, which typically runs two or three hours. We speak with them about what the challenges are in their lives, so we understand where all the holes and gaps are so we can create an effective system and implement it. Then, in the space to be organized, we ‘go through and we sort everything by category. We fancy ourselves the ultimate puzzle people; if a puzzle has 500 pieces or 50,000 pieces, you still have to sort it and put together. So we sort into categories, electronic, beach gear, holiday decor, memorabilia, etc. Then our lead organizer walks the client through the process of deciding what to keep, toss, sell, trash.”

Having sorted into categories, the client then sees how much of some- thing they have, so it is a lot easier for them to let go of things. Not that they have to let go of anything, because we can organize what they have. We tell our clients to be aggressive. ‘Do you love this item?’ ‘Have you used it in the past year?’ People often say, ‘Well, some day!’ But some day is not on the calendar. And if you are waiting five or ten years for some day, you are spending money holding it, housing it, caring for it, dusting it, shifting it, for some day.

“Once we’ve gone through the editing and purging-down process, everything is put into space-optimizing containers and labeled for easy retrieval. Then everything is zoned accordingly. If you were organizing a garage, you might have a holiday decor zone, within that you have outside lights, tree lights, ornaments, dishes.”

Are there certain items that are indispensable when organizing?
“Clear, plastic, snap-on-lid containers of various sizes are invaluable. They also make clear plastic drawers. We find the better you can categorize, the better you can separate and contain your items, the easier it is to maintain your system. You’re able to see the contents of the box, and the sealed box keeps it protected for life.”

Korey says that through watching the organizing project, the client learns the system. “That’s a lead organizer on every project and they become that client’s personal organizational coach, their support system, and their educator and trainer during the process. While we are doing the hands-on work, the client is observing the way the systems are being implemented, so that when they bring new things into their lives, they understand.”

How do people end up in these organizational disasters?
“If people don’t know what to do with stuff, they shove it in drawers. When it doesn’t fit in drawers, they shove it in cupboards. When it doesn’t fit in cupboards, they shove it in closets. When it doesn’t fit in the closet, they shove it in rooms and then in garages. And, before you know it, you have an archaeological dig that you have to go through. And then they go out and end up spending hundreds of dollars buying duplicates of things that they have already but can’t find.”

Korey says that they get a lot of hugs and tears from their clients when the process is completed. “The transformation is so fast and has such a huge impact, it’s life-changing. It’s like their world just did a 180. Many of our clients have gotten to a point where they are embarrassed to have people over, and they shut themselves off. Then, all of a sudden, they are in a space that they can breathe in; it is like this emotional release for them to have freedom in their own environment.”

Cleaning varies according to the amount of stuff to be organized, but Korey says it is unusual for projects to start at $1500 and go up from there.

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2. Away with Clutter team
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Monks with Sticks

by Barbarella

"We've got the priests against the pretty red birds tonight. Where's the intimidation in that? A monk is almost as scary as Delaware's 'Fighting Blue Hen.'" I thought.

Baseball, like reality television or E. coli, was one of those things that, though pervasive, had never made it past my immune system. The one time I attended a baseball game, as a preteen, I'd gone with my best friend, Nancy, and her family. Nancy's family did a lot of things mine didn't; nor- mally American things that I experienced only with them, like camping, sloppy joes, and spectator sports. The television in Nancy's house seemed to only get ESPN. Despite my regular exposure to its flickering light, I never did understand what Nancy's family found so captivating. Take football, for instance — a bunch of men run toward each other while one guy throws a pointy ball. Most of the men fall down, many on top of each other. Then they get up and take a break while some jock-γ talking heads discuss how the men fell down. Then the men line up and do it all over again. At least in boxing there's the morbid fascination of watching two men beat each other until one of them can't get up. It's nothing I care to witness, but I get that the average guy has an animalistic craving for blood.

But, baseball? I didn't know enough about the sport to conclude why it sucked; it's just one of those things I knew. Like the way I know a woman wears pants with tags printed across the ass won't be a stimulating conversation starter. Shaking my intu- ition, however, I found myself saying, "Sounds great, Amy! Give me a date and I'll score the tickets."

In the weeks before the game, I noted a sort of eagerness building within me. Not for baseball, or the new stadium, but for the anthropological glimpse of that foreign and pervasive, had never made upon my memory. Nancy's family did a lot of things mine didn't; nor- mally American things that I experienced only with them, like camping, sloppy joes, and spectator sports. The television in Nancy's house seemed to only get ESPN. Despite my regular exposure to its flickering light, I never did understand what Nancy's family found so captivating. Take football, for instance — a bunch of men run toward each other while one guy throws a pointy ball. Most of the men fall down, many on top of each other. Then they get up and take a break while some jock-γ talking heads discuss how the men fell down. Then the men line up and do it all over again. At least in boxing there's the morbid fascination of watching two men beat each other until one of them can't get up. It's nothing I care to witness, but I get that the average guy has an animalistic craving for blood.

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tough as the Baby Bears. Ahem, I mean, the Cubs.”

For missing the “Star Spangled Banner,” the only part of the “show” I had really wanted to see, I blame the acumen-deficient attendant I had to deal with at the will-call booth. Our tickets were on the “Toyota Terrace,” a premium seating section in which food and drinks are served to your seats and for which ticket holders have exclusive access to restaurants. I was disappointed to discover that the food and drinks were served to my seat was wrong with these people?

What was wrong with these people?

“The is like the Nascar crowd,” David said in my ear. “First they played ‘Sweet Home Alabama’ and now it’s ‘Devil Went Down to Georgia.’”

“I had heard to like this music,” I said, bobbing my head for emphasis.

“Well, you might try watching some Nascar races,” David suggested. “You may enjoy it. There seems to be some genetic correlation between fans of Nascar and people who dig Southern Rock.”

I shrugged at David and then my attention was called to the field, where something that could almost be described as “exciting” had happened — one of the Padres players broke his bat, half of which flew almost as far as the pitcher’s mound. It was the same guy who had repeatedly hit the ball straight up in the air. The same guy who clutched his wobbly bits with Michael Jackson–like enthusiasm and frequency — Marcus Giles.

It was a home run hit by the other Giles — brother Brian — that inspired my first real baseball thrill. It wasn’t the hit or watching the ball sail 400 feet in the air. It wasn’t the slow trot around the bases, the formality of stepping on each white pad before returning to the dugout. In fact, it was nothing about the game itself.

What stirred my blood and set my heart aflutter were the sparkling blue and purple fireworks that darted up into the night and the trancelike chant layered over blaring techno music reverberating through my chair. I poked Amy, and when she turned, I shot her a huge grin and said, “That was awesome.”

Ahem, I mean, the Cubs.”
ON THE MORNING after one of those record-breaking cold nights this past January, Mike Rasmusson checked on his charges. Rasmusson supervises the Kate O. Sessions Balboa Park Nursery — the city facility where many of the park’s plants get their start in life. Behind the nursery’s hothouses and administrative offices, he stopped at an outdoor table and peered down at a group of four-inch plastic containers. “Ohhhhh, shoot!” he moaned. “This is Ficus macrophylla, the Moreton Bay fig. These are the babies.” The fig-tree sprouts, grown from tiny, almost invisible seeds that had been buried in the pots for more than five months, had shriveled and turned black overnight. Had they withstood the frost and thrived for a hundred years, each might have rivaled the magnificent giant that reigns over the lawn next to the Natural History Museum. But now they were dead. Rasmusson shrugged. “You just have to take it in stride and say, ‘You know, let’s try it again.’”

It helps to be dauntless when it’s your job to maintain the park’s status as a horticultural showplace. Apart from the 150 acres of coastal sage scrub preserved in Florida Canyon, the landscape of Balboa Park’s 1172 acres is a wholly unnatural creation, filled with species imported from every continent except Antarctica. The plants have to be watered and mulched and pruned and fertilized and protected from deleterious weeds and bugs. As they die or grow tiresome, they have to be replaced with others both eye-pleasing and apt to thrive. Who decides what goes where? “Right now, I’m pretty strongly involved with that,” Paul Sirois said, “but we draw on a lot of folks.”

Sirois is one of two district managers in charge of the park. He holds a two-year degree in park management and design and a bachelor’s in environmental horticulture, but when he joined the city parks staff in 1993, he started “from the ground up.” As a maintenance worker, “I did everything from cleaning restrooms to edging turf,” he says. He later advanced through the park department’s supervisory ranks and in 2000 became the first city arborist — looking after all the trees in all of the city’s 340 parks. In December 2005 he was promoted to the position of horticulturist for Balboa Park, and when the district manager’s position opened up last year, Sirois applied for it. “I love the park, so I thought I’d give it a go.”

He now oversees about 60 people, including 45 grounds maintenance workers, 5 rangers, 4 gardeners, 5 supervisors, and a horticulturist. Augmenting his team’s labors are citywide crews that handle certain tasks, such as mowing the expanses of lawn adjoining Sixth Avenue and at Morley Field. The central crews cut those weekly using seven-gang mowers and smaller trim machines, but Sirois’s crews go behind to weed-whip and edge and blow the clippings. “We also do some hand-mowing in areas that are too small, such as the strips of lawn near the Organ Pavilion.”

A separate citywide crew attends to
routine pest management for San Diego’s parks. “We’re trying to get away from chemical use as much as possible,” Sirois says. Mulch and mechanical weeding are used to discourage herbivorous invaders, but when herbicides and pesticides are unavoidable, the centralized teams apply them. Balboa Park’s gardeners and grounds maintenance workers are on the front line in diagnosing problems. “It’s really a combined effort of everybody being aware and watching what’s going on.” The volunteers who toil in the rose garden are constantly monitoring the roses to see when they’ve got too much rust and need to be sprayed, Sirois says. Because of his years of working as the city arborist, Sirois himself has been involved with diagnosing tree maladies.

No tree in the park has been more beleaguered in recent years than the eucalyptus. First brought to California during the gold rush, eucalyptuses were later thought to be a good source of wood for railroad ties, but people soon learned that the young trees grown in California lacked the strength of the several-hundred-year-old specimens that Australians had harvested from their virgin forests. Still, early Californians liked how fast eucalyptus matured, Sirois says. “And they were pretty drought resistant.” He thinks that’s why so many were planted for the 1915 Panama-California Exposition, the event that kicked off the transformation of the park from an almost treeless wasteland to a garden paradise, “They grew so fast, and you had a pretty good shade canopy pretty quickly.”

During most of the 20th Century, the eucalyptuses seemed to be pest-free. Then in the 1980s, an Australian beetle known as the eucalyptus longhorn borer began chewing its way through eucalyptus species in Southern California, killing many of them. Since then an almost biblical series of plagues has descended upon the trees: “at least 16 different pests in the past 17 or 18 years,” Sirois says. Dying eucalyptuses have become a common sight, not just in the park but throughout the city.

Most of the time, scientists have found ways to vanquish the pathogens. That was the case with the red gum lerp psyllid, a tiny insect that in 1998 began showing up on the leaves of the red gum eucalyptus and a few other species. The psyllids sucked the sap from leaves, an insult that caused defoliation. As the denuded trees weakened, Sirois and other arborists feared that up to 1000 might be lost. But a Berkeley entomologist went to Australia and found a tiny stingless wasp that was a natural predator of the lerp psyllids. He imported the wasp to California. “For a while, they had to delay the release because a different type of psyllid was being used in Florida to control the overgrowth of melaleuca trees there.” There was some concern that the wasp might attack the Florida psyllids, but it turned out not to be a problem, Sirois says. Once introduced here, the wasps spread, and the red gum lerp psyllid population came to be “very well under control.” Sirois says another psyllid began attacking lemon-scented gum eucalyptus around the same time, but it turned out not to be a tree killer, as had been feared.

Another problem has proven more intractable. “We first noticed it in 1999,” Sirois explains. “We’d see something like a brown stain that would go up the side of the trunk of the tree. It mostly seemed to start at the bottom, although we’ve found some trees where it looks like the top branches are being affected first.” In the areas of the stain, the bark dries and cracks, and one by one, branches lose their leaves and die. From a distance, it can look as though the tree is rusting to death.

In a grove, “You may see one tree get it, and then a little while later another tree in the grove will get it, and a little while later another tree will get it,” Sirois says. “But in general, we haven’t seen whole groves disappear.” As a preventive measure, park personnel have sprayed the

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Most frustrating has been the inability to figure out what’s causing the malady. “Several possibilities have been thrown around,” Sirois says. “But nothing has really matched up to what we have.” He says authorities have conclusively ruled out the funguslike organism that causes sudden oak death. “There’s also a disease called Mundulla yellows that they have down in New Zealand and Australia. It’s pH-related, and we thought maybe that would have something to do with it.” But the pH of the soil around affected trees hasn’t “really fit the bill,” Sirois says. “We thought of Xylella — the bacteria that’s currently affecting the wine crop and oleander. But that was tested and ruled out.” This past winter, the advance of the mystery ailment seemed to slow, a possible consequence of the cold weather, Sirois speculates. “But last summer and spring were pretty bad. We lost quite a few large trees. I would say 30 to 50.”

The primary victim has been the sugar gum (Eucalyptus cladocalyx), although a number of honey-scented gums (Eucalyptus melliodora) and silver dollar gums (Eucalyptus polyanthemos) have also come under attack. The towering sugar gums also
driven into the ground every 250 feet; then teams counted every tree with a diameter of two inches or more within each grid block. The final tallies revealed 15,271 trees (including 348 separate species). Almost 5000 of the total were some variety of eucalyptus.

That large percentage worried Sirois and the park horticulturist at the time, Kathy Puplava. “If you grow a monoculture, you’re susceptible to losing the whole tree population,” Sirois explains. “Back East, Dutch elm disease wiped out all the elm trees.” So in the wake of the survey, the two developed a park reforestation plan that emphasized the goal of making Balboa Park’s tree population more diverse. Sirois says probably 30 species have been added to the park in the years since then. But he adds that it hasn’t been easy to find substitutes for the really big eucalyptuses.

Trees that are skyscrapers in some areas often don’t reach the same heights in San Diego’s dry climate. The coast redwoods planted in Balboa Park’s Redwood Circle during the 1920s stand only about 80 feet tall, compared to the 300-plus feet they attain in Northern California, where summer fogs bring moisture to the uppermost San Diego Reader May 24, 2007

Desert Garden, Balboa Park

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branches and free the trees from the need to transport water up that high from their roots. Sirois says another limiting factor is the park’s soil, much of it hardpan and impenetrable below a depth of just a few feet. “We don’t have the deep alluvial soils that they have in Pasadena,” he says. “You see huge, magnificent trees there.”

Some species do grow as tall in San Diego as the eucalyptus. The star pine (Araucaria heterophylla) and bunya-bunya (Araucaria bidwillii) do, Sirois says, but their silhouettes look nothing like the broccoli-esque forms of the sugar gums and lemon gums. (Bunya-bunyas have outstretched, almost prehistoric-looking branches, while star pines grow into the classical shape of Christmas trees.) Torrey pines can reach great size. “But as far as function — meaning having that willowy top but very tall — there really aren’t any trees that match the eucalyptus, and that’s something we’ve struggled with.”

Sirois has talked with the urban forester from the City of Los Angeles about what L.A. is doing to replace tall-canopy trees. “One they’re trying is the pecan tree. So we’ve planted a few of those in the park.”

The turpentine tree (Synchocarpus glomulifera) “gets pretty tall,” Sirois says. “It’s close to the eucalyptus family.” Familiar eucalyptuses will also continue to be planted, he adds. “We’ve planted sugar gums in the last six years. But we’re just a little more selective in where we plant them. We’re not putting them right next to buildings anymore.” The risk of branches dropping off or trees falling is too great.

Sirois says the park’s reforestation plan recognizes the importance of diversifying not just the types of trees but also their ages. When the 1915 and 1935 expositions were being readied, “Thousands and thousands of trees were planted all at once,” he reminded me. Most weren’t that old, perhaps four to five years, so they’re matur-
Sirois thinks the fundamental explanation for the recent eucalyptus woes could just be that the trees are reaching the end of their natural lifespans here and in their waning years are susceptible to disease.

To ensure that future generations of Balboa Park managers don’t face the same problem, “You really want to continue planting all the time,” Sirois says. “That’s critical to maintaining a healthy urban forest with old trees, mid-aged trees, and new trees.” In practice, “We generally try to plant around 200 trees a year.” When a stormy year destroys more than 300 trees, as happened in the winter of 2003–2004, “we’ll try to accelerate the replanting then. But as a standard, we try to keep it around 200.”

In deciding where to plant new trees, Sirois says he and his staff are guided by the master plan developed for the park in the late 1980s. “We may change plant material, but we don’t try to change the function of the various areas.” They wouldn’t, for example, plant a new grove in the middle of one of the big expanses of turf on the west side of the park. “They’re passive park areas, so people can have picnics and other gatherings. We try to respect those layouts.”

Earlier master plans also influence current thinking. Samuel Parsons Jr., the Central Park superintendent brought to San Diego from New York City in 1904 to develop the first plan for what was then called City Park, “was very big on the views at the edges of the canyons,” Sirois says. “He wanted to have trees every couple hundred feet or so to provide a frame but not to eliminate the view.” Although buildings in the park and downtown have obscured many of the sweeping vistas, some remain, and “we try to stay respectful of all that,” Sirois says. “We want to make sure we still maintain some of the view corridors.”

Within those broad guidelines, lots of factors direct where a new tree is planted. Input from local residents sometimes influences what gets planted where. One example is the Trees for Health Garden, located on the northeast

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corner of Quince Street and Balboa Drive. The original inspiration for it came from San Diego Herb Club members, who about ten years ago got a small grant to promote awareness of medicinal trees in Balboa Park. Major plantings on the site were started in 1998, and today everything from the African sausage tree to the white popinac lines the gravel paths. The park’s gardeners have continued adding trees and shrubs to expand the scope of the garden.

It’s not unusual for citizens to ask that a tree be planted to commemorate the passing of a loved one. Several hundred trees have been planted in honor of someone over the years, according to park staffers. Sirois says they normally will tell the bereaved party which locations and trees are available. The charge for arranging such a ceremony is $200. “We’ll usually plant the tree three-quarters of the way and leave a little pile of soil so the folks can come and do their memorial service,” the manager says. Plaques used to be installed, but no longer. “It just got to be too many,” Sirois explains. “It became a maintenance problem, and it also kind of was taking on the appearance of a graveyard.”

When it comes to flowers and shrubs, Sirois says that 15 areas of the park have been designated as specialty gardens, and “the specialty gardens are themed out.” In those areas, “We’re pretty much trying to match the theme of what’s already there. In the Desert Garden, we’re bringing in desert plants. In the Rose Garden, it’s roses.” Sirois adds that the park staff also tries “to bring in new plant material that’s being introduced in the industry. Something we’re planning on using in the future are some of the new bougainvilleas that are being developed right now. There are also new podocarpus varieties that have just been introduced. We’re going to start incorporating them with some of our plantings. So we’re trying to keep on top of the industry, but at the same time, we do have to match form and function to what’s already in the landscape.”

No place in the park sees more continual change than the Botanical Building. Dominating the area just north of the reflecting ponds, it was touted as the largest lath structure in the world when the 1915 exposition opened. None of the original plant specimens survive. The Navy turned the place into a warehouse during World War II, and several renovations also disrupted the building’s function as a conservatory at various times during the last century. Mike Rasmusson says only a few of the largest specimens that were growing in the building before 1994, for instance, were preserved during the makeover that took place that year. One was the wide clump of Formosa palms at the eastern end of the building. “I love that palm,” the nursery supervisor enthused on a recent chilly morning. “The blooms smell kind of like oranges and pineapples. You can even smell them outside!”

I was meeting with Rasmusson and Paula Root, the nursery gardener who works full-time in the Botanical Building. Rasmusson held Root’s job back in the early 1990s, so he had the task of redesigning the beds after the 1994 renovation. It’s rare to meet people who take such evident pleasure in their jobs as these two. “I’m probably the only lady on my street who can’t wait to get to work,” Root confided. “My husband’s always asking me, ‘Why are you leaving so early?’ ”

“I used to do the same thing!” Rasmusson exclaimed, recalling his days as the Botanical Building’s chief gardener. “I used to come in early and have my coffee and just walk around and go, ‘Hmmm. What am I doing today? I’ll do this project!’ You see jobs that you need to do, and it’s really fun.”

It was a Thursday, the
one day of the week the building is closed, and Root had started her morning by working on the big circular display in the center of the building. The day before, it had been filled with a sea of vermilion poinsettias, but she had moved all those pots to a back room where they would be given away to the public, first come, first served. What remained within the circle was the gigantic fishtail palm (Caryota obtusa) that Rasmusson planted when it was only about 12 feet tall. Now it looks as though it’s ready to punch through the lath roof. Rasmusson says it will be replaced sometime this year, before it does any damage. “We were talking about using another type of palm in there, but we decided to plant another obtusa. We want that spectacular show.”

Dark-green-bladed lilyturf and chartreuse Myer’s asparagus are the only other permanent plants within the central circle. “When we developed this place, I needed something that would just kind of sprawl out and hide containers,” Rasmusson explained, “They do their job.” Within the bright green circle of the asparagus plant’s fluffy plumes, Root tucked dozens of pots of epiphyllums, some bearing clusters of purple blooms on their tall, reedy stems, others laden with orange and red flowers. On the level below them, she planned to place frilly poinsettias, but she had potted them in the dark-green-bladed lilyturf and chartreuse Myer’s asparagus are the only other permanent plants within the central circle. “When we developed this place, I needed something that would just kind of sprawl out and hide containers,” Rasmusson explained, “They do their job.” Within the bright green circle of the asparagus plant’s fluffy plumes, Root tucked dozens of pots of epiphyllums, some bearing clusters of purple blooms on their tall, reedy stems, others laden with orange and red flowers. On the level below them, she planned to place frilly poinsettias, but she had moved all those pots to a back room where they would be given away to the public, first come, first served. What remained within the circle was the gigantic fishtail palm (Caryota obtusa) that Rasmusson planted when it was only about 12 feet tall. Now it looks as though it’s ready to punch through the lath roof. Rasmusson says it will be replaced sometime this year, before it does any damage. “We were talking about using another type of palm in there, but we decided to plant another obtusa. We want that spectacular show.”

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unsightly brown spots. "I'm crazy," she confessed. "I've been known to move all the orchids inside because a big storm was coming."

"If it hails, it's all over," Rasmusson added.

After the Willis Harringtons stopped being presentable, Root would replace them with cymbidiums grown in the nursery. "Then in May you have your epiphyllums — your orchid cactus," Rasmusson said. "We're always out there, looking for different plant materials to put in here."

Root likes to tuck orchids throughout the Botanical Building so that visitors are constantly confronted with their striking colors and forms. If the orchids are the most obvious plants that change weekly, they're not the only ones. Root draws my attention to the raised bed filled with pots of lichen, echinacea, borage, menthol, aloe vera, sage, and other plants used for medicinal purposes. Most of them were sun-lovers, Root explained. The relatively shady conditions in the Botanical Building wouldn't permit most ever to bloom. But "Susan Masing grows these outdoors," Root said. Every Thursday, Masing, another of the nursery gardeners, brings good-looking specimens over from the nursery and removes any that look bedraggled. Masing also changes the plants on the "touch and smell" bed that Rasmusson created years ago. "We had people coming in here touching the orchids and bruising them in here," Root explained. "But it gets pretty much torn up every week. Because the kids and adults get excited, and instead of just touching it, they pick things."

"It's fun to wander through the building with Rasmusson. Most of the plants that today look huge and dramatic were but a fraction of their current size when he selected them a dozen years ago, and his obvious pleasure in their transformation is contagious. When he planted the monster vine near the front entrance, for example, he was hoping it would someday insinuate itself around the main door, greeting visitors with its big beautiful leaves, and it's done just that," "Like you see right now! You get that automatic tropical feeling!" The flame-thrower palms were barely taller than Rasmusson when he installed them along the building's eastern wall, but "now they're at least 15 feet tall!" he marvels. "I put them in because when their new foliage comes out, they have a nice maroon color, and they have the really nice fronds. But when you're standing in the back of the building, I also wanted that big grand look."

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Rasmusson reused a lot of the bedding plants that had been in the building before the '94 renovation, but he organized them differently. “Everything had been pretty much everywhere. There was really no semblance of order, and I wanted to have it be more tour-friendly.” So he developed themes, such as the bed devoted to plants of economic importance (bananas, allspice, coffee, and more). There’s a woodland area and a dracaena area and a bed filled exclusively with bromeliads. “Before you couldn’t get a sense of how many varieties there are,” Rasmusson says. Now the profusion of different leaves and petals makes it obvious. For a while, the beds were bare plaques identifying their themes, but these were stolen over time. The park staff recently has had a new motivation for replacing and expanding signage: they’re in the process of applying for the Botanical Garden by the American Association of Museums. But even without the formal designation, Rasmusson says he’s always thought of the conservatory as being museumlike — a place designed to teach visitors about its contents. He’s astounded whenever he runs into a San Diego resident who’s never been inside the building. “Paula does the most awesome job! Even better than when I was here! I’m jealous,” he teased.

Root batted away the praise. There’s so much to do, all of it engaging, she indicated. Many plants must be hand-watered; she can spend up to an hour a day at that in summer. When it’s dry, she mists the tillandsias every day or so. She hand-sweeps the aisles and prunes almost everything. Certain beds require special ministrations. The carnivorous specimens can’t tolerate the salts and other minerals in San Diego’s tap water, so once a week Root uses a hand pump to remove the water in their swampy bed, and she replaces it with new water that she has filtered. She uses pesticides only as a last resort, instead washing down plants at regular intervals to disallow use of drug options for social phobia. Medical assessment and clinical care are provided.

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courage infestations." People crack me up," she says. "They'll ask me, 'Where are the bugs?' I say, 'Trust me, I know where they are.'"

In addition to all the routine chores, "There's constant change, because things get old," Root told me. "Yeah, I remember you came to me when this was a brunfelsia bed," Rasmussen said, standing at a spot near the building's southeast corner. He explained that the brunfelsia, commonly known as Yesterday-Today- and-Tomorrow because of the way its flowers change color, wasn't blooming well; the light wasn't bright enough. Root suggested tearing it out and instead planting a tiny grove of miniature fishtail palms. "They were over at the nursery, and I thought it would look really cool to plant a bunch of them together," Root recalled. Rasmussen encouraged her, and the result, tucked between a cluster of bamboo-like palms and a statuesque tree fern, is a striking detail within the verdant tapestry, if one that many visitors never notice.

No one could overlook the clown fig tree across the aisle from the miniature palm grove. When Rasmussen planted it in 1994, it was only four feet tall. Today it's five or six times that height, a mass of dazzling green and white foliage. "This area here was dark," Rasmussen recalled, so he wanted a bright plant that would catch visitors' eyes and lure them over to inspect its leaves, each one dappled with a unique green and cream pattern, as if hand-painted. The little figs it bears have the additional charm of resembling clown's noses. "Kids like that," Rasmussen said. But the tree had grown almost too tall. He planned to prune and thin it out soon. "We call ourselves plantsmen — because we do everything."

Rasmussen directed my attention to another plant in that corner of the building: a hybrid philodendron that develops intriguing eyelike patterns on its main stem as the lower foliage falls out. A local plantsman by the name of Rudy Lasaga developed it, the nursery superintendent told me. Now deceased, Lasaga was about 80 years old at the time I knew him, and he used to do lots of crossing of plant material. I had to beg to get this thing! Finally he told me he would give it to me as long as I promised not to give it to anybody else or cross it with anything." Rasmussen wheedled and pleaded for other unusual specimens when he was replanting the conservatory. "I went to begonia people's homes. I went to palm people's homes." When the succulent bed was being developed, Root donated South African specimens she had collected at her home over the years. "I've given plants, too," Rasmussen said. "We all have our little babies in here. It's like an addiction we have, and we bring them in here to show them off."

As nursery supervisor, Rasmussen has a budget enabling him to buy material from outside suppliers.
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- 18 to 35 years of age with moderate to severe acne
- In good general health

Qualified participants will receive:
- Skin examinations by Stacy Smith, M.D., Sandra Adsit, M.D., and Vera Morhenn, M.D.,
- All visits and study treatment at no cost
- Reimbursement for time and travel
- No health insurance required

For more information or to schedule an appointment call: (858) 571-6800 or e-mail: acne@therapeuticsresearch.com or visit: www.therapeuticsresearch.com

### Insomnia Research Study

Affiliated Research Institute is currently accepting participants, 18 years of age and older, for an insomnia research study involving an investigational medication for insomnia.

Did you know...
- Primary insomnia occurs in up to 10% of adults and 25% of elderly adults.
- Insomnia causes significant impairment in work, social, and daily functions.

We are looking for patients who:
- Have difficulty falling asleep
- Have difficulty waking up after sleep
- Feel non-refreshed after sleep and tired during the day

Qualified participants will receive:
- Study-related physical exams
- Laboratory tests
- Investigational medication
- Reimbursement for time and travel

To learn more about this research study or to schedule an appointment with our staff, call us today:
(619) 688-6565
See our website: www.ari-inc.com

### Depression Study

If you are one of the 15 million adults affected by depression, you may be eligible to participate in a research trial of a new depression medication now being studied.

**You may be eligible for the study if:**
- You are between the ages of 18 and 70
- You are experiencing symptoms of depression

All qualified participants will receive:
- Study-related care and study medication for up to 8 weeks at no cost.

To find out if you qualify for this study or for more information, please contact:
(619) 688-6565
See our website: www.ari-inc.com

### Bipolar?

Affiliated Research Institute is currently looking for men and women diagnosed with bipolar disorder. Volunteers must be at least 18 years of age and unhappy with their current medications due to unpleasant side effects and/or weight gain. Patients suffering from bipolar disorder must be currently experiencing a major depressive episode and be willing to change their current medications. All necessary office visits, medical evaluations and study medication will be provided at no cost to qualified patients.

For more information about this study, please contact:
(619) 688-6565
or visit us online at: www.ari-inc.com

### Anxiety Study

**Signs and Symptoms:**
- Experiencing persistent worry?
- Feeling restless, irritable, or tense?
- Having difficulty sleeping?
- Having difficulty concentrating?

If you or someone you know is experiencing any of these symptoms, you may be suffering from Anxiety.

Affiliated Research Institute is conducting a research study for people with Anxiety. If you qualify, you may be eligible to participate in a study testing the effectiveness of an investigational drug for the treatment of Anxiety at no cost to you.

If you would like additional information regarding this study and are between the ages of 18 and 65, please contact:
(619) 688-6565
See our website: www.ari-inc.com

### Avoiding the Scale?

**Are you:**
- A Type II diabetic?
- In overall good health?
- Currently suffering from obesity?
- Between 18 and 70 years of age?
- A non-smoker for at least 3 months?
- Available for study-related visits for a year?

If you answered yes to all these questions, you may be eligible for our investigational drug research study. If eligible, you will receive medical evaluations, including blood tests and electrocardiograms, nutritional and lifestyle counseling, investigational medication treatment, and visits to the clinic at no charge.

For more information about this study, please contact:
(619) 688-6565
or visit us online at: www.ari-inc.com
Frustrated with Type 2 Diabetes?

Are you taking metformin/glucophage, exercising and eating healthy? If you are doing everything right to control your Diabetes... And your blood sugar level is still too high, we may have an option for you. Local physicians are conducting a research study on a new investigational medication for Type 2 Diabetes. If you qualify, you will receive all study-related care and medication [at no cost].

For more information, please call: 619-229-3909
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Donating plasma and blood is rewarding!

Earn up to $190 a month in cash and save lives!
Requirements: 18+ years of age • Photo ID and proof of Social Security number • Proof of current address (ID, utility/household bill, rental agreement, third-party correspondence, etc.)

Are you sad due to bipolar disorder?

There might be hope.

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

To qualify:
• You must be at least 18 years old
• You must have been diagnosed with bipolar disorder
• You must be experiencing symptoms of depression

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

To learn more, please call:
CNRI - San Diego • 858-566-8222

Seeking Patients for a Research Study for Type 2 Diabetes

Dr. Robert R. Henry and his associates at the VA Medical Center are looking for Type 2 diabetic volunteers to take part in a research study to determine if the use of different glucose meters significantly lowers HbA1c.

Participants Will
• Attend eight study visits
• Be randomly assigned to one of two glucose meters

Inclusion Criteria
• 18 years or older
• Have been diagnosed with Type 2 diabetes for at least 3 months but no more than 15 years
• Have a stable regimen for at least 3 months
• No history of anemia, serious chronic disease, or severe hypoglycemia
• No use of insulin

Qualified participants will be compensated for participation up to $200.


To see if you qualify or to learn more about this study, please contact:
Karla Martinez at (858) 552-8585 ext. 6155 • E-mail: karla.martinez1@va.gov
OR Catherine DeLue at ext. 6740

RESEARCH STUDIES

Are you experiencing moderate to severe Cramping and Pelvic Pain associated with Endometriosis?

You may qualify for participation in a clinical research study being conducted at selected centers.

Qualified participants:
➢ Women 18-45 years of age
➢ Regular menstrual cycles
➢ Surgically documented history of Endometriosis

Qualified participants may receive at no cost:
➢ Monthly study-related examinations
➢ Consultations with a board-certified physician
➢ Study medication or placebo

You may be compensated for your out-of-pocket expenses and inconvenience.

SAN DIEGO CLINICAL RESEARCH CENTER
858-793-7220

Attn: Heavy Drinkers

The Scripps Research Institute is conducting 3 investigational studies associated with drinking:
• Heavy drinkers not seeking treatment
• Heavy drinkers seeking treatment
• Drinkers with depression seeking treatment

For more information and to find out if you can earn compensation for participating in one of these studies, contact:
(858) 784-7867 (STOP)

Just boring. But Rasmusson was itching to beautify it. He’d like all the park’s plantings to make passersby halt in their tracks. “You want them to kind of look at it and think, ‘Wow! I could do that!’ or ‘What is that plant?’ ” he said. He wanted the new Zoo Place plantings to “kind of match” the Desert Garden across Park Boulevard but also to tie in with plants on the north side of Zoo Place. As the zoo’s gardeners had, he wanted to plant New Zealand tea trees and Westringia rosmariniformis (an Australian shrub that’s a common fixture of the San Diego landscape). But he also wanted to add new, complementary specimens. “There’s some bottlebrush over there. But we have a weeping bottlebrush! I’ll probably add that, so it’ll be different but also the same. If we tie the whole thing together, it will really flow.”

He’d planned to inject some color by planting yellow lantana, but the cold had killed the nursery’s stock of it. Still, he had other candidates that he promised to show me. First, we walked through a large room filled with metal tables, the place where most of the nursery’s cutting and potting take place. A large plastic bag filled with bright orange stems laden with shiny black berries — nuts from the palm Chamaedorea tepiolute — lay on one of the tables. Volunteers work at the nursery every Wednesday morning, and Rasmusson explained, “The next time they’re here, we’ll have them take off the seed coats and pot all these up, and we’ll grow them on. And that’ll be the future chamaedoreas in the park.”

We zipped through several hothouses, where I glimpsed some of the ongoing experimentation. Rasmusson pointed out sprouts started from seeds that a member of the city’s spray-crew had brought back from Florida. “It’s one of those weird things that we’ve never seen before. So we decided to try growing it.” On another table, the gardeners had started Malaysian red guavas. “We just did it for fun to see what it’ll do,” Rasmusson said. The hothouses also hold trusty standards that need a protected start in life, such as golden candles, a Central American native cherished for its glowing yellow bracts. Cuttings were growing in more than 100 four-inch pots, and gazing down at them, Rasmusson noted, “They’re super-cold-sensitive. Luckily they’re in here!” By September they would be transplanted into one-gallon containers and moved into one of the shade houses outdoors, to grow for another year or so before being displayed in the Botanical Building.

Good news and bad greeted Rasmusson on the series of tables outside the
For Men and Women Who Suffer From...

**Genital Herpes**

A 1-year clinical research study is underway to evaluate an investigational medication for genital herpes. Approximately 22% of adults in the United States are positive for genital herpes. Genital herpes is one of the most common sexually transmitted diseases in the world. If you are a male or female suffering at least 4 episodes a year, over the age of 18 and in good health, you may be eligible.

To qualify you must:
- Have had 4 or more episodes of genital herpes in the past year
  (or 4 or more in the year before you started suppressive therapy in the past)
- Be a healthy adult 18 years or older

Qualified participants will receive:
- Examination and consultation with a board-certified physician
- All study-related medications, labs and cultures
- Compensation for your time and travel

**Medical Center for Clinical Research**
Call 619-521-2841

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**We need 12 volunteers only**

Profil Institute for Clinical Research is conducting a clinical research study testing an investigational medication in Type 2 Diabetes adults.

**Are you.......**

- A type 2 diabetic controlling your diabetes with diet and exercise or Metformin monotherapy?
- Between 18 and 65 years old?
- Otherwise healthy?

If you answered, “YES” to any of the above questions, you may qualify for this clinical trial.

**Qualified Participants Will Receive:**
- Study-related physical exams and lab work at no charge.
- Compensation up to $1500 (2 overnights required)

**Restless legs keeping you awake at night?**

A clinical study is being conducted in your area to research an investigational treatment for Restless Legs Syndrome (RLS). Eligible participants will be compensated for time and travel. You may be eligible to participate if you are 18 years or older and experience the following symptoms at least 3 times a week:
- Creeping, crawling, tingling sensations in your legs
- Compelling urges to move your legs for relief
- Unpleasant sensations in your legs that get worse at night

Call today for more information.

Scripps
1-866-394-7365

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Profil Institute for Clinical Research, Inc.
Call Today
Local: 619-788-9216
E-mail: studies@profil-research.com
The tree because of the pachydermatous appearance of its rough gray trunk. (Another of its common names is the ponnaytalm, an allusion to the long, droopy foliage.) Rasmusson wanted to mix this in with Brachychiton rupestris, an Australian native that develops a rough gray trunk that’s shaped like a bottle but calls to mind some body part borrowed from a giant of the animal kingdom. Both would contribute to that zoo look, Rasmusson suggested.

He had very different ideas for the landscaping around the just-completed House of Spain, the newest of the park’s international cottages (and the last one likely to be constructed). Although each of the cottages has a cultural theme, the grounds around each house were never used as a showplace for flora from that part of the globe until the House of Puerto Rico was built in 2005. Rasmusson pointed out that the nursery had a nice stock of Caribbean plants that would complement the national theme. He got permission to develop a design that used many of them, and now he was planning something similar for the House of Spain. “Definitely got to have a cork oak!” he declared. “And we have to have an olive tree! Got to have the bay laurel, because they have a lot of that over there. I could put a couple of strawberry trees in there, too, because that’s also a Mediterranean thing.” He’d work on the shrubs and flowers once he got the big elements in place.

After we concluded the informal tour, Duclo and I drove to the park’s Administration Building, where the rangers are based. Duclo has worked as a ranger for more than 11 years, and his knowledge of the park’s history is encyclopedic. He thinks one of the themes that runs through that history is how big an impact certain individuals have had on the park at various times. George Marston was such a figure, as was Kate Sessions. Kathy Puplava (the park’s first horticulturist, now retired) was another. “Even though we do things collectively, individual people can have a vision,” Duclo commented to me, “particularly if they’re really plant-knowledgeable people like Mike [Rasmusson].” Duclo thinks, “We’re coming into a renaissance for the park now. We’ve got a couple of people in place like Paul Stios and Mike that really have a vision for the next 100 years. And it’ll be great, because it’s looking at what fits and what works.” — Jeannette De Wyze
San Diego Reader  
May 24, 2007  
43

Type 2 Diabetes can be a life-altering disease, but we may be able to influence the way it affects the lives of future generations. Medical research is exploring investigational medications to potentially manage Diabetes.

You may be eligible to participate in a clinical research trial for an investigational new medication.

Participants will receive free of charge:
• Study-related exams
• Investigational drug
• Compensation for time and travel

For more information call: 1-866-308-7427

Synergy Clinical Research Center
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Do you or someone you know suffer from forgetfulness?

If you are:
• Male or female between 55 and 85 years of age
• Fluently read and speak English
• Are in good general health
and
• Forget names of people or places
• Lose things around the house
• Frequently have “senior moments”

You may be eligible to participate in a clinical research trial for an investigational new medication.

Participants will receive free of charge:
• Study-related exams
• Investigational drug
• Compensation for time and travel

For more information call: 1-888-619-7272

Synergy Clinical Research Center
1908 Sweetwater Rd. • National City

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

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

BIPOLAR DISORDER
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Phone: 1-866-308-7427
E-mail: volunteer@profil-research.com

The Profil Institute
for Clinical Research

is currently conducting a clinical trial investigating an oral medication that may help lower blood sugar levels.

You may be able to participate if you:
• Have Type 2 Diabetes
• Are managing your diabetes with pills but not using insulin
• Are between the ages of 25 and 65
• Are either surgically sterile or post-menopausal if you are female

You may be compensated up to $7,100 (up to 22 overnights are required).

For more information, please call:
1-866-308-7427
IT WAS EIGHT O’CLOCK in the morning and I was standing in a cheap apartment in Leucadia, staring at a wall decorated with the faces of dead Mormon prophets. It had been years since I had seen those faces, and in the meantime it seemed as if I had changed a good deal more than they. There was the aristocratic-nosed Joseph Smith, grumpy-old Brigham Young, snowy-bearded Wilford Woodruff, and so on. They were like goblins out of my childhood, and seeing them again scared the living hell out of me.

The apartment, which was inhabited by four Mormon missionaries, was the kind of place where surf rats and teenage runaways stay for a few days until they run out of money or find a better place to live. The carpets smelled. The iridescent green sofas had lost their sheen. Every time the Amtrak train went by, the Sheetrock walls rattled.

I looked around to see if I could find the ten-speed bicycles which, even more than dark suits and black copies of the Book of Mormon, have become the universal symbol of Mormon missionaries. And there they were in the corner — but something was wrong: The twisted pile of greasy bicycle parts looked like the result of a high-speed collision.

“What happened there,” Elder Jonathan Hinckley explained cheerfully, “was that we tried to put three broken bikes together to make one good one, but instead we ruined them all. Fortunately, we have a car.”

It was Elder Hinckley’s birthday, and even though he was only 20, I followed the proper protocol and called him “Elder,” as all Mormon missionaries prefer to be called. Besides denoting their rank in the Mormon priesthood (it’s roughly equivalent to a lieutenant), the title serves the elders as a constant reminder that they are not like any other young men of their age.

Elder Loveless, a short young man with eyes as dark and kind as a squirrel’s, walked into the room and shook my hand. Nobody in the world can shake hands quite like a Mormon missionary. I’m sure they must receive training in it. The way they lift their elbow to pump a little more firmness into the grip and look you right in the eye as if scanning your soul for character flaws is truly unique. “Elder Jones is still blow-drying his hair,” he told me sincerely. “He’ll be out in a minute.”

Elder Reyes then came padding into the room wearing a dark suit and beach thongs, which somehow seemed to suit him perfectly. The dark and wiry missionary from the Dominican Republic reminded me of the scrappy little boxers his country produces. He shook

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PARVIN PAM MANI, M.D., F.A.C.O.G.
my hand in a reasonably good imitation of his American counterparts, then went directly into the kitchen to pour himself a bowl of Rice Krispies. “He doesn’t speak much English,” Elder Hinckley whispered. Elder Reyes didn’t seem to mind at all when his thong stuck to the kitchen floor (“We just mopped that floor yesterday,” Elder Hinckley said); he sat down at the table, said a quick blessing over his breakfast, then went about reading the back of the cereal box, as happy as a cartoon character.

Finally, Elder Jones made his entrance, and the entire household was present. Elder Jones, a rather shy young man from Maryland, looked as though he must have fallen asleep while holding the blow-dryer on his strawlike blond hair. He had been on his mission for less than three months, and he still had a startled, dazed look, which I assumed to mean he hadn’t quite adjusted yet to his new and somewhat bizarre lifestyle. With his mild case of teenage acne, the young elder didn’t look a day over 16. Ordinarily, by this time of day the missionaries would have already begun trading — the door-to-door proselytizing which they labor at for 12 hours a day, five days a week, for two years. But it was raining very hard outside, and Elder Hinckley, who is the Leucadia and Olivenhain mission district leader, thought it would be best to wait until the rain had stopped. So we talked about sports for a while. The elders’ knowledge of current sports events was somewhat limited, since they are not allowed to watch TV, listen to rock radio stations, or read the newspaper. “Every now and then we buy the Sunday paper just to see how BYU’s doing,” Elder Hinckley said.

Elder Hinckley said with a shrug and a smile, “Two treatments in one”

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“Two treatments in one”

“Two treatments in one”

It wasn’t the only time the church and I had disagreed. Ever since I had been old enough to think for myself, we’d had our problems, the church and I. Like all Mormon males, I had been groomed from infancy to someday become a missionary, but I always knew in my heart it would never happen. I had known so many of them — brothers, cousins, best friends — and it had always seemed like such a useless waste of talent, a kind of ritual sacrifice of male virgins. Still, it

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It wasn’t the only time the church and I had disagreed. Ever since I had been old enough to think for myself, we’d had our problems, the church and I. Like all Mormon males, I had been groomed from infancy to someday become a missionary, but I always knew in my heart it would never happen. I had known so many of them — brothers, cousins, best friends — and it had always seemed like such a useless waste of talent, a kind of ritual sacrifice of male virgins. Still, it
San Diego Reader May 24, 2007 47

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<table>
<thead>
<tr>
<th>Procedure</th>
<th>Price</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Breast Augmentation</td>
<td>$3,995</td>
<td>-</td>
</tr>
<tr>
<td>Liposculpture*</td>
<td>$3,695</td>
<td>-</td>
</tr>
<tr>
<td>Tummy Tuck*</td>
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the church. There are 182 mission areas around the world, covering every country except the communist countries, where the Mormon missionaries are not allowed. San Diego and Imperial counties represent one of those mission areas, and there are 180 Mormon missionaries laboring here, converting about 100 people to Mormonism each month.

"Well, that's all very interesting," I told the elders, "but what I really want to know — and forgive me if I'm out of line here — is why a normal, healthy young man would want to give up two years of his life to try to convert strangers to Mormonism? That makes no sense to me at all." Elder Hinckley looked at his companion, who looked away. "The Bible says the gospel will be preached to all the world. We're just trying to fulfill that prophecy," Elder Hinckley said.

"Spencer W. Kimball [the current president and prophet of the church] says that every worthy young man should go on a mission," Elder Jones added.

"Should go on a mission," I noted. "Does that mean you're here because you should be, not because you want to be? Tell me the truth now, aren't you here because there are pressures put on you by the church, your families, your girl-friends, and almost everybody else you know?"

Elder Hinckley looked at me suspiciously for the second time that night. "It's not like you're..."
nally damned if you don’t go,” he said. “Sometimes the people at church will give a guy a hard time if he doesn’t go, but you’ve got to understand our point of view. We’ve come to understand that this gospel is true, and we want to share it with the world.” Perhaps I was looking at Elder Hicklin in a strange way, because he quickly added, nervously, “We’re just ordinary guys.

For some reason I found myself thinking of an old friend of mine from BYU whom I hadn’t seen in years — since he left for his mission. Dale had been born into a Mormon family, but like me, he didn’t have much use for any of it. Also like me, he was at BYU because it made his parents happy — and because some of the best skiing in the world was within 30 minutes of the campus. Another year or two at BYU and Dale would have been among the best skiers in the country. But then he was called on a mission. No one in our circle of friends thought he had a chance of passing the interview, since he was no more “worthy” than the rest of us. We were shocked when he passed; if they took him, it meant they could take any of us. After the church service held in honor of his going away, after he had been paraded around in front of the congregation like a sacrificial calf, we all met back at Dale’s house and there, after a few beers, he broke down and wept in rage. “Why do we let them do this to us?” he cried. “Why can’t we tell them no?”

None of us had an answer for him. Why does the Colt let the man with the knife make a gelding out of him? Is it ignorance? Fear? Trust? Cowardice? When I left that day, Dale said to me, “I’m scared to death. I don’t want to go.” I remember how much it scared me just to hear him say it.

* * *

The first time it occurred to me that there was something strange about this missionary stuff was when...
I was ten years old and saw my brother’s close friend, Jack, return from France in disgrace after serving one and a half years of what was supposed to have been a two-year mission. Before he went away on his mission, Jack had been a handsome young man who always had a few dollars in his pocket and a certain way with the girls. The term “sexual abstinence” didn’t mean anything to me at the time, but if somebody had explained what it meant, even I could have concluded that Jack was an unlikely candidate to tolerate two years of it.

I first became aware that Jack’s mission was going badly for him when my mother and the other church ladies seemed incapable of talking about anything else during their long phone conversations. I found out what Jack’s problem was when he showed up at the airport with a very lovely, and very pregnant, Parisian girl. I couldn’t understand why nobody seemed to share his obvious joy in having found a wife. Far from joyful over the situation, the church promptly excommunicated him.

My cousin Roger fared a little better. He completed his two-year mission in Guatemala, but then had only been back for a few days when he withdrew his life’s savings from the bank and bought a plane ticket back to Guatemala. When he returned home the second time, he was accompanied by the prettiest little brown-skinned girl the state of Utah had ever seen.

Of course the family ostracized him — what had been going on down there for two years? My grandfather’s comment was, “Don’t you know Mexicans can’t get auto insurance in this state?” Roger and his bride finally had to move to Kansas to get away from them.

My brother’s case was less romantic. For two years he sent home letters from Marseilles, France, calling it “one of the most wicked cities in the world.” That was enough to fire my imagination, and I kept hoping that Jack’s mission was going to improve. In fact, I never heard him talk about his mission again. In the situation, the church was enough to fire my imagination.

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- security
- trades/labor
experience for him.
And what purpose could it have possibly served? Why is the Mormon church so determined to convert the entire world to their way of thinking? I put this question to the young elders there at breakfast, and got the standard response, the one I’d been hearing all my life, the one Mormon children are taught to recite in Sunday school as soon as they are old enough to speak. “We know this gospel to be true.”

Of course, I thought. “We want to share it with the world,” Elder Hinckley replied, and I could tell by his expression there was no point in discussing it further. At Provo, Utah, before the missionaries are sent out into the field, they are trained in a kind of circular dialectic. They could respond to almost any imaginable question about the church in a way that would lead the potential convert from Lesson One to Lesson Two, and so on. Nothing could divert them.

I knew the answer to my own question, anyway. The reason the Mormons are trying to convert the world to Mormonism is that their history has taught them they can’t trust anybody who isn’t a Mormon, and in the long run it’s a lot easier to convert the Gentiles than it is to fight them. When the Mormons fled Nauvoo, Illinois, in 1846, their homes had been burned by the Gentiles, their farms and businesses destroyed, their families molested, and their prophet assassinated by an angry mob. When Brigham Young led them across the plains to Utah, it was the fourth time they had been forced to resettle. Brigham Young’s intention was to gel as far away from the United States as he could get, and start his own country in the Rocky Mountains, which he did, calling it the Kingdom of Deseret. At that time the entire Great Basin was inhabited by only a few impoverished Indians and a couple of hundred shiftless white men pursuing their passion for rape, violence, and wanderlust under the pretense of trapping for fur. If the Mormons had any hope of backing up their claim to the Kingdom of Deseret, they had to settle and populate it, meaning they needed to add thousands to their meager numbers. Mormon missionaries were sent to Europe, where times were hard and people were looking for a way to immigrate to America. The Mormons chartered ships and offered cheap fare to America for anyone who would accept the gospel and be baptized. Once in Utah, the converts were offered free farmland, in locations where everybody in the community had emigrated from the same homeland. The missionaries, of course, had a phenomenal success and converted thousands of people to Mormonism.

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Fray Zerafat, D.D.S., UCSF Alumni

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of his kingdom as extending as far west as California, though he knew little about that territory. In the winter of 1846, when the Mormons were camped at Winter Quarters, Iowa, waiting for the spring thaw so they could push on to Utah, war broke out between the United States and Mexico. The United States Army conscripted 500 Mormon men (and ten women cooks) to go fight in California. Though Brigham Young had no desire to aid the United States, which had been very unkind to the Mormons, he saw an opportunity to establish his people in California — his kingdom’s outlet to the sea! — and he gave his consent for the men to go. Their brutal winter journey to San Diego is said to have been the longest infantry march in the history of the U.S. Army. Many of the Mormons ended up staying in California, and in fact started a colony of sorts in San Bernardino.

There isn’t any farmland to give away in Utah anymore, and the Kingdom of Deseret became part of the United States after all. But the Mormons never quite overcame their suspicions of the Gentiles. It’s as though they’re still afraid the angry mob will show up again some dark night to run them out of town, and they’re trying desperately to avert that tragedy by converting the mob one by one, making believers out of them, bringing them into the fold, before it’s too late.

No harm in that, I thought. If the elders are persuasive enough to get somebody actually to read the Book of Mormon, then they deserve the right to claim their souls. Salesmen — that’s what they really are, door-to-door salesmen. “Okay,” I said to the elders, “so you want to share the gospel. And how successful have you been here in San Diego?”

“We get a lot of doors slammed in our faces,” Elder Hinckley said. “A lot of people seem to have disgust for us. It takes a lot of hard work and handshaking to make a convert here.”

Not a very fruitful vineyard, I gathered. Wickedness and sin are out of control here; men in three-piece suits are not held in esteem as highly as they are in other parts of the world; and the competition is vigorous from the human-growth potentialists, the new-age gurus, and all the other odd-ball religions in San Diego. The missionaries have no choice about where they are sent, but if they did, San Diego wouldn’t be their first choice. Like most missionaries, Elder Hinckley would have liked to go to Europe. But at least the climate is agreeable here, and compared to much of the world the health facilities are good — so good in fact, that when missionaries sent to places like Nigeria, Ethiopia, and Peru contract local diseases, they are sent to San Diego to recuperate.

Outside it was still raining, and I could see the elders weren’t ready to go tracting quite yet. A young woman in a red dress passed by our window, tiptoeing...
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I THINK BEING

San Diego
May 24, 2007

Reader

It seemed like
despite our
time, it was
to bring up the
the elders' attention. They looked at
her longingly, but secrecy-
the other to catch
wanted the other to catch
me. "Tell me then what you
how she caught the elders'
ded to show they were with
"And if you do, are you
No, I had friends in
in the parking lot smoking
t's on missions now. We do
believe in repentance."
"Good," I said.
"Second, they want to
know if you're living by the
Ten Commandments —
everybody knows what they
are. And third, there's
chairsty; they're really tough
on that."
"And how do they
define chastity?" I asked.
"No necking, no pet-
ing, no premarital sex," Elder
Hinckley said, counting
them off on his fingers.
"No girls, in other
words."
"I guess kissing's no
sin," Elder Hinckley said
with a smile intended to
let me know he had per-
sonally explored the outer
limits of worthiness.
Do you guys have girl-
friends at home waiting for
you?" I asked.
Elder Jones leaned for-
ward as if to let us know
he had something to say
on this subject, "Neither of
us has girlfriends waiting
at home, but a lot of mis-
sonaries do. Most guys get
a 'Dear John' letter after
about six months of being
away. You hardly ever hear
about a young lady waiting
longer than that. Two years
is a long time. That's why
I didn't want a girl waiting
for me."
"I wanted one. I just
couldn't get one," Elder
Hinckley said, a bit sullenly.
"Well, I told him, "if
it's any consolation, while I
was at BYU, I noticed the
returned missionaries had
a definite advantage with
the girls."
"I certainly hope so," Elder
Hinckley said.
It was true. At BYU
most girls will steer clear of
a young man who isn't wear-
ing the garments of an elder.
'The garments, which look
like silk long johns cut off
at the elbows and knees, are
worn as underwear, and
males, a pleasure which the
otherwise unempowered
females will recall with
delight all their lives — is the
obvious advantage of not
having to wait two years for
a man to complete his mis-
ion before he can get mar-
rried. During those two years
anything might happen: he
might fall in love with some
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in another land; he might contract some horrible Nigerian skin disease; or worst of all, she might complete her degree in child development and family relations and have to go back to Panguitch, Utah, to live with her parents and wait faithfully for her betrothed to return from his mission. No, like women everywhere, Mormon women play the odds, and the odds favor a returned missionary.

While I was at BYU, some of the more devious males who hadn’t been on missions had taken to wearing rubber bands under their trousers in imitation of the hem on the elders’ garments; that way, while they were sitting on the steps of the student union, waiting for innocent young girls to beguile, they would at least appear to be returned missionaries. Like men everywhere, they knew how to play the odds, too.

“Something bothers me about this ‘worthiness’ stuff,” I told the elders. “It seems as though the church is asking you to live by impossible standards. There’s something almost abnormal about telling a young man he can’t have anything to do with young women.”

“It causes a lot of missionaries problems,” Elder Hinckley admitted. “A lot of them get sent home because of it. While one of them — that kind of thing.”

“Wait a minute,” I said. “You’re not telling me you’re supposed to take showers together so you can keep an eye on each other?”

“We don’t have to take showers together,” Elder Hinckley said. “But we are supposed to be in the company of our companion at all times, and never alone in the company of a young lady.” I must have been looking at Elder Hinckley strangely again, because he quickly added, “We’re just ordinary guys. We think all the same things you do. We’ll go to a party and talk to all the girls — and we’ll shake their hands, but that’s all that will come of it.”

“Actually,” Elder Hinckley said, trying to change the subject, “I think this is good for us. It’s a character builder. I think being with a missionary companion all the time prepares you for marriage. You learn how to live with somebody. You learn all their little manners, all their faults. It’s the hardest part of being on a mission for me. Actually, it’s sickening sometimes.”

“Not just that,” Elder Jones said. “Sometimes we get too close to the local church members.”

“Meaning?”

“Too close to the young ladies,” Elder Jones conceded. “Girls will be girls,” I said.

“And we’re just ordinary guys,” Elder Hinckley shrugged.

Nobody said much for a while. I finished my tea, while the elders chomped on their ice. Finally I said, “You know what I’ve always wondered? The church says every worthy young man should go on a mission. But what about every worthy young woman? Why don’t they have to go?”

Elder Hinckley looked perplexed, “They can go if they want,” he said. “The church encourages them to get an education and try to get married.”

That was about as much as I had ever heard said on the subject. While it is true there are some female Mormon missionaries, their numbers are insignificant when compared to males (about 12 percent are females). The truth is — do I dare say it? — that the female missionaries are generally the old

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maids, the BYU lasses who completed their degrees before they could find a husband. So, like Catholic nuns, they resign themselves to a lifetime of serving the Lord — the only man who would have them. For this reason, the age limit for female missionaries is extended beyond the age 26 limit for males, to 65, even 70, to accommodate their long spinsterhood.

After a while the rain stopped, the sun came out, and from our booth in the coffee shop we could see it would be a wonderful day for proselytizing. “Almost 10:30,” Elder Hinckley said, looking at his watch. “We’ve got to get to work.”

We drove to Neptune Avenue in Leucadia. It was a neighborhood of half-million-dollar homes overlooking the ocean. It also had a reputation for a pretty fast beach life. I had to consider the elders’ choice a gutsy one. I couldn’t imagine a neighborhood more challenging to a couple of Mormon missionaries.

I was excited as we got out of the car. I was finally going to see firsthand just what it was I had missed. I watched the elders’ faces closely as we got out of the car, expecting to see their teenage innocence glaze over as they hardened themselves against the cruel-hearted Gentiles. But to my surprise, their expressions brightened, as though they were laughing about some private joke. They straightened their ties and unruffled their suits as happily as if they were going on a double date.

We had some difficulty finding our way to the front door of the first house we approached. “I’m convinced architects in California are designing houses these days so Mormon missionaries won’t be able to tell which door to knock on,” Elder Hinckley said, bearing the hardship cheerfully.

“Sometimes we end up in the back yard looking through the patio window at someone lying on the couch in their underwear,” Elder Jones said. “Either that or we run into the attack dogs. Elder Hinckley’s been bit a couple of times.”

Nobody was home at the first house, so we moved on. “We got an orange thrown at us during Elder Jones’s first month here,”
Elder Hinckley said, almost happily: “A lot of people driving by yelled things at us.” “Once we got yelled at by an 89-year-old lady who said we were invading her privacy,” Elder Jones recalled. “What did you say to her after that?” I asked.

“We told her to have a nice day,” he said.

After a half dozen houses with nobody home, we finally met a man coming out his front door just as we were coming up the walk. He tried to backpedal but could see it was too late. We had him cornered. “Good morning,” Elder Jones said. “We’re representatives of the Church of Jesus Christ of Latter-Day Saints.” (He said it slowly, and it seemed to take forever for him to get it all out.) “We have a message we’d like to share with you.”

The Gentile, in his mid-30s, was unshaven, scruffy-haired, and looked as though he had been up all night indulging in wickedness. Still, he managed to smile at them. “I really don’t feel like talking right now,” he said. Just then he spied his next-door neighbor coming out of his house, and with a flash of inspiration he said, “But that guy over there really likes to talk to missionaries. Hey, John!” he called. “These guys want to talk to you!”

The neighbor raced for his car as we raced out the gate. But he beat us. The elders just smiled, almost taking courage from this little farce. “Looks like a tough neighborhood,” I said. “It is,” Elder Hinckley agreed with a sigh. “The Spanish-speaking commu-
“Don’t you ever get bored?” “Sure,” Elder Hinckley said. “We get bored sometimes. We have little games we play to get us through.” “Like what?” “We like to play the ‘word game.’ You give your companion a word, say ‘sugar,’ and he has to use it in his next door approach. When the person at the next door tells us he doesn’t want to hear our message, I might say, ‘Please, with sugar?’” The two elders began laughing uncontrollably at this corny example. They seemed to turn into unruly children right before my eyes.

At the next house there was a No Solicitors sign on the gate. The elders ignored it. “One time this woman was buried in shrubbery, an attractive young woman engaged us in a conversation, ‘I’d like to invite you in,’” she said after a while, “but I’m leaving for work pretty soon. I want you to know I appreciate what you’re doing.”

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doing. I'm a member of a local church myself."

"Oh! What church is that?" Elder Hinckley politely inquired.


"Never heard of it," Elder Hinckley shrugged. I could almost hear him thinking: "For there shall arise false Christs and false prophets..."

"Perhaps we could make an appointment to come back another time," Elder Jones offered.

The young woman considered it. She obviously loved to talk religion, particularly with handsome, clean-cut young men. "No," she finally said. "I'm following a different path than you. Perhaps we should leave it at that."

As soon as we were out of hearing range I said to the elders, "She looked lonely." "Yeah," Elder Jones agreed. "We have to be careful. Sometimes the young women just want a man to talk to... But the old ladies do it, too. Sometimes we'll come back and give them all seven lessons; then when we ask them if they're ready to be baptized they say no, but they sure enjoyed our company."

We walked on for a while. "Well," I said. "We haven't done too well so far.

"Sometimes we go all day — maybe 100 doors — before anybody invites us in," Elder Jones said, not in the least discouraged. "Then other days the spirit is different and it seems like we can get inside every other door."

As we moved along to the next house, I dropped behind the elders to watch them. They were in an expansive mood now, both light-hearted and serious, like kids playing grown-ups. I found myself envying their innocence. Fifteen years ago they might have been my brothers, my cousins, my best friends... even me.

We walked up a flight of white stairs and found a door waiting open for us. The elders peeked in curiously. The back door, as well as all the windows in the house, were open. We could see to the ocean, and clear to the horizon, for miles and miles. A strong wind was blowing through the house and into our faces. Loud rock music was coming from somewhere. A young man greeted us warmly.

Then it made sense to me. I knew why the elders seemed so happy. For two years they were on a reprieve from responsibility — no money, no work, no career, no cars, no clothes, no women. They spent their time peeping into peoples' houses, seeing how people lived behind closed doors, smelling their odors, tasting their cooking, eyeing their daughters (but nothing more), listening to their confessions, their fears, their delusions, their hunger and obsession for anything true and pure. The elders were like teenage holy men. It was their sacrifice — all the things they had given up — which gave them their purity, their happiness, their holiness.

— Steve Sorensen
As Seen on extra

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Who knows? Maybe the Reader can finally get someone who can write a movie review that somebody wants to read.

The A.V. Club is a real upgrade — from Duncan Shepherd 1.0 to A.V. Club 2007. Rich Goodsell via e-mail

Duncan Shepherd will return in the fall. — Editor

Say You’re Sorry
Re “Cool San Diego” (Cover Story, April 19) and letters in following editions.

The Reader has my sympathies and respect for publishing the hate letters from readers who were offended by your cover photo containing a fox

Crapless!
I don’t believe it! Movie reviews that aren’t loaded with total self-serving crap! Well-written, useful reviews — what a concept.

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A Whiff Of History
I found the article “What’s That Smell?” fascinating (Cover Story, May 10). He described how smell can transport you back to an incident a few years ago. I caught the whiff of a certain Italian dish, and I actually saw myself eating that dish in an Italian restaurant in Chicago 40 years ago. It felt so real that I missed him 2007.

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The Reader publishes a dining review each week, but there is no outrage for the animals who gave up their lives to be eaten and their pelts discarded. In fact, people have been wearing fur since we became people. In fact, one reason some people like fur is because they like animals that have pelts with such obviously appealing properties — softness, warmth, visual beauty. In fact, fur farming is not torture (as Bobbi Weaver asserted in her letter). My guess for an explanation of the misguided vitriol is that fur activism is simply indefensible by any rational discourse, so one resorts to bullying, pejoration, and redefining terms like torture. And to attacking the bearer of the bad news these readers can do nothing about. Perhaps they should consider psychological counseling before their hatred gets out of hand. A decent person would write an apology to the Reader for their angry words. A sensible person would reflect on the issue and lay out for others to consider the most compelling reasoning they can muster to defend their activism. If others cannot be persuaded in their fashion, then they should not be coerced to change their preference for fur. It’s not any different than the issue of carnivores. People have advocated vegetarianism throughout recorded history, and just look how compelling that has been so far. Not very.

David Case
Golden Hill

Comments from Reader Website

Diary of a Diva
Published May 16
Posted by Amy on 05/16/07, 4:04 p.m.
Wow, that sounds just like me and my husband!! I know it’s cheesy, but sometime’s it really is like we speak two different languages and our viewpoints are so different! I’m amazed when I assume he interprets something one way (my way), but when I slow down and actually ask him, his view is always so different. Not wrong, just different. Relationships are work, but it’s the best job I’ve ever had!! Ok, that was lame. You’re writing rocks! Thanks for making me laugh week after week!:)

Crasher
Published May 16
Posted by Sophie on 05/18/07, 3:00 p.m.
So, you never went in and saw Spears. Hmm, does not sound much like a party. But a great story anyhow. I read it last week and loved it. My favorite part was the comment about her wig or wigging out. Classic!

As I Hear It
Published May 16
Posted by Jim Sheetz on 05/18/07, 5:12 p.m.
It appears as if you ask the listeners what they dislike the most about the band in every one of these articles. It really puts a
Letters
Published May 16

Posted by Josh Board on May 16, 2007, 11:19 p.m.
Ivan — a few things. You may not have been “paparazzi”. Should the caption on the photo have said, “Paparazzi waiting for Britney Spears. Oh, aside from the tall African-American guy in front. He’s a local photographer who is just there for fun.”?? Nobody would’ve noticed, until you made an issue of it all. In regards to me asking how much you got paid, I never remember that conversation happening. I asked if you were paparazzi. You said no. You then asked who I was. When I said I was from the Reader, you immediately asked if I knew someone there, and we talked about the Reader. No mention of money.

Posted by Chris on May 17, 2007, 11:56 a.m.
To Peter the French hater, I don’t know what France you’ve been to but the one I visited had no problems what so ever. In case you are not aware of this but the French are that same way with each other. They are standoffish with anyone who they’ve never met. That are that way untill they make formal introductions. Despite that, the majority of the French I came accross were super friendly and helpful. As far as the politics goes, who cares? 62 years ago is 62 years ago.

Posted by shizzyfinn on May 18, 2007, 12:44 a.m.
so I wanted to make a smarmy comment under the latest movie review, and they tried to stop me by not accepting comments on that page, but i fooled them! so reviews from The Onion are dandy but Reader readers deserve something with unique flavor that fits America’s finest city — like the class A stuff the mighty Duncan Shepherd, currently on that most deserved of sabbaticals, has provided us with so reliably since well back into the 1900s. you can’t hold out on us like this…we’re fiending!

Posted by Ivan S. Harris, the I.S.H. on May 20, 2007, 8:53 a.m.
HA! Josh that is funny, you would bring the race card in huh about me being tall and african-american? What does me being black have anything to do with the caption. I am a photographer not a member of paparazzi. It doesn’t matter what color I was, the fact remains that I wasn’t there for fun, I was on an assignment just like all the other news facets.

Not to mention since you used MY picture in your article and You’ve caption clearly labeled me paparazzi, it was wrong. For me bringing an issue to it, hmmm, the picture is my “likeness” and well seeing as I am on my way to be pretty well known in this town for credible

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Are you ready for Summer?

Cover Story

Published April 25
Posted by Shyam Kumar on 05/14/07, 8:47 p.m.
This is in response to the ludicrous Peter Fonte letter: Dear Mr. Fonte, your absurd rant against my good friend Danielle is utterly baseless, irrational and uninformed. If anything, it exposes your insecurity, immaturity and lack of character whatever. Fact is, Danielle is an extremely caring and loving person who is completely devoted to her family, friends and community. She has many men (like myself) in her circle of friends who love her, respect her and admire her for all that she has done (and is doing) for Indie music and the community at large in San Diego. She is extremely passionate about social issues and causes and is willing to stand up and actually do something positive about it. This social consciousness is amply reflected in her music as well and makes her music the most important and relevant in the world today.

Several people have already posted in support of Danielle, I completely concur with them and applaud them for standing up for our friend Danielle.

I can say with absolutely no doubt in my mind that she is truly one of the most amazing women I have met and truly is an inspiration to all of us.

Let’s all support someone who is socially conscious, compassionate and making a difference in this world rather than pay heed to the hateful and hurtful words of the rather clueless and irrelevant Mr. Fonte.

Local Events

Published May 9
Posted by chris on 05/16/07, 11:53 a.m.
ONE CANT BASE AN ACADEMIC INQUIRY ON PERSONAL EXPERIENCES. Saying all French people are this way or that based on a handful of experiences is the mark of the most questionable scholarship. If Markovits is applying such a method to his “research” he is helping to support the notion that American universities are substandard. How embarrassing! The French just elected the most “Americanized” president they’ve ever ever had: a man who wants to Americanize all of things French. He wants to reduce the standard 5 week vacation, increase the work week above the standard 35 hours (i.e. turn it into a free-market rat race). More than half the country voted for him. And yet 7% voted for communists and many many more voted for the leading socialist candidate. Like anyone else, the French are too diverse to stereotype. What kind of a fool fights “prejudice” by childishaly arguing “oh yeah, you think we’re bad, well YOU’RE the ones who are bad.”
Art and the Machine

Artificial Intelligence Creates Real Paintings

I didn’t see how a program without vision might be able to handle color until about 20 years ago,” says Harold Cohen, professor emeritus of visual arts at the University of California, San Diego. Cohen is the creator of AARON, an artificial-intelligence computer program that creates original works of art. “In the artificial intelligence trade it’s known as an ‘expert system,’ which means that the expert’s knowledge is expressed as a long list of rules,” Cohen explains. “The rule is really a statement saying, ‘If such and such, do the following.’”

Beginning Wednesday, May 23, “paintings” produced by Cohen’s creation will be on display at the Earl and Birdie Taylor Library in Pacific Beach.

About five years ago, Cohen replaced a painting machine that used velvet pads to distribute fabric dye on canvas with a modern printer. Cohen commands the program to create work overnight. In the morning, he finds between 100 and 150 images on his computer, a Dell Workstation, from which he pulls about a dozen to print on his high-format Roland Hi-Fi Jet Pro. This high-end inkjet printer, often used for fine-art applications, produces output at a resolution of 1440 x 1440 dots per inch. This resolution is so fine that the dots cannot be seen by the unaided eye. According to one of its vendors, the printer’s “variable dot technology uses three different dot sizes, which allow the nozzle to vary the droplet size.”

“The current body of work that the program is outputting is comprised of brightly colored abstractions of organic forms based on plant life,” Cohen says. “All of the material in all of the images is in fact derived from plant growth, not plant forms, but plant growth, because when the program goes about drawing a leaf, it has to generate a leaf from scratch from the way it knows how things grow,” says Cohen. The program only “knows” what Cohen has written into the code and makes “decisions” based on this knowledge.

“Starting with the organic source of the material imposes a kind of order. You don’t have to think in terms of ‘It would be nice to have a blue blob there and a green blob there’ — it’s actually representing plants.”

In the program’s earlier stages it was assigned the task of producing figures of people in a landscape setting. “Gradually, the landscape settings took over, until there were a couple of people, Adam and Eve figures so to speak, in front of a big tree. And then there were a number of portraits with sort of potted plants in the background, and eventually the potted plants took over, then the pots disappeared and the only thing left was foliage.”

Cohen guides his computer program in the direction he wants the artwork to go. “What I do for a living is work on the program, almost all day, almost every day, so obviously the program has changed a great deal over time.”

Cohen is not willing to sell his creation, though futurist-author Ray Kurzweil (whose inventions include the flatbed scanner and the first natural-sounding electric piano) was licensed to distribute a desktop screensaver version of AARON. The license expired five years ago and has not yet been renewed because, according to Cohen, Kurzweil is “too busy being famous.”

When it comes to how he selects which of his program’s images to print, Cohen says, “If I knew how to answer that question, I’d know how to tell the machine to do the choosing for me.”

— Barbara

Harold Cohen: AARON’S Garden
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Sierra-City Press, May 24, 2007, 71
OUT & ABOUT

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San Diego Reader
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Baja

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A Cuban Music Gala is planned
by Orchestra of Baja California,
with Emiliano López Guadarrama
(clarinet) and conductor Iván del Prado. Thursday, May 24, 8 p.m.,
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Busy on Zuhur Program repeats
Saturday, May 26, 7 p.m., at Escala de Artes, UABC. Information: 011-52-664-687-9686.

“Musique,” take in paintings by
Elizabeth Ortega, music and vocals by César Ortega, and performance by actress Ursula Tania, Friday, May 25, 7 p.m., at ICBC. $5 U.S.

La Quinta Estación plays pop
music, Friday, May 25, 9 p.m.,

Comedian Teo González per-
forms Friday, May 25, 9 p.m.,
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La Misión Fiesta — festival on May 26 and 27 with parades, rodeo
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gional foods, entertainment held at San Miguel Arcángel de la Frontera (at km 65.5 on Tijuana–San Miguel Arcangel de la Frontera Highway). 011-52-664-251-6314.

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Knotts Soak City Waterpark
Cedar Fair Entertainment Company

Present this coupon at any Knott’s Soak City Waterpark ticket window to redeem. No discount will be issued to vehicles over 26 ft. Taller vehicles may park in the Main Entrance and take the shuttle to the park.

Adults: $19.95, children (3-11) and seniors (62-79): $16.95. Offer not valid in conjunction with other offers. Certain restrictions apply. For more information, visit www.knotts.com

I-5, exit at exits 273, 271, 272, or 274.

The Powerade Cup Mountain Biking event is Sunday, May 27, 10 a.m., at Abalorio L. Rodriguez Dam. $15 U.S. 011-52-664-685-2448. (TIJUANA)

Ensenada Celebrates 125th Anniversary with "Ensenada de Todos, Soma de Culturas" international festival, Sunday, May 27, 11 a.m.–6 p.m., at Plaza Ventana al Mar (near "gigantic flag pole") on Boulevard Costero. Music, dance, arts, food; exhibits by local community groups of various nationalities plus historical and cultural societies, museums, city’s founding families. Admission: Free. 011-52-664-174-5898. (ENSENADA)

Bulls from San Martín have a date with matadors Rodolfo “El Pan” Rodriguez, José Mauricio, and Victor Mora on Sunday, May 27, 11:30 a.m.–7 p.m., at Hotel Marriott on Boulevard Agua Caliente. 011-52-664-608-0510. (ENSENADA)

Mexicoan Folkloric Dances presented by Ballet Folklórico Tizicán at Centro Cultural Tijuana (Pasos de los Héroes and Mina Street, Zona Río) on Sunday, May 27, 3 and 6 p.m. $10 U.S. 011-52-664-687-9368. (TIJUANA)


Chamber Music may be heard when pianist Aiko Yamada, soprano Norma Navarrete, tenor Andrés Carrillo perform Wednesday, May 30, 7 p.m., at ICBC in Zona Río. $5 U.S. 011-52-664-886-8069. (TIJUANA)

The Play Dulce Lentejuela may be seen Thursday, May 31, 7 p.m., at Centro Cultural Tijuana (Pasos de los Héroes and Mina Street, in Zona Río). $10 U.S. 011-52-664-687-9368. (TIJUANA)

In warm weather, the tips can rise as much as a foot a day. During summer big clusters of yellow and green flowers should appear on the tops of the stalks, some up to 30 feet tall. After the blooming cycle ends, the spine-tipped, fleshy daggers at the base of the stalk die (after a life of 10 or 20 years, not a century) and the stalk dries up, but suckers usually remain to continue a new cycle of growth, flowering, seed production, and death. The smaller desert agaves (Agave de-serti), which are native to the western edge of the Anza-Borrego Desert, are now finishing their blooming cycle.

Oleanders, a consistent spring/summer bloomer widely planted in front- and back-yards throughout the country, is putting on a fine show in the medians of certain area thoroughfares and freeways, especially Interstate 5 in North County. Alternating white, pink, and red bands flash by the traveler, with an occasional splash of out-of-sequence color, perhaps a subtle attention-getter designed to keep sleepy drivers awake. Most gardeners are aware of oleander’s toxic characteristics; all parts are poisonous if ingested.

The Planet Mercury reaches a favorable evening position just after sunset during late May and early June. This is the best time, and perhaps the only time this year, to easily spot Mercury with the naked eye, as it hovers over the western horizon at dusk. There is a narrow window of opportunity — perhaps only 15 minutes or so — when in the steadily darkening sky the skinny glistening ember of Mercury appears near the horizon, just before disappearing below the horizon. To find Mercury, look well below and to the right of the much brighter planet Venus.

Trail Repairs in PASO PICACHO at Guaymasa Rancho State Park continue on Sunday, May 26, 8 a.m. Bring work shoes, gloves, bat, water, snack. Group gathers at PASO Picacho campground maintenance area behind fire department building. Free. Registration: 619-669-1897. For those 16 and older with a parent accompany. Water, and lunch. Over Easy? See fried egg flowers, a.k.a. Matilija poppies, during a guided walk at Old Mission Dam on Saturday, May 26, 8:30 a.m., in Mission Trails Regional Park at Kumeyaay Campground entry station (Two Father Junípero Serra Trail). Free. 619-668-3281. (SAN CARLOS)

Audubon Society Bird Walk in Tecolote Canyon on Saturday, May 26, 9 a.m., at Tecolote Nature Center (5180 Tecolote Road). Free. Bring binoculars and drinking water. 858-581-9944. (TIJUANA)

Del Mar-Velous Events, mo-ment around Del Mar with Walk-about explorers, Saturday, May 26. The three-hour saunter over mixed-up-and-down terrain starts at 9 a.m. at northwest corner of Del Mar Heights and Durango Drive. Bring water. Free 619-231-7463. (DEL MAR)

Bizarre Trees, cacti, and succulents star when Offshoot Tours hosts its monthly hour-long guided stroll through desert garden, Sat-urday, May 26, 10 a.m., starting at...
San Diego Reader, May 24, 2007

LOCAL EVENTS

DANCE

Get Your Groove On! Latest dance steps taught by instructor/dance Prince on Thursdays at Dancing Unlimited (4569 30th Street). Beginners at 2-3 p.m., intermediate/advanced 8–9 p.m. $10 per class, $35 for four. 858-653-1211 (near me).

Dance Concert by students at Coronado School of the Arts, Thursday and Friday, May 24 and 25, 7:30 p.m. in campus theater. 619-522-8969. (CORONADO)

Zydeco Dances with lessons are offered every Thursday at Tio Leo’s (3302 Napa Street, between Moreno 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). 861-857-8409. (SUN VISTA)

Swing Fusion Performance Class with Meshi combines swing, salsa, African, and jazz dancing. Lessons begin Thursday, May 24, at Firehouse YMCA Community Center (7817 Herschel Avenue). Beginning class: 8–9 p.m.; firehouse dance 9 p.m.–midnight. Prior Lindy or salsa experience “highly recommended.” $12 drop-in fee or $60 for six-week series, includes admission to dance. 858-395-6060. (LA JOLLA)

Flamenco Olivar presents series of original dances, Friday, May 25, 9:30 p.m., at Weingart/City Heights Library (3799 Fairmont Avenue). Sara Olivar dances, Juan Moreo plays flamenco guitar, joined by Gyper singers. $25 adults, $15 for children under 12. 858-438-0384. (CITY HEIGHTS)

Memorial Day Weekend Dance with John Knapp, Saturday, May 26, 7:30 p.m., at Folk Dance Center (4569 30th Street). $6. 619-422-1384. (SOUTH PARK)

The Fiddlerettes make music, Karen Fontana calls for contradance on Saturday, May 26, 8 p.m., at Trinity United Methodist Church (3030 Thorn Street). Beginners’ dance workshop: 7:30 p.m. $10. Wear soft-soled shoes. 619-594-6828. Optional potluck begins at 6:30 p.m. (SOUTH PARK)

“Taking Flight,” Colette Harding Contemporary Dance Company presents collaborative work with choreography by artistic director Colette Harding, company dancers, and scientific presentations by Douglas A. Altheimer from the UC Riverside biology department and Elisa Callany on Saturday, May 26. Work includes premiere of music composed by Norman Reeder, artwork by Keely Campbell. Curtain rises at 8 p.m. at Neurosciences Institute (10640 John Jay Hopkins Drive) – $15. 619-516-2854. (LA JOLLA)

Bellydancing by Dilok and Ginger, live Middle Eastern music by Delic and Ginger, live Middle fusion music by Middlet-Earth Ensemble, Sunday, May 27, 8 p.m., at Turquoise Café Bar Europa (183 Turquoise Street). $10 cover. 858-488-4280. (PACIFIC BEACH)

CANCIONES FAVORITAS

Tish Hirson plays at AcousticMusicSanDiego, Friday, May 25. (SEE IN PERSON)

OUT & ABOUT

Balloons in the Sky: Wild California, Hurricane on the Bayou, Everest, Coral Reef Adventure. “Fridays at the Fleet” showcases Wild California (6 p.m.) and Stormchasers (7 p.m.) on May 25. Ticket prices and showtimes: 619-238-1233. (BALBOA PARK)

Bob Fosse’s 1972 Cabaret won eight Academy Awards. The classic screen for spring film series, Thursday, May 24, 7 p.m., at Museum of Contemporary Art San Diego, La Jolla (700 Prospect Street). $7. 858-454-3541. (LA JOLLA)

Carlsbad High School 2007 Film Festival video award nights planned Thursday and Friday, May 24 and 25, 7:30 p.m., at Carlsbad Village Theatre (2822 State Street). $6. 760-331-5100 x264. (CARLSBAD)


Sapphic Cinema series features Watching You, Friday, May 25, 7 p.m., at San Diego Lesbian, Gay, Bisexual, Transgender Community Center (3909 Centre Street). Free. 619-692-2077. (HILLCREST)

35mm, award-winning short films and “cinematics” served at W San Diego (421 West B Street) in partnership with San Diego Film Festival, Tuesday, May 29, 8 to 10 p.m. No cover. 619-231-8220. (DOWNTOWN)

SIGHTS

Helicopter Tours $139 per person Must mention ad.

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FILM

Reuben H. Fleet Science Center, currently screening in the IMAX theater. The Alps: Giants of Nature, Hurricane on the Bayou, Everest, Coral Reef Adventure. “Fridays at the Fleet” showcases Wild California (6 p.m.) and Stormchasers (7 p.m.) on May 25. Ticket prices and showtimes: 619-238-1233. (BALBOA PARK)

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"Big Wednesday," boasting "some of the most spectacular surfing footage ever filmed," screens for ongoing Carlsbad Library film series, Wednesday, May 30, 6 p.m., in Schulman Auditorium (1775 Dove Lane). Events begin at 5:30 p.m. with "behind-the-scenes features." Free. 760-402-2026. SA COMM

A Palermo Mafia Wife’s Tale is told by director Roberta Torre in Anglia, which screens for Film Forum at San Diego Public Library (820 E Street) on Wednesday, May 30, 6:30 p.m. Free. 619-236-5800. In Italian with English subtitles. Subtitles.

LECTURES

Films by Billy Wilder — director of Some Like It Hot and Sunset Boulevard — discussed by UCSD film professor Alain Cohen on Friday, May 25, 2:30 p.m., at Lemon Grove Library (8873 Broadway). Free. 619-463-9819. (LEMON GROVE)

"The Osa Peninsula: Mecca of Biodiversity" is topic for slide-illustrated lecture by professional photographer Roy Toft when Sierra Club meets, Friday, May 25, 7:30 p.m., at Joyce Beers Center (9800 Vermont Street). Peninsula is found in remote southwestern corner of Costa Rica. 619-385-3773. Free. (BALBOA PARK)

The Biochemistry and Microbiology of Composting and nutritional benefits of biodynamics on food discussed by Maria Linder, Saturday, May 26, 8:30 a.m.–5 p.m., at Tierra Miguel Farm (1930 Pauma Valley Drive). Linder, chair of chemistry and biochemistry department at CSU Fullerton, will discuss "importance of the life and work of Ehrenfried Pelzler." $60. 760-742-4213. (PAUMA VALLEY)

"Xeriscape: Beautiful Landscape on a Low-Water Budget" presented Wednesday, May 30, 10 a.m., at Vision Center Library film series, Wednesday, May 25, 7:30 p.m., at Joyce Beers Community Center (1230 Vermont Street). Free. 619-421-5844. (LEMON GROVE)

The Search for the Historical Jesus illuminated by Harry Sout- for Spiritual Living (11260 Clairemont Mesa Boulevard). Offering. 619-303-6609. (TEHACHAPI)

The San Diego Science Fair is discussed by Phil Gay, manager of science programs for San Diego Unified School District, for San Diego Association for Rational Inquiry on Sunday, May 27, 7 p.m., in Joyce Beers Community Center (1230 Vermont Street). Free. 619-421-5844. (LEMON GROVE)

"Antigay Groups and the Road to LGBT Equality" is subject when Rockway Institute executive director Robert Green speaks Tuesday, May 29, 7 p.m., at San Diego LGBT Community Center (3909 Center Street). Green will describe new effort, highlight ways attendees and LGBT citizens and their allies can engage in "everyday acts of advocacy." Free. 619-342-7388. (NORTH PARK)

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"How to Live Happily Ever After with Your Dog" presented Wednesday, May 30, 6 p.m., at San Diego Humane Society and SCCA (5500 Gains Street). Housetraining, socialization, calmness, nutrition, communication, more. $35. Reservations: 619-299-7012 x2247. (LEMON GROVE)

"The Power and Facts of Self-Hypnosis" explained by Walter Holtscbi, Wednesday, May 30, 6 p.m., Sacred Pathway Bookstore (300 Carlsbad Village Drive, suite 107). What can and cannot be achieved by hypnosis? Free. 760-729-2434. (CARLSBAD)

"Mixing Religion and Politics: Does the Combination Threaten — or Enrich — American Democracy?" Radio show host Michael Medved speaks for Lipinsky Fam-
Barely a mile’s walk from the little community of Mount Baldy (at the base of 10,000-foot-high Old Baldy, or Mount San Antonio), you can sit on a rock, communing with nature, feet dangling in the sun-and-shade-dappled, crystalline stream of Bear Canyon. With a bit more time and energy, you can climb to Bear Flat, where a binnurbing sheep track, and then think about turning back.

To get to the hike’s starting point, exit the 210 Freeway at Mills Avenue in Claremont, and follow Mills north toward the mountains. After about a mile Mills becomes Mount Baldy Road. An eight-mile uphill drive through San Antonio Canyon on Mount Baldy becomes Mount Baldy Road. An eight-mile uphill drive through San Antonio Canyon on Mount Baldy Canyon. (At the base of 10,000-foot-high Old Baldy, or Mount San Antonio, you can be sitting on a rock, communing with nature, feet dangling in the sun-and-shade-dappled, crystalline stream of Bear Canyon.

Beyond this, the Bear Flat Trail switchbacks up to the south ridge of Mount San Antonio and relentlessly continues all the way to the summit, almost five miles away, 4500 feet higher than Bear Flat.
**OUT & ABOUT**

**MIXING RELIGION AND POLITICS:** Does the combination threaten or enrich American democracy? Michael Medved, Wednesday, May 30, Lyceum Theatre. (SEE LECTURES)

**THE PARADOX OF CONTINUITY,** electronic manipulation” featured on "different facets of improvisation and live electronic manipulation" featured on The Paradises of Continuity, new CD by saxophonist/composer Adan Marquez-Baron. Release party with live performance, Thursday, May 24, 8 p.m., at Desi ‘o’ Friends (2774 Lytton Street). $10. 619-318-7380 (POINT LOMA)

"Curriculum in Ridiculum!" Fern Street Circus presents Academic through May 27 on lawn at Park Boulevard and Presidents Way. “Join Fern Street College and travel back in time to the 1950s” for “wacky antics, zany fun, and spectacular circus skills.” Performances begin at 8 p.m. on Friday, May 25; 1, 4, and 8 p.m. on Saturday, May 26; and at 1 and 4 p.m. on Sunday, May 27. Tickets $7 children, $14 adults. 619-235-9756. (LA JOLLA)

Spirit West Coast — Christian music festival runs May 25–27 at Del Mar Fairgrounds. Concerts by over 40 artists (Third Day, BarlowGirl, Kutless, Hawk Nelson, Todd Agnew, Falling Up, Transistor Radio); comedians, contemporary Bible and life application teaching, action activities for all ages, shopping, various activities. Hours: 1 p.m.—midnight on Friday, 9 a.m.—midnight on Saturday and Sunday. Tickets available for single days, in packages. 408-377-9232. (DEL MAR)

“Persian Girls: A Memoir” discussed by author Nahid Rachlin, Friday, May 25, 2 p.m., in deCerteau Room 155 Literature Building at UCSD. Free. 858-534-4618. Rachlin — who “has spent her career writing novels about hidden Iran” — will also sign and discuss her work on May 26 at 7 p.m., at D.C. Wells Books (7461 Girard Avenue). Free. 858-456-1800. (LA JOLLA)

Enjoy Boogie Woogie when Sue Palmer presents first Concert on the Green of the season, Friday, May 25, 6 p.m., at Prescott Promenade (2111Z2 East Main Street). Free. 858-222-6822. (OCEAN BEACH)

"¡Canciones Favoritas!" Tish Hinojosa demonstrates her “multicultural musicality” for Acoustic-MusicSanDiego on Friday, May 25, 7:30 p.m., at Normal Heights United Methodist Church (4650 Manufield Street). Tickets $18, $22. 619-303-8176. (NORMAL HEIGHTS)

"A Night on Broadway" starring Be Henry and Leigh Scarritt, joined by guests Eric Hellmers and Tiffany Jane, slated for Friday, May 25, 7 p.m., at Seaside Center for Spiritual Living (1613 Lake Drive). Program includes classic Broadway standards and contemporary Tony Award winners. $20 general. 760-753-5786 x810. (LA JOLLA)

The Outcasts of Comedy — self-described as "six of strangest/funniest stand-up comedians from all over the world" — begin their tour with performances at 9 p.m. on May 25 and 26 at Twiggs (4390 Park Boulevard). Headliner on Friday is Shawn Halpin; Yoshi leads line-up on Saturday. Roster includes Stephen Kramer, host Stuart Swanson. $5. 619-296-0616. (UNIVERSITY HEIGHTS)

The Search is on for San Diego’s MEGA STAR!

The search is on for two musically talented “San Diego Mega Stars” to sing with the celebrities at the 2007 Mother Goose Parade.

Have a chance to meet:
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- Kimberlin Brown
- Corbin Bleu
- Jessie McCartney
- Kyle Massey
- Emily Osment
- Devon Werkheiser
- Diego Diego
- Ricky Ullman
- and many more...

Winners will be treated like stars and get to attend a 9-week hands-on program for aspiring recording artists at the Big Brother Recording Studio in Simi Valley, CA – credits to Christina Aguilera, Destiny’s Child, Joanna, Nikki Flores and many more.

Applications are now being accepted through June 30, 2007.

Visit www.mothergooseparade.org for more details.
Grand Slam Finale for San Diego Poetry Slam promises three rounds to select poetry slam team for next year. Slamming begins at 8 p.m. on Saturday, May 26, at Voza Alta (1544 Broadway). $5. 619-239-3872.

You're Getting Sleepy? Comedy hypnotist Don Spencer presents his audience participation show, Saturday, May 26, 8 p.m. at Carlsbad Village Theatre (2822 State Street). $15 in advance, $20 at door. 760-720-2460. (CARLSDN)

Julie and the Lost Fairy Tale — described as a "new middle-grade novel for all ages" — signed by author Jane Lancaster, Sunday, May 27, noon, at Captain Fitch's Mercantile (2627 San Diego Avenue). Free. 619-298-3944. (OLD TOWN)

Performance Art at North Park Vasequality and Candy Shoppy (2031 El Cajon Boulevard), Sunday, May 27, 7 p.m. Expect "performance art from dance to psychomy- tory." Donation. 619-220-8663.

Open-Mike Poetry Reading, Monday, May 28, 8 p.m., at Twiggs, 4590 Park Boulevard. Free. 619-295-0616. (UNIVERSITY HEIGHTS)

Sketch on the Rocks improv sketch by Comedy Under Construc- tion, Tuesday, May 29, 8 p.m., at La Jolla Brew House (7356 Faye Avenue). $5 cover plus two-beer minimum. 858-550-8088. (LA JOLLA)

Musical Theatre Revue by over 65 students at Coronado School of the Arts, Wednesday, May 30. Program with songs, musical thea- ter numbers, and dance begins at 7 p.m. in campus theater at 650 D Avenue. $5. 619-522-8969. (CORONADO)


Buddha Is as Buddha Does will be signed by Lama Surya Das, described as "the most highly trained American lama in the Ti- betan tradition," Thursday, May 31, 7:30 p.m., at Warwick’s. Free. 858-526-6285.

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What's the Noise About? Matchboxes, wooden poles, bongos, garage cans, Zippo lighters, hubcaps — all help create the percussive pleasures of Stomp,
S P O R T S

Crack of the Bat, the San Diego Padres root Chicag Cubs, Thurs- 
day, May 24, 7:05 p.m., in Petco Park. The Milwaukee Brewers ar-
tive for a series May 25–27, at 7:05 p.m. on Friday and Saturday, 
5:05 p.m. on Sunday.

Bicycle to Golden Hill with Knickerbokers bicyclists, Saturday, May 26. The 25-mile outing starts at 9:30 a.m. in north parking lot at East Mission Bay Drive and Claire- 
more Drive. Venture downtown, to Golden Hill, South Park, and arrive upon by the site between Street Bridge. Free: 619-523-5522.

Bicycle to Golden Hill with Knickerbokers bicyclists, Saturday, May 26. The 25-mile outing starts at 9:30 a.m. in north parking lot at East Mission Bay Drive and Claire- 
more Drive. Venture downtown, to Golden Hill, South Park, and arrive upon near the Golden Hill Street Bridge. Free: 619-523-5522.

Dwarfs, Modifieds, Sprint Cars, street stocks, pony stocks, factory stocks compete at Baja Speedway on Saturday, May 26. Gates open at 1 p.m., racing starts at 5 p.m. Admission: $10 general, $5 seniors, $2 for those 12–17, free for kids 6 and younger. Track is located: 16 miles north of Barona on the Old Loop. Free: 619-669-1303. Racing continues on June 16. (MISSION BAY)

What Lies Beneath? “Bod-
ies…the Exhibition” features more than 250 real, whole, and partial human body specimens, dissected and preserved, providing up-close books inside skeletal, muscular, reproductive, respiratory, circulatory, other human body sys-
tems. Many whole-body speci-
mens are dissected in vivid ath-
etic poses.

Exhibit continues through Sund 
day, August 26. In former Robins- 
sons-May at University Town 
Centre (4425 La Jolla Vil-
de Drive). Exhibit opens at 10 a.m., closes at 7 p.m. Sun-
day–Thursday, 10 a.m. Friday and Saturday. Tickets: $26.30 general, $21 seniors, $18 for those 5–12. 877-263-4375.

American Heritage Car Show 
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der three minutes! Included in reg-
lar admission for spectators; fee 
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Little Guys Car Club is show-
cased during Cruisin’ Grand, May 25. Events held every Friday through September 28, 3–9 p.m. Over 400 pre-1974 American-
made hot rods, custom, vintage, classic cars and trucks participate in cruise loop running down Grand Avenue and back up Sec-
ond Avenue. Free viewing. 760-745-8872. (MISSION VALLEY)

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Scott Whittaker tenor
John Polatham bass

San Diego’s first complete performance with period instruments

Join us for a week long celebration of Australian wine at the Wine Australia festival in San Diego, June 6-12h.

What Happens When Oil Runs Out? Bring your prognos-
tications when P&R Discussion group meets Thursday, May 31, 7 p.m., at Other Side Coffee House (4096 30th Street). Free: 619-421-
1879. (MISSION VALLEY)

What Happens When Oil Runs Out? Bring your prognos-
tications when P&R Discussion group meets Thursday, May 31, 7 p.m., at Other Side Coffee House (4096 30th Street). Free: 619-421-
1879. (MISSION VALLEY)

Calling All Harry Potter Fans! San Diego State University plans series of brown-bag book dis-
cussions of each title in J.K. Rowl-
ing’s series, every Thursday, June 14–July 26, noon, in room 430/431 of SDSU Library. Bring lunch, a book, comments and questions for discussion of each book, starting with first in series

S P O R T S

Crack of the Bat, the San Diego Padres root Chicag Cubs, Thurs-

day, May 24, 7:05 p.m., in Petco Park. The Milwaukee Brewers ar-
tive for a series May 25–27, at 7:05 p.m. on Friday and Saturday, 
5:05 p.m. on Sunday.

Pads head to Pittsburgh for games. Tuesday–Thursday, May 29–31, at 4:05 p.m. each day. Tickets for future games: 88–867.

Showpark County IV Horse Show, Saturday and Sunday, May 26 and 27, 8 a.m.–5 p.m., at Del Mar Horsepark (14550 El Camino Real). Free: 88-548-9085.

Bicycle to Golden Hill with Knickerbokers bicyclists, Saturday, May 26. The 25-mile outing starts at 9:30 a.m. in north parking lot at East Mission Bay Drive and Claire-
more Drive. Venture downtown, to Golden Hill, South Park, and arrive upon near the Golden Hill Street Bridge. Free: 619-523-5522.

Dwarfs, Modifieds, Sprint Cars, street stocks, pony stocks, factory stocks compete at Baja Speedway on Saturday, May 26. Gates open at 1 p.m., racing starts at 5 p.m. Admission: $10 general, $5 seniors, $2 for those 12–17, free for kids 6 and younger. Track is located: 16 miles north of Barona on the Old Loop. Free: 619-669-1303. Racing continues on June 16. (MISSION BAY)

Wear Bright Clothing and Use Lights for Solana Beach evening express bike ride hosted by Sierra Club cyclists, Wednesday, May 30. The 37-miler starts at 5 p.m. in

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OUT & ABOUT

CURRICULUM IN RIDICULUM!
Fern Street Circus
in Balboa Park through May 27.
(See in person)

Round-Robin Chess tournaments continue through June for those from kindergarten through 12th grade at La Colonia Community Center (715 Valley Avenue). Series five is Saturday, May 26, 2:30 p.m. Points awarded at each tournament, with overall winners determined after June 23 competition. Preregistration is $27 per tournament, space-available daily of tournament fee is $30. 760-721-4400.

“Round About the Rondo Cake,” in this program, children participate in identifying “ingredients” of music such as beat, rhythm, dynamic, and form. Musicologist, music educator Monique Mead is joined in 50-minute culinary experience by San Diego Symphony musicians Damarre McGill (principal flute), Kathryn Hata Maker (violin), and Ines Irawati (piano). During preconcert workshops, join musicians with “an instrument or any kitchen items that make a nice sound!” Concert is presented by Mainly Mozart on Wednesday, May 30, at Jackie Robinson YMCA (151 YMCA Way). Workshop at 6:30 p.m., concert at 7 p.m. Free: 619-239-0100 x204, 819-264-0144. (South East San Diego)

“Elmo Makes Music” for Sesame Street Live at San Diego Sports Arena. Jenny, Sesame Street’s new music teacher, discovers her instruments are missing: new Muppet friends rescue them. New Muppet instruments are missing: new Muppet friends rescue them. Performance begin at 7 p.m. on Thursday, June 21; 10:30 a.m. on Friday, June 22; 2 p.m. and 7 p.m. on Saturday, June 23; and 1 and 4:30 p.m. on Sunday, June 24. Tickets: $13-$35 general, available through Ticketmaster (619-220-TIXS). (San Diego Sports Arena)

WEIGHT LOSS

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Barona Cultural Center and Museum is located at 1095 Barona Road; 619-443-7003 x2. (LAKESIDE)

California Surf Museum, "The Surfer-Shapers," on exhibit through 2006, showcases several surfers whose conceptual abilities and crafting talent radically altered surfboard design. The search has always been for lighter, faster, more maneuverable boards, from Duke Kahanamoku in early 1900s to Tom Blake in 1920s to Simon Anderson in early 1980s.

The museum features surfing artifacts and memorabilia — such as surfboards and clothing — of local legends Phil Edwards, John "L.J." Richards, and Peter Johnstone, and Duke Kahanamoku. The museum is located at 223 North Coast Highway; 760-721-6876. (OCEANSIDE)

Chula Vista Nature Center, an interactive living museum devoted to the endangered Southern California coastal wetlands, located in Sweetwater Marsh National Wildlife Refuge. Visitors can use a Bioscanner to view animals macroscopically, use a Wentzscope for views of microscopic organisms found in the "Sweetwater Soup," and interact with computerized videos exploring how tides affect the bay in the "Mountains, Tides, and the San Diego Bay" exhibit. Pet sharks and rays in the David A. Wergeland Shark and Ray Experience, see burrowing owls and migratory birds, and enjoy the xerophytic gardens.

Visitors meet a shuttle bus at the Bayfront E Street Trolley Station or at the center's parking lot at the foot of E Street and Bay Boulevard. 619-409-5903. (CHULA VISTA)

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

Flying Leatherneck Museum, dedicated to the Marine Corps who provided air support, from the propeller-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 photographs, scale models, and a research library. The museum is located in building T-2002, at Marine Corps Air Station Miramar. 858-693-1723.

Gaslamp Museum of Historic San Diego, glimpse San Diego's colorful past at the museum, where displays highlight Wyatt Earp's San Diego days, the Peg Leg Gold Legend, the first maps and photographs of Old Town and "New Town," early military history, the naval disaster in 1923 at Point Honda, and more. Find the museum at 413 Market Street (between Fourth and Fifth Avenues). 619-237-1492. (GASLAMP QUARTER)

Heritage of the Americas Museum, more than 100 Chinese jades of the Late Neolithic (4500–2500 B.C.) through the Ming periods (A.D. 1368–1644) are included in "The Stone of Heaven: The Enduring Art of Jade Age China." From ancient times, jades in China were treasured as talismans, worn on the body either as final adornments in death or as ornaments in life. See a rare and valuable jade burial suit of the Han dynasty (206 B.C.–A.D. 221), one of the exhibition's premiere items. 619-237-1492. (GASLAMP QUARTER)
BUDGET IS AS BUDGET DOES

(SEE IN PERSON)

SDLuxuryTransportation.com 760-789-7644.

Find it all at 645 Main Street. 760-789-7644, www.sdmuseum.org.

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 Rolls-Royce liquid-cooled Merlin V-12 that powered the Spitfire and P-51 Mustang fighters; and a rare German Junkers Ju-88, one of the world’s first operational jet engines.

Concurrently, see “The History of Commercial Aviation in America.” A new section of the exhibit celebrates the 90-year history 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-tail livery of the Tuskegee Airmen, who distinguished themselves flying bomber escort and ground attack missions during World War II.

The museum offers exhibits of over 65 aircraft — including an RQ-1 Predator UAV (unmanned aerial vehicle) on indefinite loan from the National Museum of the United States Air Force at Wright-Patterson Air Force Base, which “saw action over the Balkans in the late 1990s”; a replica of St. Louis, a Fokker Scooter (or Fokker Eindecker E-I), a World War I Spad VII, flight deck of the USS Yorktown, and a rare Blackbird spy plane — 1400 scale models, 10,000 aviation-related items, and memorabilia from Montgolfier hot-air-balloon era to Space Age, along with an International Aerospace Hall of Fame.

The museum is located in the Ford Building in the Palisades area. 619-234-8291, sanmuseum.org.

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 1850. 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 (922 West 23rd Street), offers exhibits,
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Reverend Horton Heat
US Bombs
Mad Sin
Diablo Himes
The Briggs

Speed Buggy
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JUNE 8-9-10, 2007 QUEEN MARY LONG BEACH
San Diego Model Railroad Museum, the San Diego American Flyer Association is displaying numerous varieties of classic toy trains, including original American Flyer trains from late 1940s and ‘50s, when “trains became... more realistic with engine smoke and sound.” Exhibition continues through Sunday, June 3.


The permanent exhibit "Fossil Mysteries" showcases last 75 million years in Southern California and Baja California region, a time known for its rich fossil record. Highlights include life-size models of Albertosaurus, Lambeosaurus, a sea cow, megalodon shark, more.

Current "giant-screen film" are Too Hot Not to Handle (through June), Ocean Oasis. 619-232-3821. (BALBOA PARK)

San Diegoguito Heritage Museum, the museum offers informative displays on the North County coastal history including Native Americans, early homesteaders, and recent times, as well as photographic collections and archives. Find the museum 561 South Vulcan Avenue; 760-632-9711. (NATIONAL CITY)

Serra Museum, "Commemorating 75 Years: The Serra Museum" is said to “remember the events leading up to the dedication of Presidio Park and the Serra Museum” on July 16, 1929. The exhibit includes a "visit back in time to 1929."

The museum interprets the Native American, Spanish, and Mexican periods of San Diego’s history and contains Spanish Colonial furnishings, art, and artifacts. It’s located at the site of the West Coast’s first European settlement, 2727 Presidio Drive. 619-297-3258. (OLD TOWN)

Birch Aquarium at Scripps, an aquarium and museum under one roof, the facility is a component of the Scripps Institution of Oceanography at UCSD. Look for 33 tanks containing marine life of the Pacific Northwest, the California coastline, Mexico’s Sea of Cortez, and the South Pacific. One highlight is the La Jolla Kelp Tank, a two-story-high tank with giant kelp plants and nearly 30 species of local marine life. "Sea of Genes" offers "visit to the genomic frontier!" "Earthquake! Life on a Restless Planet" explores earthquakes and their impacts on life. "Wonders of Water" waterplay area includes three interactive stations. The Lrime and Howard Robbins Shark Reef Exhibit features a 13,000-gallon shark tank with black tip, white tip, nurse, and wobbegong sharks.

The aquarium is located at 2300 Expedition Way (off North Torrey Pines Road, south of La Jolla Shores Drive). 619-334-FISH (3343).

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“Harmony between the Faiths” Jewish and Christian Music in the Age of the Baroque” presented by La Jolla Renaissance Singers, Saturday, May 26, 7 p.m., at St. David’s Church (3050 Milton Street). This program features choral and instrumental music by Jewish and Gentile musicians sung in Latin, Italian, Hebrew, and Aramaic. Busy on 26th? Program will also be presented on Wednesday, May 30, 7 p.m. at La Jolla’s Neurosciences Institute (10640 John Jay Hopkins Drive). Concerts are free. 858-459-2019. (COLELLA)

Former Civic Organist Jared Jacobson performs in Spreckels Organ Pavilion on Sunday, May 27, 2 p.m. Free. 619-702-8138. (BRADA PETER)

Classical and Praise Music, Hymns, children’s songs, and choirs accompany performed when local musicians Renee Ghelbach and Jeanine Walter (aged 15 and 14) present concert of organ, piano, vocal music on Sunday, May 27. Concert starts at 3 p.m. at St. Augustine Lutheran Church (6355 Raddicchio Drive). Proceeds benefit church’s music program. Reception follows. Offering. 858-453-3995 (HOLZMANN)

Evensong and Spring Concert — on Sunday, May 27, enjoy “a festive rework” (5 p.m.), followed by concert with concert with men’s and boys’ Choirs and men and girls’ St Cecilia choir at St. Paul’s Cathedral (at Fifth Avenue and Nasteg Street). Listen for choral masterworks by Bernstein and Britten; those young voices offer a pure, harmonious beauty for both works. Donation. $10. 619-298-7261. (MELTONE)

“Round About the Rondo Clocks” in this program, children participate in identifying “ingredients” of music such as beat, rhythm, dynamic, and form. Violinist music educator Monte Moad is joined in 50-minute culinary concert by San Diego Symphony musicians Demarre McCalley (principal violin), Kathryn Hattmaker (violin), and Elinor Thompson (viola). During concert workshop, jon musicians with “an instrument or any kitchen item” (skillet, grater, sieve) make a nice sound. Concert is presented by Mainly Mozart on Wednesday, May 30, at 7 p.m. at La Jolla Country YMCA (151 YMCA Way). Workshop at 6:30 p.m., concert at 7 p.m. Free. 619-259-0100 ext. 349, 619-264-0164. (SOUTHEAST SAN DIEGO)

G A L L E R Y S

Art Students—Produced Exhibition students in Miracosta College’s Kriechbaum Gallery (at One Barnard Drive). Closing re- ception for artists is Friday, May 25, following commencement cere- monies. Unique Techniques displayed in work by artist Rick Kelso — exhi- bit on Saturday, May 22, 3 p.m. on Friday, May 25, 5 p.m. at Gallery Savarin (388 North Park), closing Sunday, June 17, 4-6 p.m. Free. (SANDIEGO READER)

“No Room for Squares,” photo- graphs in exhibit opening with reception on Saturday, May 26, 6 p.m., at Mingei International Museum — North County. “Paper Trans- formed,” exhibition made up of “Crowning Glory — From Paper Bag Hats by Mosse” and “Origami — The Art of Paper Folding” from Mingei’s perma- nent collection continues through Saturday, July 21. For “Crowning Glory,” artist creates hundreds of 250 hats from paper bags con- tributed by merchants in his Hawaiian neighborhood; “Origami” boasts nearly 100 examples of traditional and contempo- rary paper folding, paper art. $8 admission; free for children under 12. (BRADA PETER)

The Nature of Art, Creativity, Perception, “even life itself” is explored by Harold Cohen in ex- hibit continuing through Sunday, May 27, at El Prado Reading Room/Library (Pacific Beach Library, 4257 Cass Street). “Harold Cohen: New Works” (New Digital Images by AARON, a Computer Program Written by the Artist), produced by AARON. Opening reception on Sunday, May 27, 1-4 p.m. For past 38 years Cohen “has been developing and refining a computer program (AARON) that creates works of art with no human input.” Exhibit in- cludes approximately 30 works of art generated by AARON within the past few months. 858-581-9934. (BROCH HEND)


Mingei International Museum — Evi Zaezi — Extraordinary De- signer Craftman at 100,” draws on two laser books of California collec- tions to chronicle the artist’s 75-year career. By Zaezi’s ac- counting, she’s designed more than 100,000 objects for home and table. She was the first designer in this country to produce an all-white dinner service and first to teach ceramics as industrial design for mass production rather than as hand- craft. Closes Sunday, August 12. (BRADA PETER)

The Mingei is located on square with San Diego Museum of Art, 1001 Los Penasquitos Canyon Road. “Jacobs’ Mas- terpiece” presented by La Jolla Symphony and Chorus conducted by Christoph Eschen- maler. Reservations: 858-362-1348.

Families Jewish Community Center presents “Young Art 2007: Exploring Art” — showcases ex- hibit continuing through Sunday, May 27, featuring works created by children in multiple styles. “See what students achieve — K-5 — and how they use art to explore their imaginations.” For further information, call 619-232-7931. (BROCHA PETER)

Tikmen Museum of Art, permanent collection includes Euro- pean old master paintings, 18th- and 19th-Century American paintings, and Russian icon. Saints Barabushov’s; the only Rembrandt painting on public display in San Diego, is featured. 619-239-5484. (BRADA PETER)

“Arthur Lavine: Peripatetic Pleasures and Meditations” con- tinues through Sunday, September 27, 2009. “Pleasures and Meditations” explores the processes and techniques Callahan used to express his visual ideas over the course of his 60-year career. Closes Sunday, Sep- tember 9.

“Art Guy,” Houston Artists: Jack Massing and Michael Calhoun, “have worked collabora- tively since 1983 devising tongue-in-cheek conceptual artworks to poke fun at contemporary art’s in- tellectual pretensions and commercialism.” “See The Big Sneeze, a mechanical sculpture taking ‘wheezing and sneezing to a higher plane.’” Through Saturday, July 7.

“Collectors XXII” showcases selections assembled by curatorial staff to be voted on for purchase by museum’s Contemporary Collec- tors and International Collectors groups. Pieces include sculp- ture, painting, sound installation, proposed selections are by estab- lished and emerging artists. Closes Saturday, July 7.

Brazilian artist Ernesto Neto exhibits his largest and most in- tricate installation — the process through Sunday, September 27. Finnish video artist Eija-Liisa Ahtila pre- sented “The Hour of the Raven.” Notable is a short video with the process of attachment and death based on the artist’s own life. The material is split in two; a color story has been edited to unfold on four screens. Through Sunday, May 27.

Richard Wright, an artist from Chicago, Scotland, created two 2-D works — one of his first interventions as a continuous Gallery of the Jacobs Building dur- ing his August and September 2006 residency at MCASD. “They’re on view through Sunday, September 27. Find the museum at 1001 and 1100 Ketterle Boulevard (at Broad- way), directly across from the Santa Fe Rail Park. 858-454-3541. (CONDO"

Museum of Contemporary Art San Diego, La Jolla “Biennale Ulrich” presents works from 14 contemporary artists on large-scale photographs documenting shopping habits of Americans. Photographs work within a “big box” retail stores such as Target, Wal-Mart using medium-format film cameras. “Big box stores are a fascinating sight — the proportions, transparency, print quality, contrast, objects, other materials, the archival quality of the film. The process and the techniques Callahan used to express his visual ideas over the course of his 60-year career.” Closes Sunday, September 9.

“60 by 60,” 2-D works created by 60 emerging artists who are sopho- more or junior level art students and private school students (kindergarten through 12th grade). “See what students achieve when encouraged to use art to explore their imaginations.” For further information, call 619-232-7931. (BROCHA PETER)

San Diego Museum of Art, Balboa Park “Museum of the Future” offers 14 large-scale photographs documenting shopping habits of Americans. Photographs work within a “big box” retail stores such as Target, Wal-Mart using medium-format film cameras. “Big box stores are a fascinating site — the proportions, transparency, print quality, contrast, objects, other materials, the archival quality of the film. The process and the techniques Callahan used to express his visual ideas over the course of his 60-year career.” Closes Sunday, September 9.

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Undercurrents

“If the audience wanted only the words, they’d stay home and read the script.”

A while back, I wrote a feature about D.J. Sullivan, who has taught acting in San Diego for 40 years. I couldn’t let her get away without some thoughts on her favorite topic: subtexts. “You see them all the time in real life,” she says, “but not often enough in theater.”

Park bench: a man smiles, says, “Nice day” to the woman next to him. “It is,” she replies. Yet somehow you sense she’s having anything but.

Or the clerk at the checkout counter asking a woman, “Need help with those groceries?” — and deep down thinking, “Omgood, it’s her! Will she even notice me this time?”

Unspoken thoughts may influence how he phrases the question or how he moves. And if she says “yes,” which part of him responds? The guy supposed to carry groceries, or the deeply smitten deep down thinking, “Omigod, it’s her! Will she even notice me this time?”

Generally speaking,” says Sullivan, “the subtext is what’s happening beneath the dialogue. It’s what’s actually being said.”

“If the audience wanted only the words, they’d stay home and read the script.”

In Yasmina Reza’s The Unexpected Man, a woman and a famous writer ride on a train. She loves his novels and wants to talk, but is reticent. Except for a few lines, the play takes place in their thoughts. At one point she says that conversations are “meatless, because the meat of a conversation obviously doesn’t lie in what’s actually being said.”

“That’s it,” says Sullivan, “the meat’s in the subtext!”

San Diego’s most legendary example happened 40 years ago. Jack Aaronsen won an Atlas Award for playing the Old Jew in Arthur Miller’s Incident at Vichy at the Old Globe. The 70-year-old man sits on a bench in a Nazi detention room. As people passed, or denied the Old Jew was thinking every second.

“Or the clerk at the checkout counter asking a woman, ‘Need help with those groceries?’ — and deep down thinking, ‘Omigod, it’s her! Will she even notice me this time?’”

Sullivan first has students just read the lines. Then they read a script five times and do “character analysis” — likes and dislikes you can drum up in a psychiatrists waiting room for the first time. Sullivan first has students just read the lines (“Nice day” “Been coming here long?”). Then she has them write at length, underneath the lines:

What are the conflicts? Who are these people? And — David Mamet’s famous question — “Why now?”

In class, Sullivan has two actors sit side by side, not looking at each other. One reads the subtext for a line, taps the other, who reads the next subsection.

The exercise concludes with a third rinse: the actors sit face to face and add “relationship.” How do the characters relate to each other? “When they just read the lines it’s boring,” says Sullivan. “But add subtexts and relationship, and suddenly they’re

First, he said, he read the play at least 50 times out loud. He’d read it until he made contact, he felt, with its core.

“When I start to cry,” he said, “or my stomach gets tied up in knots, I know I’ve hit the mother lode.”

Then he’d begin writing: undercurrents of pain, humor, emotional weather. Nothing was too trivial. No avenue unexplored. Careful to avoid labels, which lead to generalized acting. Robards constantly asked how his character’s mind worked — and what it was working on each moment.

After mapping inner terrain with voluminous notes, Robards would reach a second takeoff point. He’d set the writing aside — rarely looking at it again — and dive into the character.

Robards was always concerned, says Sullivan, that the audience could read what his character was really thinking.

By writing everything out, Robards made conscious his character’s unconscious thoughts and feelings. Then he internalized them and moved on.

Sullivan began teaching acting in 1967, the year Aaronsen won the Atlas Award, and always has students write out their subtexts. For beginners, she assigns Gene Bua’s “Getting Better,” a 13-line conversation between a man and a woman. They’re in a psychiatrist’s waiting room for the first time.

Sullivan first has students just read the lines (“Nice day” “Been coming here long?”). Then she has them write at length, underneath the lines:

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First, he said, he read the play at least 50 times out loud. He’d read it until he made contact, he felt, with its core.

“When I start to cry,” he said, “or my stomach gets tied up in knots, I know I’ve hit the mother lode.”

Then he’d begin writing: undercurrents of pain, humor, emotional weather. Nothing was too trivial. No avenue unexplored. Careful to avoid labels, which lead to generalized acting. Robards constantly asked how his character’s mind worked — and what it was working on each moment.

After mapping inner terrain with voluminous notes, Robards would reach a second takeoff point. He’d set the writing aside — rarely looking at it again — and dive into the character.

Robards was always concerned, says Sullivan, that the audience could read what his character was really thinking.

By writing everything out, Robards made conscious his character’s unconscious thoughts and feelings. Then he internalized them and moved on.

Sullivan began teaching acting in 1967, the year Aaronsen won the Atlas Award, and always has students write out their subtexts. For beginners, she assigns Gene Bua’s “Getting Better,” a 13-line conversation between a man and a woman. They’re in a psychiatrist’s waiting room for the first time.

Sullivan first has students just read the lines (“Nice day” “Been coming here long?”). Then she has them write at length, underneath the lines:
get some things going on.”

Whose work does Sullivan admire today? The usual suspect — Robert DeNiro, the French genius Isabelle Huppert, Judi Dench, who said, “Good acting is not the things you say. It’s the things you don’t say. It’s like in watercolor — it’s what you leave out that’s most important.”

Sullivan loved the cast of the Old Globe’s Two Trains Running: “I cried at the end. Those actors: the truth. Each night is a different night. Each night I bring all sorts of things I didn’t have the night before. I don’t believe in hanging on to moments. I don’t believe if something works beautifully on Tuesday you should try to recreate it on Wednesday. The point to me about acting is it’s a moveable feast.”

Sullivan loves to quote Frank Langella (who can make this statement, she says, “because he knows his subtexts”): “I have a sense about acting in the theater: there is no right. There’s only the truth. Each night is a different night. Each night I bring all sorts of things I didn’t have the night before. I don’t believe in hanging on to moments. I don’t believe if something works beautifully on Tuesday you should try to recreate it on Wednesday. The point to me about acting is it’s a moveable feast.”

T H E A T E R  L I S T I N G S

Theater listings and commentary are by Jeff Smith. Information is accurate according to material given, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military. Ask at the box office.

All in the Timing
Due to popular demand, Ion Theatre reprises its hugely funny production of David Ives’s one-acts, this time in a downtown bistro with a lively atmosphere that enhances the playwright’s surrealistic scenes (in ions...). His reticence at a chance meeting anticipates the movie Groundhog Day. Philadelphia said we live in varying mood states, which can change.

Ions’ smart, daring physical comedy matches Ives’ poetic-absurdist language with visual accent (even the minimalist scenery gets changed with a flourish) and crisp business. Co-directors Glenn Paris and Claudo Ruygara accept only bold choices from a four-person ensemble: energized Andrew Kennedy does Babels of voices; Jonathan Sachs handles roles as disparate as a typing clump named Milton (his version of Hamlet being “Of man’s first disobedience...”), to Leon Trotsky philandering with an ass in his shawl; gifted Laura Rozancz shines as various women put in strange circumstances; from Philip Glass’s ex-lover (Glass buys a loaf of bread, and the cast turns the mundane event into a hilarious, postmodern show tune) to a lost, stuttering soul who believes “language is the opposite of loneliness” — and proves it; Kim Straussbauer’s a scream as a clump named Kafka (who keeps typing its K’s and wonders if she’s being redundant) and as Trotsky’s mercurial wife so sex- crazed, at one point, she tumbles through a window. This show could run for a long, long time.

Worth a try.
Sixth Avenue Bistro, 1165 Sixth Avenue, corner of Sixth and B, downtown, open-ended run; Thurs. through Saturday at 8:00 p.m. 619-274-0824.

Baby
North Coast Repertory Theatre presents the Mabity/Shell/Pearson musical about three couples reflecting on the “joys (and terrors)” of parenting. Paula Kallustian directed.
North Coast Repertory Theatre, 1870 Lomas Santa Fe Drive, Solana Beach, Saturday, May 26, through June 24; Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Sunday at 2:00 p.m. 858-481-1055.

Beckett3
Three acts combine in Seldgehammer’s “aural and visual search for” Samuel Beckett, housed, and Beckett might have liked the irony, in “the Comfort Zone.” You enter through a hall of mirrors, inscribed with text (a sketchy story about “Samuel,” written by director Scott Feldsher), stones crunch at your feet. A sideways glance warps the letters (throughout the installation, words are present and absent; lights dim, a movie palmprint over-inscribes, texts in multiple languages that can be read left to right, right to left — the words often refer to this duality — or top to bottom). Tim Root’s music, performed with (very loud) drums and woodwinds, joins Beckettian, quarter-tone repetitions with changing pitch centers. Is Becky Guttin’s sculpture, silver objects suspended from above, meat in a freezer, or devastated tree trunks after a fire? Mirrors ordered on the floor reflect something that has been stripped or skinned. A walkway on the east side and a small room, marked “Tumble,” are the...
most referential suggestions of Winnie's outlook in Happy Days. Hamm's bloody Endgame handshake, black bowler hat and the skinny, leafless tree from God's Sledgehammer couldn't get the rights to Beckett's work. Thus the three-art approach, which will evoke different responses from different observers. I found the deliberate vagueness annoying, at first. This is Beckett deconstructed. But, says his biographer Anthony Cronin, Beckett was the "last modernist" and he was after the opposite of "unified" meanings. "More and more," he wrote, "my own language appears to me like a veil that must be torn apart in order to get at the things (or the Nothingness) behind it." You can move through the installation at your own speed. The frequent giving and taking of meanings felt like being in the shoes of Beckett's characters — say, Vladimir or Estragon — and how they half-perceive, at best, the world.

Word on a try.

BUNBURY

ARENA, THURSDAY AND FRIDAY AT 8:00 P.M. 619-422-7787.

Berlin. Raylene J. Wall directed. About decadence in pre-WWII Europe. Lacks the classics.

CABARET

6TH@PENN THEATRE, 3704 SIXTH AVENUE

The frequent giving and taking of meanings felt like being in the shoes of Beckett's characters — say, Vladimir or Estragon — and how they half-perceive, at best, the world.

Desire Under the Elms

On paper it looked like a lock. The same Cypriot Theatre team that did award-winning work with Tennessee Williams's Cat on a Hot Tin Roof last year reassembled to produce Eugene O'Neill's breakthrough tragedy. The opening-night performance, however, was strangely flat. If you don't count fluctuating New England accents and fuzzy, unmo- tivated movement, the acting was consistent but consistently re- strained and lacking O'Neill's hallmark "size." His characters are possessed, though not by demons. There's no room for demons in these tormented psyches. Possibly to avoid the purple patches lurking in O'Neill's script, or to make them seem more human and believable (as opposed to the "appalling huma- neness" he wanted), Cypriot toned down the epic intensities. Some of the production's best moments are unspoken. Director Sean Murray uses stage pictures to show daily life and the passage of time. The set, wooden planks and two platforms, it evocatively by Eric Lott, conjures the hardshipy New England farm built by Ephraim Cabot. But even the set has drinkable. The house and fa- miliar hovering elms (that O'Neill wanted to show a "sinister mater- nity") are reduced to dollhouse-size in the rear. Of the cast, only Jim Chovick has the requisite larger-than-life size as Ephraim, a red-faced belligerent who will stay King of the Mountain to the end of his days, then tear the mountain down.

Evgeny Theatre, 6025 El Cajon Boulevard, College Area. Through June 3. Thursday through Saturday at 8:00 P.M. Sunday at 7:00 P.M. Matinee Sunday at 2:00 P.M. 619-337-1252.

Joey and Maria's Comedy Italian Wedding

Joey and Maria tie the knot in "not-so-ordinary interactive dinner theater." Holiday Inn on the Bay, 1,305 North Harbor Drive, San Diego. Open-ended run. For days and times call 800-944-6393.

The Last Class and A Hundred Birds

As part of its Human Rights Festival 2007, 6th@Penn Theatre stages Marianne McDonald's drama about a professor's deeply personal final lecture, which runs with Ira Bateman-Gold's story of three sur- vivors of abuse. Ethnepen Theatre, 3704 Sixth Avenue, Hillcrest. Through June 18. For days and times call 619-688-9210.

Lemmink's House

Ethnepen presents Catherine Fil- loux's drama about the affair of Raphael Lemkin (1900–1959), a man haunted by victims of geno- cide (the word he coined in 1943). Ethnepen Theatre, 3704 Sixth Avenue, Hillcrest. Through June 18. For days and times call 619-688-9210.

The Lipinsky Family San Diego Jewish Arts Festival

The San Diego Repertory Theatre closes its 2006–2007 season with its Jewish Arts Festival, June 28–30. A collaboration with the Jewish Arts Festival of San Diego, it offers music, dance, theater, fine arts, food from around the world, and the Klezmer Summit. San Diego Repertory Theatre, 79 Horton Plaza, Downtown, North Coast Repertory Theatre, 1870 Loma Santa Fe Drive, Solana Beach, June 28; for a schedule of events, days, and times call 619-544-1000.

Menopause the Musical

The San Diego Rep hosts a produc- tion of Jeanne Linders's musical about "the change." Songs include "I Heard It Through the Grapevine," "You'll No Longer See 39," and a remake of the disco tune "Stayin' Alive" called "Stayin' Awake."

What is the Gypsy's Secret?

She has cast a spell on you to come and see...

"Win, Place or Die... My Jockeys are Killing Me!"

Written & Directed by James Pascarella

Enjoy a Five Course Meal; Solve a Mystery; Be the Part of the Show and Laugh Yourself Silly!

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Best Murder & A Meal - 2006 San Diego Reader
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www.nationalcomedy.com
Tickets $12 - $15

Friends
New Shows on sale

The Imperial House Restaurant
FRIDAYS & SATURDAYS - 8 pm
619-544-1600
www.MysteryCafe.net

The FunHouse, 6822 El Cajon Boulevard. Between Elsmere and College Avenue. Friday and Saturday at 9:45 P.M. and 4:05 P.M. 619-801-7606.

San Diego Theatresports: The FunHouse

A cross between improvisational comedy and Family Feud, Improv, making up a funny scene as you go along, is tough enough. Add com- petitive scene making, with the au- dience awarding points to the win- ning team. Parents might balk at the odiousness of compromise used in this format, but the "game show" — on Fridays — is a hoot. The 90-minute offering offers dif- ferent bits. The show I caught had "Team Sports" — two pairs of players competed, taking sugges- tions from the audience; and "Go- silla Theatre" — five directors in- vented scenes, using the other four as actors. The winner got a banana, the loser a "forfeit" (other formats used include "Mimicet" and "Improv Survivors"). Some attempts went nowhere (I repeat: improv is tough; I did it in my, as hindsight reveals, callow youth). Others made amaz- ing twists and turns. The group makes the hits much more fre- quent than the misses. Their guru, Keith Johnstone, wrote one of the very best books I've ever read about making theater, and they put his pearls to good use. Their motto: "Remember, when it's not funny, it's art."

Oh, God, I'm Single

California Center for the Arts hosts this one-person show about the life of a single woman, from childhood to present-day.

California Center for the Arts, Es- condidio, 340 North Escondido Boulevard, Friday, May 25, and Saturday, May 26, at 8:00 P.M. 800-388-4233.

Oliver!

Looking Glass Theatre stages the Lionel Bart musical based on Charles Dickens's tale of a wa- some orphan in Victorian England. First Unfair Universal Church of San Diego. 4119 progressive, across a pref. UCSD Medical Cen- ter, Hillcrest, Friday and Saturday at 7:30 P.M. 619-298-0978, more.
The School of the World

Vantage Theatre presents the world premiere of Col Capella’s drama about arch-villains Leonardo DaVinci and Michelangelo painting giant murals in the Palazzo Vecchio, at the same time.

CENTRO CULTURAL DE LA RAZA, 204 PARK BURLINGTON, BALBOA PARK, THROUGH JUNE 5, THURSDAY THROUGH SUNDAY AT 8:00 P.M. MATINEE SATURDAY AT 2:00 P.M. 619-350-1221.

The Sopranos’ Last Supper

A star-studded production presents an evening with the notorious Bruno family—and what have you got? All the women in these smart, funny, and often moving monologues confront an “abnormal,” outside-the-box impulse (snake-handling, an obsession with lamps, tattoos and being “marked for life”) and accepted it. This is who they are. In the beginning, the audience judges the speakers; by the end, the play questions anyone who doesn’t, in turn. Some of the best monologues of the audience. “Jane Martin” is a land the role — and, like Elaine Mirandas funny opening monologue, about a actor preparing to go on stage, turns the tables on the audience. “Jane Martin” is a pseudonym, many say, for Jon So forth, former artistic director of the Actors Theatre of Louisville and now a teacher at the University of Washington. But whichever Jane Martin turns out to be, she’s written some of the best monologues of our time, and D.J. Sullivan’s the- atre company, for the most part, does justice. Worthy a try.

SULLIVAN PLAYERS, 1533 TAYLOR STREET, HALLSTIRE, THROUGH MAY 27. PRIVATE AND SUNDAY AT 7:00 P.M. 619-224-1100.

Talking With

In the third of Jane Martin’s 11 monologues, something happens in the audience. Called “Twirler,” a comedy group that never does them justice. The trio is so talented, when the plot has a few complications of difficulties, you wish you’d quit trumping up the pseudo-play and get on with this highly entertaining, lightweight show. (Note: the original cast members have been replaced. Worthy a try.

HORTON GRAND THEATRE, 444 FOURTH AVENUE, GASLAMP QUARTER, OPEN-ENDED RUN, WEDNESDAY THROUGH SUNDAY AT 7:30 P.M. THURSDAY THROUGH SATURDAY AT 8:00 P.M. SATURDAY AND SUNDAY AT 2:00 P.M. 619-234-0808.

Two Trains Running

The Old Globe’s opening-night performance had some first-act farts, but overall it’s hard to imagine a more faithful or compelling staging. August Wilson’s “Two Trains” is set at Memphis Lee’s dining in 1968. Like An- thony Chinello’s dramas, the African-Americans at Lee’s blend everyday concerns with talk of hope, rage, injustice, and the “two trains” of life and death, running in opposite directions for years Wil- son battled conflicts — of the anti- Lee Up-School — about the allegedly sprawling shapes of his play. Never once during the three-hour run does director Strick hit the panic-pushing button. In stead, she makes us regulars at Lee’s, giving Wilson’s scenes, dia- logue, and aria-like monologues time to breathe and sink in. By the time Memphis, Sterling, and the others make life-changing decisions, we know them and their surroundings in the same micro-detail as Tony Fanning’s scenic design. Young Ed Guthgi — remember the name — makes idealistic ex- ceptionalSMRTmore than three times as fast as everyone else. A retina withdrawal Raitte, the waitress, the three times as slow together they do an ongoing verbal duel. James Av- rig’s gay, resonant voice Hol- lower talks as if he’s already seen the play. Al White, as the director father West, Monte Russell as numbers-running Wolf, and Willie C. Carpenter’s poor Heart- bone, a loving effing dramatic genius, all make valuable contributions. As and Memphis, whose building’s threatened by eminent domain, Chuck Cooper does a re- markable thing: you watch him pa- rade around his desk like a king, giving orders and telling tales, and wear the actor’s giving 100 per- cent. Then, late in Act Two, Cooper doubles his intensity.

Criss’ pick.

OLD GLOBE THEATRE, SIMON EDISON CENTRE FOR THE PERFORMING ARTS, BALBOA PARK, THROUGH MAY 25, THURSDAY THROUGH SUNDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M. 619-234-5623.

Visiting Mr. Green

The Broadway Theatre stages Jeff Baroo’s comedy-drama about Mr. Green, an 88-year-old hermit and the harried executive charged to do community service and help Mr. Green once a week. Jerry Pil- lated directed.

BROADWAY THEATRE, 3RD EAST BROADWAY.
The Damage Done

“Chris Austin single-handedly tried to wreck my business, vandalized my warehouse, and stole over $1500 in band equipment,” says promoter Willie Carter (a.k.a. Tuckerson) via e-mail. “He pulled a knife.… He slashed my car. I have a witness to that.”

Chris Austin, meanwhile, who had established a partnership with Carter in a recording/practice studio in an industrial warehouse in San Marcos, says his former partner “…hit me with his car in front of my house. I had $8000 in hospital bills. He threatened to kill me.”

Austin says the business relationship began to unravel a year ago, following his return from an out-of-town funeral. “I was gone for two and a half weeks,” says Austin. “When I came back, he [had] thrashed my equipment and trashed my vehicle and my trailer. He decided to have a drunken paint party. There was paint on my truck and my equipment. Beer and glass was embedded in my beer-soaked speakers. He had no regard for my property, which I gave him use of for his bands’ rehearsal and to make money while I was gone. When I came back, he tried to pin it on me to get me to take responsibility for the damage done to the property. At the end, the landlord came to my defense in court.”

Earlier this month, Austin asked a Vista judge for $7500 in damages (the small-claims court maximum) from Carter. On the day of the trial, May 4, Carter didn’t show. The judge determined that Carter must now pay Austin $4750 in damages plus court costs. “I got that judgment vacated,” says Carter. “There is a new court date June 4.”

Austin and Carter say neither one of them has been arrested or cited by the police. The two have a long history of promoting shows separately. Carter, who plays bass in two bands (the Drapes and Willie Psycho), has organized punk shows at the Masonic Hall in La Mesa, Theater X in Escondido, the Jumping Turtle, and the now-defunct Hindquarters. Austin used to host bands at his now-closed Escondido coffeehouse called the Library and at Joltin’ Joe’s, Pounders, and the bar formerly known as Takilyaz. — Ken Leighton

White-Bay Reggae is Over

Tomorrow marks the 11th anniversary of the death of Sublime front man Bradley Nowell. Gadfly singer/guitarist Tommy Dubs says, “People are basically jacking the whole Sublime sound and style, and that sucks.” He says Sublime copycat bands have “created a culture of cliché. It’s called ‘white-boy reggae.’” Dubs believes Sublime copycat bands have “created a culture of cliché. It’s called ‘white-boy reggae.’” Dubs has organized punk shows at the Masonic Hall in La Mesa, Theater X in Escondido, the Jumping Turtle, and the now-defunct Hindquarters. Austin used to host bands at his now-closed Escondido coffeehouse called the Library and at Joltin’ Joe’s, Pounders, and the bar formerly known as Takilyaz. — Ken Leighton

No one in Gadfly has dreads or long hair. To further confuse stereotypes, bandmembers tend to wear country-western–style shirts onstage. “No one knows what to expect when they first see us,” says Dubs. “We get a kick out of that. Someone called us reggaebilly, so we don’t necessarily agree. We call our music rock-steady rock. But, basically, when something gets labeled, it’s over.”

It doesn’t help Gadfly that some clubs may perceive homogeneity in reggae-inspired music played by white boys. “One thing I noticed is that there are so many different reggae bands that it’s hard to stand out.”
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local media and venues tend to cater to indie rock," says Dubs. "If you’re not playing indie rock, you get ignored by the media and certain clubs. If you’re not playing indie rock, you get played on KPRI. … And outside O.B. and P.B. we don’t get a lot of gigs. We’d like to play the Casbah, but they’re not knocking down our door.”

Gaddly appears Saturday at the 710 Beach Club.
— Ken Leighton

And Then There Was None

A rumored deal in the making could spell the end for San Diego’s last major independent local concert firm.

A Mesa-based Viejas Entertainment, which is a division of Viejas Enterprises, currently books Humphrey’s Concerts by the Bay, Viejas Casino and Entertainment books. The venues Viejas tribe to take over all of the nation’s concert operators. They want to develop that property [where the Sports Arena is now], but the public doesn’t want high-density condos there. They want an arena.”
— Ken Leighton

Metalheads Open to Slagging

The fact that some people view us as a knuckle-dragging metalheads is unfortunate,” says Mower front man Brian Sheerin. While "harder and faster" is the general rule with most rock groups, Mower is heading in the opposite direction. Their new jazz-oriented side project, Slower, features the same membership and set list as Mower, but they trade their thunderous volume and demir for more sedate song stylings and suits.

As Mower, the band has toured Japan, opened for Slayer, and had the video for their song “Road Rages” shown on MTV’s Headbangers Ball. The band has also appeared on The Daily Show. The Slower approach evolved from playing Mower material in different ways, for fun, during rehearsals. Though the move has taken some listeners by surprise, Sheerin says, “In a way, the new band is more subversive than our metal music.” While the music has changed, “The lyrics are the same, the sentiment is the same.” According to him, the response from Mower fans has been good so far, though “Some people go as far as to tell us they like Slower better.”

No one ever tells us anything negative to our face.”

Sheerin says Slower will introduce cover tunes into the mix and record an album in between Mower projects. He says it’s possible that they may perform both acts at an occasional show and does not rule out the possibility of experimenting further with the group’s sound, envisioning another side project in the style of Yanni or John Tesh, just to torture our friends.”
— Kurt Mendosa

Jewel Asks Stranger to Kiss Poster

"Jewel lived in her car, so she should know the rules,” said Ashton Kutcher, introducing a new Pink floyd segment last month. Jewel’s boyfriend Ty Murray set up by moving an orange parking cone that effectively situates their car in a construction zone. An accomplice prevents the singer from moving her car as a large sign is erected nearby. Twelve seconds into their conversation, Jewell scowls and says, “Are you gonna give me shit?” Asked to stand behind the orange cones, she replies, “Can you kiss my ass!” and apparently calls him a “fucking weirdo.” Twice.

The sign is then “accidentally” dropped on a nearby truck as onlookers accuse Jewel of being responsible. Through much bleeping, she seems to say (to the broadcasting weirdos), “Before you start calling shit to blame this shit on me, who the f@%k are you? You’re starting to piss me off!” When the prank is revealed, she turns to her boyfriend and says, “I can’t believe you, I thought you loved me.”

No reaction on the show.

Music Lovers Mar Hendrix Concert

Thirty-eight years ago today, the Jimi Hendrix Experience played one of its final gigs at the Sports Arena. Ticketless fans rushed the doors en masse, resulting in local headlines the next day reading “Police Arrest Gate Crashers” and “Music Lovers’ Mar Hendrix Concert.”

Backstage, Hendrix was interviewed by San Diego Free Press writer Jim Brody. “At one point,” according to Brody, “the interview was interrupted by promoters and someone with a ‘love medallion’” Top 40 radio station KCBQ had sponsored a contest in which entrants who had made the ‘grooviest love medallion’ would win a free ticket to the concert and present their love beads to Hendrix in person. Jimi, who knew nothing of the contest, refused to save face for the bumbling KCBQ and wouldn’t see the winners.”

When the Experience hit the stage just before 10 p.m., a professional crew recorded the entire concert. Hendrix told the audience, “You people down here are witnessing some really beautiful times. Like, groovy times you’ll be telling your children and their children’s children about, man. This is, like, the epicenter of where it’s happening, right here in California. I just wanted you to know that, even though I think you know it already. Does it ever rain here? Would you care if it did? I didn’t think so.”

Just over a month after playing San Diego, the Experience played its last concert at the Denver Pop Festival.
— Jay Allen Sanford

CONTRIBUTORS
William Cran, Dave Good, Larry Harson, Michael Hemmingson, Ken Leighton, Ryan Loyko, Derek Plank, Eric Rife, Jay Allen Sanford
on HAPPY HOUR

HAPPY HOUR is the HOUR AFTER EVERYONE from HAPPY HOUR has LEFT.

CERVEZA

DOS EQUIS

STAY THIRSTY, my friends

www.STAYTHIRSTYMYFRIENDS.com
The Tiara Chronicles

“I think the sentimentality in this album is gorgeously cheesy.”

I wanted an organized way to document the music I see,” says Rosey Bystrak, who chronicles, lists, and discusses all things music and San Diego on her blog, www.sddialedin.com. “I’m an Internet addict,” she says. “This is not my job, just a hobby, and I do it because I love music, I love shows, and I have some free time to write about it all. I have a full-time day job, and I do not work for any band, management company, promoter, radio station…my opinions are mine and mine alone.”

LOCALS DESTINED FOR SUCCESS?

“Grand Ole Party are well on their way. I think Dynamite Walls could have mass appeal. And, if I had things my way, Swim Party would be touring with Arcade Fire. A lot of bands are gonna be mad that I didn’t mention them.”

LOCAL BAND WITH THE WILDEST SHOW?

“Anytime the Homeless Sexuals play is pretty nuts, but the first time I saw them at the Zombie Lounge, a chick in the opening band peed on Dave Buck. Allegedly. I was at the bar getting a drink, and I kicked myself because I always miss the good stuff.”

WHAT’S IN YOUR MUSIC PLAYER?

1. The One AM Radio, This Too Will Pass (“Anyone who loves Elliott Smith should check out this album.”)
2. Bright Eyes, Cassadaga (“The alt-country sound of the first single, ‘Four Winds,’ sucked me in.”)
3. Mando Diao, Ode to Ochrasy (“Something about Swedish bands just does it for me.”)
4. Youth Group, Casino Twilight Dogs (“They had to cancel their show at the Casbah, but I think the sentimentality in this album is gorgeously cheesy.”)
5. Paolo Nutini, These Streets (“In the player because he was recently in San Diego for a private show at the Abbey.”)
6. Arcade Fire, Neon Bible

DESERT ISLAND DVDs?

“Anyone who has been to my house after 2 a.m. knows that I’m always gonna throw in Reality Bites, Beautiful Girls, or Love Actually. I like the talkie chick flicks, I guess.”

FAVORITE TV SHOWS?

“I love really bad reality shows. I watch Real Time with Bill Maher and The Daily Show and Colbert Report. I wish more people watched Bill Maher because this country seems to lack political discourse. What we’re stuck with is Fox News shouting matches.”

WORST PICKUP LINE EVER HEARD?

“You don’t have enough space on the page. Once, I’d been hanging out with a guy for a couple weeks, and he hit on my best friend in front of me. And he expected a ride home.”

BEST NONLOCAL BLOG?

“I love reading Dooce.com. Heather is an amazing writer, and her blog is her income, so I look up to her in a lot of ways.”

ARCADE FIRE OR WHITE STRIPES?

“Obviously, Arcade Fire. Jack and Meg never really did it for me. I prefer a ton of people onstage with all kinds of crazy instruments, for a full cathedral sound.”

FAVORITE LOCAL EATERY AND BEST DISH?

“Ponce’s [on Adams Avenue] number two combo. Two cheese enchiladas, a beef taco, rice, and beans. Nine bucks, plus tax and tip, and the second enchilada makes a great breakfast the next day.”

BIGGEST POLITICAL CONCERN?

“With Bush as a president, where can I even begin?”

ADVICE TO CITY GOVERNMENT?

“Let the Chargers go.”

SOMETHING ABOUT YOU FEW WOULD KNOW OR GUESS?

“I was class president and a homecoming princess in high school. I actually had to wear a tiara. For a whole week.”

MEMORIAL WEEKEND

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THIS WEEK’S CONCERTS

THURSDAY

Boyz II Men: Humphrey’s Concerts by the Bay, Thursday, May 24, 2241 Shelter Island Drive, Shelter Island.

The Expendables: Belly Up Tavern, Thursday, May 24, 143 South Cedros Avenue, Solana Beach. 858-481-8140.

FRIDAY


Erykah Badu: Humphrey’s Concerts by the Bay, Friday, May 25, 2241 Shelter Island Drive, Shelter Island.

SATURDAY


TUESDAY

Bucky Covington: Belly Up Tavern, Tuesday, May 29, 143 South Cedros Avenue, Solana Beach. 858-481-8140.

UPCOMING CONCERTS

MAY


Bo Bice: House of Blues, Thursday, May 31, 1055 Fifth Avenue, Gaslamp. 619-299-2583.

JUNE

The Hold Steady: Casbah, Friday, June 1, 3105 Ocean Front Walk, Mission Beach. 858-488-1780.


Morrissey: Viejas Concerts at Bayside, Sunday, June 3, Embarcadero Park South, 619-445-5400.

Gregg Allman: Humphrey’s Concerts by the Bay, Sunday, June 3, 2241 Shelter Island Drive, Shelter Island.

The Indigo Girls: Humphrey’s Concerts by the Bay, Monday, June 4, 2241 Shelter Island Drive, Shelter Island.

Lucinda Williams: Humphrey’s Concerts by the Bay, Tuesday, June 5, 2241 Shelter Island Drive, Shelter Island.

Gregory Isaacs: Belly Up Tavern, Tuesday, June 5, 143 South Cedros Avenue, Solana Beach. 858-481-8140.

Los Abandoned and Ima Robot: House of Blues, Wednesday, June 6, 1055 Fifth Avenue, Gaslamp. 619-299-2583.


The Rebirth Brass Band: Casbah, Thursday, June 7, 3105 Ocean Front Walk, Mission Beach. 858-488-1780.

Unwritten Law: House of Blues, Thursday, June 7, 1055 Fifth Avenue, Gaslamp. 619-299-2583.

Los Lobos: Belly Up Tavern, Thursday, June 7, 143 South Cedros Avenue, Solana Beach. 858-481-8140.

The Charlie Daniels Band: Coors Amphitheatre, Friday, June 8, 2050 Entertainment Circle, Chula Vista. 619-671-3600.

Bob Schneider: Belly Up Tavern, Saturday, June 9, 143 South Cedros Avenue, Solana Beach. 858-481-8140.

“Reggae Festival”: Del Mar Fairgrounds, Saturday, June 9, 2260 Jimmy Durante Boulevard, Del Mar. 858-755-1161.


Mason Jennings: House of Blues, Sunday, June 10, 1055 Fifth Avenue, Gaslamp. 619-299-2583.

Lindsey Buckingham: Humphrey’s Concerts by the Bay, Monday, June 11, 2241 Shelter Island Drive, Shelter Island.

Jonatha Brooke: Belly Up Tavern, Monday, June 11, 143 South Cedros Avenue, Solana Beach. 858-481-8140.


ON SALE NOW!
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MAY
Boyz II Men
Thursday, May 24 • 8:00
Erykah Badu
Friday, May 25 • 8:00
Generation Hawaii
Tour, featuring
Amy Hanalalei Ili'i / Kaukahi & Kei'il Kanaelei'i
Saturday, May 26 • 7:00
Lisa Gerrard
of Dead Can Dance
Wednesday, May 30 • 8:00

JUNE
Gregg Allman
with special guest
Bill Magee Blues Band
Sunday, June 3 • 7:30
Indigo Girls
with special guest Brandi Carlile
Monday, June 4 • 7:30
Lucinda Williams
with special guest
Kelly Joe Phelps
Tuesday, June 5 • 7:30
Mary Chapin Carpenter
Sunday, June 10 • 7:30
Lindsey Buckingham
Monday, June 11 • 7:30
George Benson / Al Jarreau
Thursday, June 14 • 7:00
Alan Parsons
Live Project
Thursday, June 21 • 8:00
Don Rickles / Joan Rivers
Friday, June 22 • 7:30
Jonny Lang
with special guest
Jon McLaughlin
Saturday, June 23 • 7:30
Michael McDonald
Sunday, June 24 • 7:30
Steve Winwood
Wednesday, June 27 • 8:00

JULY
Dana Carvey
Friday, July 6 • 8:00
Blues Traveler
Sunday, July 8 • 7:30
Queen Latifah:
The Music of Dana Owens
Tuesday, July 10 • 8:00
Ani DiFranco
with special guest
Anais Mitchell
Wednesday, July 11 • 7:30
Beach Boys
with special guest
Russ T. Nails
Sunday, July 15 • 7:30
Joan Osborne / Cowboy Junkies
Tuesday, July 17 • 7:00
Boz Scaggs
Wednesday, July 18 • 7:30
70s Soul Jam
featuring
The Stylistics, Chillicious, Harold Melvin's
Blue Notes, Delfonics and Three Degrees
Worked by Jimmie "JJ" Walker
Thursday, July 19 • 7:00
Paul Rodriguez
Friday, July 20 • 7:30
Dickey Betts
with special guest
Shooter Jennings
Thursday, July 27 • 7:00
John Hiatt / Shawn Colvin
Tuesday, July 24 • 7:00
Lyle Lovett
and his Large Band / K.d. lang
Wednesday, July 25 • 7:00
Bob Weir & RatDog / Kellner Williams
Friday, July 27 • 6:00
Hootie & The Blowfish
with special guest
Cowboy Mouth
Sunday, July 29 • 7:30

AUGUST
Musiq Soulchild
with special guests
Christine Michelle & Estelle
Friday, August 3 • 7:30
Huey Lewis & The News
Sunday, August 5 • 7:30
Ottmar Liebert & Luna Negra
Sunday, August 12 • 7:30
Keb' Mo' / The Robert Cray Band
Tuesday & Wednesday
August 14 & 15 • 7:00
Jim Gaffigan
featuring
Rich Brooks
Thursday, August 16 • 7:30
Dave Koz & Friends:
At The Movies Summer 2007 Tour
with special guests
David Benoit, Phil Perry & Kelly Sweet
Friday, August 17 • 7:30
India.Arie
Sunday, August 19 • 7:30
Dave Brubeck Quartet
Monday, August 20 • 7:30
Hippiefest:
A Concert for Peace and Love
with The Turtles featuring
Flo & Eddie, Felix Cavaliere's Rascals,
The Zombies featuring
Colin Blunstone & Rod Argent, Mountain
featuring Leslie West & Corkey Laing, Mitch Ryder,
Bassinger featuring Joey Molland and
Country Joe McDonald
Tuesday, August 21 • 6:30

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**Calendar CONCERTS**

**Leon Russell:** Belly Up Tavern, Tuesday, June 12, 143 South Cedros Avenue, Solana Beach. 858-481-8140.

**Alejandro Sanz:** Cox Arena, Wednesday, June 13, SDSU campus, College Area. 619-594-0520.

**Susan Tedeschi and Derek Trucks:** 4th & B, Wednesday, June 13, 345 B Street, San Diego. 619-231-4343.

**The Wallers:** Del Mar Fairgrounds, Thursday, June 14, 2260 Jimmy Durante Boulevard, Del Mar. 858-755-1161.

**Al Jarreau and George Benson:** Humphrey’s Concerts by the Bay, Thursday, June 14, 2241 Shelter Island Drive, Shelter Island.

**Umphrey’s McGee:** House of Blues, Thursday, June 14, 3090 Ocean Front Walk, Mission Beach. 858-481-8140.

**Les Claypool:** Acoustic Music San Diego, Thursday, June 14, 345 B Street, San Diego. 619-231-4343.

**Jane Monheit:** Humphrey’s Concerts by the Bay, Thursday, June 14, 2260 Jimmy Durante Boulevard, Del Mar. 858-755-1161.

**Susan Tedeschi:** Anthology, Friday, June 15, 2260 Jimmy Durante Boulevard, Del Mar. 858-755-1161.

**Elliott Yamin:** House of Blues, Friday, June 15, 1055 Fifth Avenue, Gaslamp. 619-299-2583.

**O.A.R.:** Open Air Theatre, Friday, June 15, SDSU campus, College Area. 619-594-0520.

**Jane Monheit:** Anthology, Friday, June 15, 3090 Ocean Front Walk, Mission Beach. 858-481-8140.

**REO Speedwagon:** Del Mar Fairgrounds, Saturday, June 16, 1337 India Street, Little Italy. 619-595-0300.

**The Alan Parsons Live Project:** Humphrey’s Concerts by the Bay, Saturday, June 16, 2241 Shelter Island Drive, Shelter Island.

**Jane Monheit:** Open Air Theatre, Saturday, June 16, 3090 Ocean Front Walk, Mission Beach. 858-481-8140.

**Iris DeMent:** Acoustic Music San Diego, Saturday, June 16, 1337 India Street, Little Italy. 619-595-0300.

**Radio Birdman:** The Casbah, Thursday, June 21, 2260 Jimmy Durante Boulevard, Del Mar. 858-755-1161.

**The Samples:** Belly Up Tavern, Saturday, June 16, 143 South Cedros Avenue, Solana Beach. 858-481-8140.

**Les Claypool:** Acoustic Music San Diego, Saturday, June 16, 1337 India Street, Little Italy. 619-595-0300.

**Susan Tedeschi:** Anthology, Saturday, June 16, 3090 Ocean Front Walk, Mission Beach. 858-481-8140.

**Kenny Loggins:** Acoustic Music San Diego, Saturday, June 16, 1337 India Street, Little Italy. 619-595-0300.

**Iris DeMent:** Acoustic Music San Diego, Saturday, June 16, 1337 India Street, Little Italy. 619-595-0300.

**Norah Jones:** Vinales Concerts at Bayside, Tuesday, June 19, Embarcadero Park South, 858-481-5400.

**John Michael Montgomery:** Del Mar Fairgrounds, Wednesday, June 20, 2260 Jimmy Durante Boulevard, Del Mar. 858-755-1161.

**The John Butler Trio:** 4th & B, Thursday, June 21, 345 B Street, San Diego. 619-231-4343.

**The B-52’s:** Belly Up Tavern, Friday, June 22, 143 South Cedros Avenue, Solana Beach. 858-481-8140.

**Ry Cooder:** Anthology, Friday, June 22, 2260 Jimmy Durante Boulevard, Del Mar. 858-755-1161.

**Rory Block:** Acoustic Music San Diego, Friday, June 22, 2260 Jimmy Durante Boulevard, Del Mar. 858-755-1161.

**Arturo Sandoval:** Anthology, Friday, June 22, 2260 Jimmy Durante Boulevard, Del Mar. 858-755-1161.

**The Alan Parsons Live Project:** Humphrey’s Concerts by the Bay, Saturday, June 23, 2241 Shelter Island Drive, Shelter Island.

**Harry:** Humphrey’s Concerts by the Bay, Saturday, June 23, 2241 Shelter Island Drive, Shelter Island.

**LeAnn Rimes:** Humphrey’s Concerts by the Bay, Saturday, June 23, 2260 Jimmy Durante Boulevard, Del Mar. 858-755-1161.

**Belly Up Tavern:** Wednesday, June 27, SDSU campus, College Area. 619-594-0429.

**The Samples:** Vinales, Saturday, June 23, 3090 Ocean Front Walk, Mission Beach. 858-481-5400.

**Fred Hammond:** Del Mar Fairgrounds, Saturday, June 23, 2260 Jimmy Durante Boulevard, Del Mar. 858-755-1161.

**The Goo Goo Dolls and Lifehouse:** Vinales Concerts in the Park, Saturday, June 23, 3090 Ocean Front Walk, Mission Beach. 858-481-5400.

**Steve Winwood:** Humphrey’s Concerts by the Bay, Wednesday, June 27, 2241 Shelter Island Drive, Shelter Island.

**The Alan Parsons Live Project:** Anthology, Saturday, June 23, 3090 Ocean Front Walk, Mission Beach. 858-481-5400.

**The B-52’s:** Belly Up Tavern, Friday, June 22, 143 South Cedros Avenue, Solana Beach. 858-481-8140.

**Bernie Taupin:** Anthology, Friday, June 22, 2260 Jimmy Durante Boulevard, Del Mar. 858-755-1161.

**The Alan Parsons Live Project:** Humphrey’s Concerts by the Bay, Saturday, June 23, 2241 Shelter Island Drive, Shelter Island.

**Jane Monheit:** Humphrey’s Concerts by the Bay, Saturday, June 23, 2260 Jimmy Durante Boulevard, Del Mar. 858-755-1161.

**The B-52’s:** Belly Up Tavern, Friday, June 22, 143 South Cedros Avenue, Solana Beach. 858-481-8140.

**The Alan Parsons Live Project:** Anthology, Friday, June 22, 2260 Jimmy Durante Boulevard, Del Mar. 858-755-1161.

**The Alan Parsons Live Project:** Anthology, Saturday, June 23, 2241 Shelter Island Drive, Shelter Island.

**The B-52’s:** Belly Up Tavern, Friday, June 22, 143 South Cedros Avenue, Solana Beach. 858-481-8140.

**The Alan Parsons Live Project:** Anthology, Saturday, June 23, 2241 Shelter Island Drive, Shelter Island.

**Jane Monheit:** Humphrey’s Concerts by the Bay, Saturday, June 23, 2260 Jimmy Durante Boulevard, Del Mar. 858-755-1161.

**The B-52’s:** Belly Up Tavern, Friday, June 22, 143 South Cedros Avenue, Solana Beach. 858-481-8140.

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**Jane Monheit:** Humphrey’s Concerts by the Bay, Saturday, June 23, 2260 Jimmy Durante Boulevard, Del Mar. 858-755-1161.
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**JULY**

- **Fall Out Boy and 44s** | Coors Amphitheater, Sunday, July 1, 2010 | Chula Vista. 619-445-5400.
- **Switchfoot** | Del Mar Fairgrounds, Tuesday, July 3, 2280 Jimmy Durante Boulevard, Del Mar. 858-755-1161.
- **Band of Horses** | Coors, Friday, July 6, 3105 Ocean Front Walk, Mission Beach. 619-486-1760.

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**AUGUST**

- **Fun Fun Fun Fest**
  - Saturday, October 10
  - Sunday, October 11
  - Monday, October 12
  - San Antonio Convention Center, 199 E Market St, San Antonio, TX 78205
  - Tickets: $30 or $40 depending on day

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**Calendar CONCERTS**

- The Delfonics: Viejas Casino Concerts in the Park, Wednesday, June 27, 5005 Willow Road, Alpine. 619-488-1780.
- The All-American Rejects: Del Mar Fairgrounds, Thursday, June 28, 2280 Jimmy Durante Boulevard, Del Mar. 858-755-1161.
- Brett Dennen: House of Blues, Monday, July 9, 1055 Fifth Avenue, Gaslamp. 619-299-2583.
- The Royal Crown Revue: Anthology, Thursday, July 16, and Wednesday, July 17, 1537 India Street, Little Italy. 619-595-0300.
- Ani DiFranco: Humphrey’s Concerts by the Bay, Wednesday, July 11, 2241 Shelter Island Drive, Shelter Island.
- The Disco Biscuits: House of Blues, Wednesday, July 11, 1055 Fifth Avenue, Gaslamp. 619-299-2583.
- Rusted Root: House of Blues, Thursday, July 12, 1055 Fifth Avenue, Gaslamp. 619-299-2583.
- Willie Nelson: Open Air Theatre, Thursday, July 12, SDSU campus, College Area. 619-594-6947.
- The Beach Boys: Humphrey’s Concerts by the Bay, Sunday, July 15, 2241 Shelter Island Drive, Shelter Island.
- No Use for a Name: Humphrey’s, Monday, July 16, College Area. 619-671-3600.
- The All-American Rejects: Viejas Casino Concerts in the Park, Wednesday, July 25, 5005 Willow Road, Alpine. 619-488-1780.
Tickets are available at all Ticketmaster outlets including Macy's, Save Mart, Wherehouse Music (select locations) and f.y.e.

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213.480.3232 . 714.740.2000 . 805.583.8700
Clay Aiken: Palomar Starlight Theater, Friday, August 3, 5 miles east of I-15 on Hwy 76, Vista. 760-510-4580.

Vanilla Ice: House of Blues, Friday, August 3, 1055 Fifth Avenue, Gaslamp. 619-299-2583.

Reel Big Fish: Palomar Starlight Theater, Sunday, August 5, 2241 Shelter Island Drive, Shelter Island.

Si*SE: House of Blues, Sunday, August 5, 1055 Fifth Avenue, Gaslamp. 619-299-2583.

Clay Aiken: Squeeze: 2583. 5, 1055 Fifth Avenue, Gaslamp. 619-299-2583.

Huey Lewis & the News: House of Blues, Sunday, August 5, 1055 Fifth Avenue, Gaslamp. 619-299-2583.

India.Arie: Humphrey’s Concerts by the Bay, Saturday, September 22, 2241 Shelter Island Drive, Shelter Island.

Humphrey’s Concerts by the Bay: Humphrey’s Concerts by the Bay, Sunday, August 26, 2241 Shelter Island Drive, Shelter Island.

Wednesday, September 5, 2241 Shelter Island. 619-445-5400.

Daryl Hall & John Oates: Humphrey’s Concerts by the Bay, Wednesday, September 5, 2241 Shelter Island Drive, Shelter Island.

Big Bad Voodoo Daddy: Humphrey’s Concerts by the Bay, Friday, September 7, 2241 Shelter Island Drive, Shelter Island.


The Doobie Brothers: Humphrey’s Concerts by the Bay, Monday, September 10, 2241 Shelter Island Drive, Shelter Island.

Steve Vai: Viejas Casino DreamCatcher Show Room, Monday, September 10, 5005 Willows Road, Alpine. 619-445-5400.

America: Humphrey’s Concerts by the Bay, Wednesday, September 19, 2241 Shelter Island Drive, Shelter Island.

Clay Walker: Viejas Casino Concerts in the Park, Thursday, September 20, 5005 Willows Road, Alpine. 619-445-5400.


Phil Vassar: Humphrey’s Concerts by the Bay, Thursday, September 27, 2241 Shelter Island Drive, Shelter Island.

Steve Vai: Viejas Casino DreamCatcher Show Room, Monday, September 10, 5005 Willows Road, Alpine. 619-445-5400.
**Music**

**5 NOTE BY DAVE GOOD**

In 1979 Tish Hinojosa hit the jackpot when she was named a finalist in the New Folk competition at the Village Folk Festival. For an emerging singer/songwriter, an invitation to perform at Kerrville is like taking the gold at the Olympics. Hinojosa joined the ranks of the luminous alumni of that Texas institution of song, Steve Earle and Nanci Griffith both appeared at Kerrville the year before her; Lyle Lovett took honors the following year. Kerrville is no small potatoes. At the very least, the competition serves as a sort of divining rod for talent. Why Hinojosa—who would eventually become a Kerrville Hall of Famer—never became a bigger star is a mystery.

As a teen in her native San Antonio, Hinojosa had already run a run of small successes before Kerrville, singing jingles for a local radio station. Musically, she came of age then, and her influences—Dylan, especially Joan Baez—are present today. Hinojosa’s voice is rich and has an ethereal quality that borders on operatic. She’s introduced a new tone or image over the years—but not so much that it’s hard to shift from country to folk to the occasional Tex-Mex as easily as she shifts in and out of Spanish and English.

Her spiffy style complements the kinds of stories that appeal to her, as told in various songs about the treatment of migrant workers or women’s issues: “Daddy never owned a house, but he built a strong foundation’/Mama bought her own damn house with self-determination.” Being labeled as a “cause singer” might have been what moved her career slightly left of center; Hinojosa tried but did not fit in with Nashville, and radio play proved elusive. Instead, the folk audience has been a mainstay for her bicultural ‘90s idealism.

**TISH HINOJOSA**

**Acoustic Music/San Diego**

**Friday, May 25, 7:30 pm**

San Diego Reader.com

Submit a listing online at

106 San Diego Reader May 24, 2007

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**Calendar CONCERTS**

**ORCAS IN THE ARTS**

**Friday, May 25**

5:30 pm, Coral Street, Downtown San Diego

**Saturday, May 26**

8:30 pm, Operation, downtown San Diego

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**San Diego Reader**

**Submit a listing online at**

www.secondwindbars.com

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**Entertainment 7 Nights a Week!**

**Navajo**

**Thursday, May 24**

Mike Roggiello presents

*Huge Rooster &Guests*

**Friday & Saturday, May 25 & 26**

7 pm, 26th Street, downtown San Diego

**Classic Rock**

**MAD FOR MARY**

**8515 Navado Road • 619-465-1730**

(Albertsons shopping plaza at Navado & Lake Murray)

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**San Diego Reader**

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**Entertainment 7 Nights a Week!**

**Navajo**

**Thursday, May 24 • Mike Roggiello presents**

*Huge Rooster &Guests*

**Friday & Saturday, May 25 & 26 • 9 pm**

**Classic Rock**

**Mad for Mary**

**8515 Navado Road • 619-465-1730**

(Albertsons shopping plaza at Navado & Lake Murray)

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**San Diego Reader**

**Submit a listing online at**

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**Entertainment 7 Nights a Week!**

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(Albertsons shopping plaza at Navado & Lake Murray)

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IN THE PARK

BLOC PARTY
SATURDAY JUNE 16

NOISETTES & THE MaccABEES

FRIDAY JUNE 22

PauLina RubIo
TUESDAY JUNE 26

LOVE & LIGHT & YOUR SOUL

SUNDAY JULY 1

WIDESPREAD PANIC

Goo Goo DollS
LifehouSe
SATURDAY JUNE 23

DEFTONES
DIRE STRAITS \ THE FALL OF TROY
WEDNESDAY JUNE 27

PAT BENATAR
NEIL GIRARDO
TUESDAY JULY 10

TOWER OF POWER
DAVID SANBORN
WEDNESDAY JULY 25

LYNYRD SKYNYRD
THURSDAY JULY 26

SQUEEZE
FOUNTAINS OF WAYNE
SATURDAY AUGUST 11

ON SALE NOW!

GIPSy Kings
WEDNESDAY AUGUST 22

RANDY TRAVIS
THURSDAY AUGUST 30

BILL COSBY
FRIDAY AUGUST 31

CLAY WALKER
THURSDAY SEPTEMBER 20

EDDIE MONEY
LOVERBOY
SUNDAY SEPTEMBER 23

STYX
SUNDAY OCTOBER 7

BILL ENGVALL
FRIDAY OCTOBER 12

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DOWNTOWN

Club Montage, (continued)

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jazz unless otherwise noted. Thursday, downtown. 619-233-4355. All music is Balboa Park. 619-294-9590.


Dublin Square, the East West Quintet, Dizzy's, soul/rock/reggae/funk. Friday, Saturday, and Wednesday, downtown. 5617 Balboa, soul/rock/reggae/funk. Sunday, 3 p.m. to 7:30 p.m., Sevilla, Latin. Tuesday and Friday, 7 p.m. to 11 p.m., La Huerta, Latin. Tuesday and Friday, 7 p.m. to 11 p.m., Loskota, pop/jazz. Saturday, 7 p.m. to midnight, Frank Si, pop/jazz. With DJ MARK “STAGGER” LEE

Sevilla, 555 Fourth Avenue, downtown, 619-235-5979. Club Salsa: Thursday, Prime. Tuesday, Ritas Caliente.


The Westgate Hotel, 1055 Second Avenue, downtown, 619-235-6100. Tuesday, 6:30 p.m. to 11 p.m., Pete Paiz, pop/jazz. Saturday, 7 p.m. to midnight, June De La Huerta, Latin. Tuesday and Wednesday, 7 p.m. to 11 p.m., Each Page, international standards.

SAN DIEGO

AcousticMusicSanDiego, 4701 Manfield Street, San Diego. 619-583-8776. Friday, Fish Hiresons, folk.

The Aero Club, 3385 India Street, San Diego. 619-207-7211.


American Legion Post 310, 465 47th Street, San Diego. 619-266-1914. Sunday, 5 p.m. to 9 p.m., Willows, smooth jazz/funk.

Blamey Stone Pub, 9317 Balboa Avenue, Clairemont. 858-279-3353. Thursday, Friday, and Saturday, Down town, Irish folk. Monday, Pat and Joe and All Star folk, Thursday, Irish jam session.

Borders Books and Music (Mission Valley), 1072 Camino del Rio North, Mission Valley. 619-285-2201. Friday, 10 p.m., Amy Hanold’s.

Brick by Brick, 1130 Bannow Avenue, Bay Park, 619-275-5241. Music is rock/metal/alternative/punk • Thursday, the New Dave, Edith Port, and Jason Lee and the 11 P.M. Takes. Saturday, Chuck, Backyard Tire Fire, and Tour Long Distance. Sunday, the Raven, Blood Visions, Bon Cara, and Brigade. Tuesday, High Tide, Six Pack Man, and Yosemite. Wednesday, Joe Harris, Strong Arm Down, and Hellbound.

Cafe on the Park, 11611 Bernardo Plaza Court, San Diego. 858-615-2000. Friday, 6 p.m. to 9 p.m., The Sandy Devile Trio, jam/Latin.

Claire de Lune, 2935 University Avenue, North Park, 619-688-9845. Live acoustics folk/jazz.


Etta’s Place, 6179 University Avenue (at College and University Avenue). 619-562-6730. Live rockin’/roarin’.

The Garden Biersch Brewery, 5015 Mission Center Road, San Diego. 619-695-1120. Live haunted.

Harry’s Bar and American Grill, 4779 La Jolla Village Drive, San Diego. 858-353-1252. Friday, 6 p.m. to 9 p.m., the Jemez Valley Boys, Mysnow. Jazz.


BC’s BBQ: Sat. and Sun. 12-7 p.m.

Thursday, May 24 • No Cover

FRANKIE-DEE & THE FUNK-NATRA BAND

Friday, May 25 • No Cover

ROCKKANDY

Saturday, May 26 • No Cover

STEVY LYNN & TRIPLE THREAT

Sunday, May 27 • No Cover

BLUES JAM anchored by the BLUES BROKERS

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Wednesday, May 30 • No Cover

5 EZ PIECES

Thursday, May 31

FINAL WARNING
San Diego Reader May 24, 2007 109

San Diego's Only Rooftop Restaurant & Premiere Music Venue at the Beach!

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**UPCOMING**

- 6/15: BEAUTIFUL TROUBLE, THE STRANGERS SIX, GRIN’S EDGE
- 6/16: THE SAMPLES, JUSTIN JAMES • 7/7: STRANGER, SAMMY DREAD, ROOTS COVENANT
- 7/7: BAND OF HORSES • 7/17: IRON MAIDENS (All-female tribute to Iron Maiden)
- 7/19: STEPPING FEET (Dave Matthews Band Experience) • 7/19: THE BEATNUTS
- 7/20: THE POLYPHONIC SPREE • 7/27: RICHARD CHEESE & LOUNGE AGAINST THE MACHINE

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SAN DIEGO CLUBS

SAN DIEGO (continued)

The Ould Sod, 5375 Adams Avenue, Normal Heights, 619-284-4094. Fridays, doors open 9 p.m., traditional Irish jam session.

Reggie Smith and Pressed for Time, and Rico Tumbao, Lucky Star Nightclub and Hands.

MUSIC NOTE

BY WILLIAM CRAIN

I didn’t see Matt and Kim the last time they played the Ché Café, but, judging by the photos from the show, I wish I had. The band’s website has a link to pictures of the event, all showing a room packed with young, good-looking people in dorky-chic attire, all smiling earnestly and dancing wildly. In one photo, a guy in the audience appears to be doing pull-ups on a pipe on the ceiling.

In fact, pretty much all the pictures of Matt and Kim shows look like the ones from the Ché Café. When the Brooklyn duo plays, they wear wide smiles that soon spread to the audience. They’re the kind of smiles that leave you jaw-struck the next day.

SCHIFINO’S drumming tends to speed up as she gets more and more excited, and Matt Johnson becomes drenched in sweat as he fin- gers the simple keyboard parts and hollers out lyrics like “Yeah yeah, yeah yeah!”

It’s all so silly and good-natured that I feel guilty for noting that Matt and Kim’s music isn’t very good. That “Yeah Yeah” song is every bit as fun as a song called “Yea Yeah” should be, but it doesn’t go a whole lot deeper than that. It’s certainly not as interesting as the Flaming Lips’ “Yeah Yeah Yeah Song” — and that’s not an especially interesting Flaming Lips song. Elsewhere on Matt and Kim’s self-titled album, the songs are similar but less memorable. Johnson’s vocals are unmem- able, and Schifino’s drumming will give you new respect for Meg White. But the music isn’t really the point of Matt and Kim. The point is the smile, the youth, the good time.

MATT AND KIM: Ché Café, Tuesday, May 29, 8 p.m. 858-534-2311. $7.

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San Diego Reader May 24, 2007
to 11 p.m., the Hank Show, vintage country.

Cheers, 2475 Main Street, Ramona. 760-949-3279. Friday and Saturday, live classic rock. Tuesday, 5 p.m. to 9 p.m., Mike Gardner, acoustic rock/folk.

Coyote Bar and Grill, 500 Carlsbad Village Drive, Carlsbad. 760-729-4649. Thursday, 3 p.m. to 10 p.m., Billy Visser, harmonica/house. Friday, 6:30 p.m. to 10:30 p.m., Robby Nykle, funk/blues. Saturday, 2 p.m. to 4 p.m., the Shamen. 5 p.m. to 9 p.m., Reggie Smith and Proud for Time, jazz. Wednesday, 5 p.m. to 10 p.m., Michelle Louden, blues.

Curse Restaurant, 2314 Carmel Valley Road, Solana Beach. 858-256-9478. Monday, 6 p.m. to 10 p.m., Zanzibar, Brazilian and American jazz.

Del Dios Bar and Grill, 2014 Lake Drive, Escondido. 760-436-6913. Thursday, 4 p.m. to 9 p.m., the Leperkhanz, Irish. Friday, 8 p.m. to 11 p.m., those Rockin’ Rabbits, Vietnam Hardcore. Saturday, 10 p.m. to 1 a.m., Alternative Rock. Sunday, 10 a.m. to 1 p.m., Mulvaney’s Wagon Wheel, country.

Finnegan’s Pub and Grill, 1814 Marine Road, Carlsbad. 760-720-5311. Thursday, 9 p.m., Alex LeBlanc, Irish rock.

The Flying Bridge, 1105 North Coast Highway, Oceanside. 760-722-1151. Sunday, 5:30 p.m. to 10 p.m., Z-Deep, jazz/blues.

Game Time Tavern, 12735 Possey Road, Poway. 858-749-0023. Thursday, 7 p.m., Mill High rock, Saturday, Thunderbird Free, classic rock.

Hemmesarry’s Tavern (Carlsbad), 2777 Rosser Road, Carlsbad. 760-729-6551. Friday rock, Saturday Local Pub, alternative rock.

The Inn at Ranch Santa Fe, 9511 Lomas del Cabo, Ranch Santa Fe. 858-756-1311. Thursday, Tuesday, Wednesday, 7 p.m. to 9:30 p.m., Jerry Melnick, variety piano.

The Jumping Turtle, 1680 Carlsbad Road, Carlsbad. 760-743-7779. Music is rock/metal/alternative/punk unless otherwise noted. Thursday, Waterfall show, a Scrie Amidst the Lions, Machine Drive, Escondido. 760-489-4800. Friday, 4 p.m., Stevie Ray, live music. Saturday, 6 p.m. to 11 p.m., Jerry Melnick and Tom Bokey, jazz/variety.

Surf N’ Saddle, 123 West Plaza Street Carlsbad Plaza Highway 101, Solana Beach. 858-755-4744. Thursday, 8:30 p.m., rock, Saturday, High Rollig Swing, alternative.

Tom Giblin’s Irish Pub and Restaurant, 460 Grand Avenue, Carlsbad. 760-729-7244. Thursday, 7 p.m. to 10 p.m., Jefferey Kintz and Ragile Yeggie, Irish dance/escanar.

SOUTH BAY/CORONADO

Buon Giorno Restaurant, 4110 Buena Vista Drive, Coronado. 858-261-5270. Thursday, 4 p.m. to midnight. Stage A by Rock/Blues. Friday, 7 p.m., Joe Chen, variety. Saturday, Stage A by Mixes and Places, jazz.

The Butcher Shop, 556 Broadway, Chula Vista. 619-420-9440. Thursday, Friday, Saturday, and Wednesday, 8 p.m., Ray Cerven, standards/pop/Latin.

Cafe LaMaze, 1441 Highland Avenue, National City. 619-474-3222. Friday and Saturday, 8 p.m. to midnight, Sandy Chappell and Sammy Coronado, jazz/blues. Sunday, 6:30 p.m., Burnett Anderson, Robert Serventon, and Scott Wallingford, jazz.

Hotel del Coronado, 435 Orange Avenue, Coronado. 619-435-3406. Friday, Ray’s Garage, classic rock.

MCP’s Irish Pub and Grill, 1107 Orange Avenue, Coronado. 619-435-3280. Music is acoustic rock unless otherwise stated. Thursday, The Justin Brothers, Friday, Big City Shouter, Saturday, The OffBeats. Sunday, 7 p.m., Joe Harris, 8 p.m. to midnight, Steve Brewer, Monday, Joe Moore, Tuesday, Jazzy Harvey, Wednesday, Lagosta, classic rock.

EAST COUNTY

Borders Books and Music (El Cajon), 1190 Parkway Plaza, El Cajon. 619-953-5119. Friday, 7 p.m., Joey Porzan, Celtic.

Caddy Shack, 315 West Main Street, El Cajon. 619-447-8400. Tuesday, 10 p.m., Traffic Cop’s Skank Dance Band.

Dirk’s Niteclub, 3602 Broadway, Lemon Grove. 619-440-6344. Tuesday and Saturday, Full Exposure, classic rock.


Downtown Cafe, 182 East Main Street, El Cajon. 619-440-5847. Friday, 7 p.m. to 10 p.m., Joe and the Stingers, classic rock/oldies/country.

Fannie’s Nightclub, 9145 Campo Road, Spring Valley. 619-688-2280. Friday, Mike Young, Tom’s band, Vocal, Tones, Blood of Broken Records, and Nels, punk. Saturday, Fuzz Flints, rock, Sunday, lap hop.

Mulvany’s Wagon Wheel, 3851 Magdalena Avenue, Santee. 619-548-8350. Friday and Saturday, the Honky Tonk Kings, country.

Renegade Inn, 14351 Old Highway 80 (half mile east from Lake Jennings turnoff). Hemps, 619-761-4100. Friday and Saturday, Whiskey Village, rock. Sunday, lap hop.

Remington’s, 1190 North Second Street, El Cajon. 619-440-2879. Thursday, 5 p.m. to 10 p.m., Poor K to Z-Deep, in the Wiz Guys, Styngblitz.

Tommy’s Italian Restaurant, 1190 North Second Street, El Cajon. 619-445-8678. Friday, 5 p.m. to 10 p.m., Poor K to Z-Deep, in the Wiz Guys, Styngblitz.

Supreme’s Wagon Wheel, 3851 Magdalena Avenue, Santee. 619-585-8700. Friday and Saturday, Serious Groove, classic rock.

Wahbah, 619-445-0550. Friday, Saturday, and Sunday, live music. Tuesday, 6 p.m. to 10 p.m., Twister’s Pub, country.

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Ugh, some days I’d like to snatch the disc out of the player and toss it into the yard for the gardener to chop with his lawn-mower. Other days, a delightful and inspiring sound rings out from the speakers and the disc goes into high rotation.

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**Calendrier**

**BANDS**

**ALTERNATIVE**

Bedlam’s Edge: Dreamstreet
Beta Lion: Brick By Brick
The Big Provider: Belly Up Tavern
The Blevies: Brick By Brick
Blurred Vision: Brick By Brick
Brave Monsters: O’Connell’s Pub and Nightclub
Brigades: Brick By Brick
Cage: The Jumping Turtle
Carmi Round: The Casbah
Casey McSocial: Epicentre
The Chariot: Soma
Cloth: Brick By Brick
The Coffin Draggers: The Jumping Turtle
Crimson Knight: Dreamstreet
Dave the Butcher: O’Connell’s Pub and Nightclub
The Dirty Sweet: The Casbah
Disaster Magenta: Dreamstreet
The Diskettes: Chili Café
Every Thirteen Days: Epicentre
The Expendables: Belly Up Tavern
Flight to Atlantis: 710 Beach Club
The Formaldehyde Boys: The Jumping Turtle
Four Minutes Till Midnight: O’Connell’s Pub and Nightclub
The Friskey: The Jumping Turtle
Get Back Lorette: The Casbah
Get Your Death On: Belly Up Tavern
Good Riddance: Soma
The Graduate: Soma
Hangface: The Jumping Turtle

**THE JUMPING TURTLE**

The Heart Attackers: The Jumping Turtle
Hellbound: Brick By Brick
Henchmen: The Jumping Turtle
Her Duchess the Grease: Tower Bar
The High Rolling Loners: Soma

**THE HISTORY OF PREMATURE BURIAL**

Chili Café
Hostile Comstockers: Belly Up Tavern
Huge Roosters: 710 Beach Club
The Human Abstract: Soma
I Hate Sally: Soma

**THE INTELLIGENCE)**

Tower Bar
Jacked Rabbits: The Jumping Turtle
Jefferson’s Fitness: Chili Café
John Johnson: Tower Bar
Joy Electric: Epicentre
The Lamp: Tower Bar
Lizard Fish: Honey moon’s Tavern (Casbah)
Lost Heaven: Brick By Brick
Love Is Envy: O’Connell’s Pub and Nightclub
Lovedrug: Soma

**MACHINE ROMANCE**

The Jumping Turtle
Matt and Kim: Chili Café
The Mischmen: The Jumping Turtle
Mike Akana: Chili Café
Midwifed: 710 Beach Club
Ministry Symbol: Soma
Mr. Tubbs and the Flying Objects: The Casbah

**MY AMERICAN HEART**

Soma
My Social Life: Epicentre
New Atlantic: Soma

**THE NEW DAZZ**

Brick By Brick
No Sign of Weakness: Dreamstreet, O’Connell’s Pub and Nightclub
No Trigger: Soma

One in the Chamber: Dreamstreet
Poison Cuts: The Jumping Turtle

**PILLBOX REMEDY**

Matt and Kim: Chili Café
Psychotic Nerves: O’Connell’s Pub and Nightclub
The Pubes: The Jumping Turtle
The Resistance: The Jumping Turtle
Rise to Power: The Jumping Turtle

**SESSA**

Chili Café
Sight Unseen: Dreamstreet
Silver Sunshine: The Casbah
Six Inch Man: Brick By Brick
Smoke or Fire: Soma

**SOMA**

The Casbah

**Epicentre**

Soma

**SOMA**

Dreamstreet

**TURTLE**

Society’s Parasites: Smoke or Fire
Six Inch Man: Soma
Silver Sunshine: The Casbah
Sight Unseen: Dreamstreet
Rise to Mourn: Turtle

**TRIANGLES**

Ché Café

**THE DISCO PIMPERS**

Vietnam Hardcore: The Jumping Turtle

**WALKER ALLAS**

The Jumping Turtle
White Apple Tree: Epicentre

**YEAH LONG DISASTER**

Brick By Brick
Yesterday’s Papers: 710 Beach Club
Young Love: House of Blues

**112 San Diego Reader May 24, 2007**

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**Pillbox Remedy**

Agave: Tiki House
Jesse Alexander: Epicentre
The Ancient Sunrise: O’Connell’s Pub and Nightclub
The Atomic Punks: “Cana”
Backyard Tire Fire: Brick By Brick
Behind the Wagon: O’Connell’s Pub and Nightclub
The Bigfellas: Soma
Blood Stained Reality: Batman’s Nightclub
The Bloody Hollies: The Casbah
The Brat Pack: Henry’s Pub
Brex: The Odd Soil
Buckley’s Ghost: Dreamstreet

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**Captain Kirk and the Beam Me Up Scotties**

Calypso Cafe

**The Citizen Band**

La Jolla Coffee House

**Bobby Conn**

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**The Credit Union**

Ocean House

**Dazed and Confused**

Dick’s Last Resort

**Diable Dimes**

The Casbah

**Dirty Heads**

Belly Up Tavern, Vans

**The Disco Pimp**

Dick’s Last Resort

**Dogs of Soma**

Dick’s Last Resort

**The Electric Waste Band**

Winston Fishbone: Belly Up Tavern

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As I Hear It

by Brian Carver

San Diego Songs Take the Street Test

Artist: John Pedersen
Song: “Groyvvid” (From the CD “Groovvidd”) 
Heard By: Cab Broskoski, New York City

Artist: The Coyote Problem
Song: “Long Way Home” (From the CD “California”) 
Heard By: Eli Bock, New York City

Artist: Sci-Development
Song: “Sci-Wars” (From the CD “Sci-Wars”) 
Heard By: Abi Bock, New York City

When it first started, there was a little hip-hop beat — I wasn’t sure what it was going to be like — but then the fake keyboard and fake guitar came in. It’s pretty much like Muzak mixed with fake keyboard and fake guitar. I’d give them an eight; I appreciate the technical skill. It was instrumental. Eating at a horrible, cheesy restaurant would be the ideal activity (for that song). I really liked the design on the cover — the sparkles and stuff.

I would compare them to Blues Traveler, Counting Crows. It was rockin’. I would describe it as country-rock. It reminded me of the climax of a romantic comedy — like when somebody gets dumped and they’re all depressed and walking around town but there are good things to come; it’s not the end. The lyrics were talking about riding a horse, but the horse was really riding them. I think it was something about getting tricked or fooled, perhaps. I feel like I’ve heard that sort of song before.

I don’t know much about hip-hop, to tell the truth, but they have a little bit of Linkin Park in them, in that they use electronics in the background. It had a little darker side, I would say. I like the electronic beats that they have in it and [they’re] not just rapping the whole time — it kind of has a flow to it. It’s pretty repetitive. It’s not hip-hop you can dance to — it’s like cruisin’ along hip-hop that you can nod your head to. Lyrics-wise, they kept repeating something I couldn’t really understand. Like I said, it’s dark music… a little scary.

TO GET YOUR LOCAL CD HEARD, PLEASE MAIL IT TO:

Music Editor, As I Hear It, San Diego Reader, P.O. Box 85830, San Diego, CA 92118-5803

Barry Lavich: La Valencia Hotel
J.J. Lim’s Jazz Jam: South Park Bar and Grill
Maldonado: The Calypso Cafe
Masterpiece: Jimmy Love’s
Kevin McCully: The Westgate Hotel
Jerry Melnick: The Inn at Rancho Santa Fe, Rancho Bernardo Inn
The Shop Mayfair Quartet: Croce’s Jazz Bar
Mikah and Friends: Buon Giorno Restaurant
Mystique: Jimmy Love’s
Mike Nelson: Sonos 15 Vino, The Lodge at Torrey Pines
Mario Oliveras and Latin Spice: Pasquale on Prospect
Sue Palmer: Croce’s Jazz Bar
Sue Palmer and Her Motel Swing Orchestra: Tio Leo’s Lounge
Dan Papailia: The Lodge at Torrey Pines
Greg Pardot: Leona Bistro and French Pastry Cafe
Dave Patrone: Croce’s Jazz Bar
Peter Prince of Piano: The Westgate Hotel
Primo: Sophia’s Jazz Bar
Sambajazz: Croce Restaurant
Dave Scott: Pasquale on Prospect, Croce’s Jazz Bar
Robert Sebastine: Cafe LaMaze

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I would compare them to Blues Traveler, Counting Crows. It was rockin’. I would describe it as country-rock. It reminded me of the climax of a romantic comedy — like when somebody gets dumped and they’re all depressed and walking around town but there are good things to come; it’s not the end. The lyrics were talking about riding a horse, but the horse was really riding them. I think it was something about getting tricked or fooled, perhaps. I feel like I’ve heard that sort of song before.

I don’t know much about hip-hop, to tell the truth, but they have a little bit of Linkin Park in them, in that they use electronics in the background. It had a little darker side, I would say. I like the electronic beats that they have in it and [they’re] not just rapping the whole time — it kind of has a flow to it. It’s pretty repetitive. It’s not hip-hop you can dance to — it’s like cruisin’ along hip-hop that you can nod your head to. Lyrics-wise, they kept repeating something I couldn’t really understand. Like I said, it’s dark music… a little scary.

TO GET YOUR LOCAL CD HEARD, PLEASE MAIL IT TO:

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Maldonado: The Calypso Cafe
Masterpiece: Jimmy Love’s
Kevin McCully: The Westgate Hotel
Jerry Melnick: The Inn at Rancho Santa Fe, Rancho Bernardo Inn
The Shop Mayfair Quartet: Croce’s Jazz Bar
Mikah and Friends: Buon Giorno Restaurant
Mystique: Jimmy Love’s
Mike Nelson: Sonos 15 Vino, The Lodge at Torrey Pines
Mario Oliveras and Latin Spice: Pasquale on Prospect
Sue Palmer: Croce’s Jazz Bar
Sue Palmer and Her Motel Swing Orchestra: Tio Leo’s Lounge
Dan Papailia: The Lodge at Torrey Pines
Greg Pardot: Leona Bistro and French Pastry Cafe
Dave Patrone: Croce’s Jazz Bar
Peter Prince of Piano: The Westgate Hotel
Primo: Sophia’s Jazz Bar
Sambajazz: Croce Restaurant
Dave Scott: Pasquale on Prospect, Croce’s Jazz Bar
Robert Sebastine: Cafe LaMaze

San Diego Songs Take the Street Test

Artist: John Pedersen
Song: “Groyvvid” (From the CD “Groovvidd”) 
Heard By: Cab Broskoski, New York City

Artist: The Coyote Problem
Song: “Long Way Home” (From the CD “California”) 
Heard By: Eli Bock, New York City

Artist: Sci-Development
Song: “Sci-Wars” (From the CD “Sci-Wars”) 
Heard By: Abi Bock, New York City

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Primo: Sophia’s Jazz Bar
Sambajazz: Croce Restaurant
Dave Scott: Pasquale on Prospect, Croce’s Jazz Bar
Robert Sebastine: Cafe LaMaze
Reggie Smith and Pressed for Time: Humphrey’s, Coyote Bar and Grill
Peter Sprague: Del Dios Bar and Grill
Stage 4: Buen Girerno Restaurant
The Steamers: Coyote Bar and Grill
The Jaime Valle Quartet: Tutto Mare
The Jaime Valle-Bob Magnusson Jazz Duo: Harry’s Bar and American Grill
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JAZZ / BIG BAND

Peter Sprague: Del Dios Bar and Grill
Stage 4: Buen Girerno Restaurant
The Steamers: Coyote Bar and Grill
The Jaime Valle Quartet: Tutto Mare
The Jaime Valle-Bob Magnusson Jazz Duo: Harry’s Bar and American Grill
Scott Wallingford: Cafe LaMaze

REGGAE / SKA

Badfish: House of Blues
Common Sense: Belly Up Tavern
Diego Roots: 'Canes
Gadfly: 710 Beach Club
High Tide: Brick By Brick
Iration: 'Canes
Lexington: 710 Beach Club
Psydec: Winstons
Rock Steady: House of Blues
Vegation: Humphrey’s
Whiskey Avengers: 710 Beach Club

COUNTRY

Benchmark: La Jolla’s Cocktail Lounge
The Kelly Bowlin Band: Belly Up Tavern
The California Rangers: McCabe’s Beach Club
Bucky Covington: Belly Up Tavern
Cowboy Jack: The Pine Hills Lodge
The Hank Show: The Cow and Goose Restaurant
The Honky Tonk Kings: Maloney’s Western Wheel
Whiskey Ridge: Renegade Inn
The Working Cowboy Band: Tio Leo’s Lounge

ACOUSTIC / FOLK

Joseph Angelastro: E Street Cafe
Heather Baker: Borders Books and Music (Carmel Mountain)
Ryan Bentley: E Street Cafe
Evan Bethany: E Street Cafe
Bucky Covington: Belly Up Tavern
Cowboy Jack: The Pine Hills Lodge
The Hank Show: The Cow and Goose Restaurant
The Honky Tonk Kings: Maloney’s Western Wheel
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The Working Cowboy Band: Tio Leo’s Lounge

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Upstream
AARON ORTIZ & XCITE
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MEMORIALDAY SUNDAYNIGHT
featuring music by
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FRIDAY 5/25
COFFIN DRAGGERS THE FORMALDEHYDES BAMBOLA THE STRIKERS THE FRENZY • HENCHMEN

SUNDAY 5/27
THOSE ROCKIN BONES COFFIN DRAGGERS THE FORMALDEHYDES BAMBOLA THE STRIKERS THE FRENZY • HENCHMEN

UPCOMING SHOWS (See our website for more info):
SATURDAY 6/2
JRA (JODIE FOSTER’S ARMY)
NARCOLEPTIC YOUTH
AUTHENTIC SELLOUT
PIG CHAMPION
VIETNAM HARDCORE

THURSDAY 6/7
KYLE WHITCOMB QUIET COMPANY
THETA NAUGHT • THE MIDWINTERS

THURSDAY 6/12
THE WYLDE BUNCH • KANO NU BRED ENTERTAINMENT
CLOCKWORK • PAIN • PLAIN JANE

SATURDAY 6/18
RAW POWER (Italy)
THE PUES
JACKED RABBITS
VIETNAM HARDCORE
THE RESENTMENTS
THE HEART ATTACKS
(The Beatles Revival)
THE POISON CUTS
SOCIETIES
PARASITES

SUNDAY 6/19
STERO SUITE
BLOOD ON THE TRACKS
INVISIBLELAND
GIRL IN A COMA
THE RANDIES
THE RANDIES

MONDAY 6/18
THE WYLDE BUNCH • KANO NU BRED ENTERTAINMENT
CLOCKWORK • PAIN • PLAIN JANE

TUESDAY 6/19
CHUCK JONAKER
THETA NAUGHT • THE MIDWINTERS

THURSDAY 6/21
THE PUES
JACKED RABBITS
VIETNAM HARDCORE
THE RESENTMENTS
THE HEART ATTACKS
(The Beatles Revival)
THE POISON CUTS
SOCIETIES
PARASITES

SUNDAY 6/26
STERO SUITE
BLOOD ON THE TRACKS
INVISIBLELAND
GIRL IN A COMA
THE RANDIES
THE RANDIES

MONDAY 6/25
THE WYLDE BUNCH • KANO NU BRED ENTERTAINMENT
CLOCKWORK • PAIN • PLAIN JANE

TUESDAY 6/26
CHUCK JONAKER
THETA NAUGHT • THE MIDWINTERS

THURSDAY 6/28
THE PUES
JACKED RABBITS
VIETNAM HARDCORE
THE RESENTMENTS
THE HEART ATTACKS
(The Beatles Revival)
THE POISON CUTS
SOCIETIES
PARASITES

SUNDAY 6/27
STERO SUITE
BLOOD ON THE TRACKS
INVISIBLELAND
GIRL IN A COMA
THE RANDIES
THE RANDIES

MONDAY 6/26
THE WYLDE BUNCH • KANO NU BRED ENTERTAINMENT
CLOCKWORK • PAIN • PLAIN JANE

TUESDAY 6/27
CHUCK JONAKER
THETA NAUGHT • THE MIDWINTERS

THURSDAY 6/29
THE PUES
JACKED RABBITS
VIETNAM HARDCORE
THE RESENTMENTS
THE HEART ATTACKS
(The Beatles Revival)
THE POISON CUTS
SOCIETIES
PARASITES

SUNDAY 6/28
STERO SUITE
BLOOD ON THE TRACKS
INVISIBLELAND
GIRL IN A COMA
THE RANDIES
THE RANDIES

MONDAY 6/27
THE WYLDE BUNCH • KANO NU BRED ENTERTAINMENT
CLOCKWORK • PAIN • PLAIN JANE

TUESDAY 6/28
CHUCK JONAKER
THETA NAUGHT • THE MIDWINTERS

THURSDAY 6/30
THE PUES
JACKED RABBITS
VIETNAM HARDCORE
THE RESENTMENTS
THE HEART ATTACKS
(The Beatles Revival)
THE POISON CUTS
SOCIETIES
PARASITES

SUNDAY 6/29
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BLOOD ON THE TRACKS
INVISIBLELAND
GIRL IN A COMA
THE RANDIES
THE RANDIES

MONDAY 6/28
THE WYLDE BUNCH • KANO NU BRED ENTERTAINMENT
CLOCKWORK • PAIN • PLAIN JANE

TUESDAY 6/29
CHUCK JONAKER
THETA NAUGHT • THE MIDWINTERS
**555 Lounge**

Every Thursday... Open to Close
$5 U-Call-Its
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Resident DJs spinning 1s and 2s
No Cover Charge

**Live Music in the Gaslamp**

**Thursday, May 24**
145th Street Deluxe Blues Band
“Nothing But the Blues”
Friday, May 25
Bryan Lee
“Lousiana Swamp Blues”
Saturday, May 26
KIFM Jazz Party in Gaslamp
5-9 p.m. 3-10 a.m.

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San Diego's longest-running drum 'n' bass weekly
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San Diego Local DJs Spinning House

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Open Mic Night
**SOUL SESSIONS**
& Salsa Sushi
Sign-ups at 8 p.m.

**WEDNESDAY, MAY 26**

Underground Hip-Hop Mixtape Scans
Drum Tempo & Break Beat

**Fridays**

**TUESDAY, MAY 22**

The Honey Bee Hive

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tony turned 40 over a year ago. I was cleaning out my car and found the notes from Tony's party under the seat. I went to my computer and discovered that I still had the photos from that rainy day in Allied Gardens.

The rain didn't ruin Tony's BBQ bash because the patio was covered. They had tacos and other Mexican food. I grabbed a margarita and met some of Tony's family. His daughter was named Bailey, and I asked him where that came from. "We named her over a bottle of Bailey's." He laughed and said, "No. She was conceived on St. Patrick's Day. And I'm Irish..." I could tell by his grin that he was still pulling my leg.

I overheard a woman talking about making jewelry with birthstones. When she mentioned "inexpensive" stones, I said, "If you could only convince women that those stones are nicer than diamonds, it would save us men a lot of money." Another guy added, "No. Women will always be gold diggers." A woman replied, "Hey! You guys should give us diamonds. We give you something in return."

I talked to a lady who said she had moved to Seattle. I asked her why she'd moved there. "To make a bad marriage good," she said, "and it didn't."

I heard talk about a car club in Tijuana called the Radicals. I said I noticed a few lowriders out front. Tony explained: "I grew up in Chula Vista. Bikes and lowriders were always around." I said it looked like an expensive hobby. "It is," he told me, "even little things you need are always $100."

As I was leaving, someone asked me if I get to Mexico much. I told them that I didn't because the federales down there make me nervous. One guy said, "You don't have to be nervous. I only had a problem once. We were coming back and I forgot I had a few joints in my tackle box. They found them and then searched the entire van. I was surprised when they said, 'Okay, you guys can go.' When we drove back over the border, I remembered I had $160 in my pants pocket on the floor back there. Of course, it was gone when I checked."
"That’s what I’m afraid of," I said.

Well, as long as you don’t have drugs, you don’t have anything to worry about, amigo."

I went to a party last weekend that sort of involves an incident from my childhood.

When I arrived, a woman introduced herself and said, "I remember the story you wrote about that girl that broke your arm and lived on your street. I lived around the corner from you.

We talked about the old neighborhood, and she asked, "Did you know that Filipino family on your street?" I said, "It was Mira Mesa. You’ll have to narrow it down better than that."

She said, "They had a daughter that was our age and I used to play with her. Since the mom was always at work and the father at home, he would call me into his room. He sat me on his lap and put his hands under my shirt. He would rub my chest, and when I asked him why, he said, ‘This will make your boobs grow.’ I was glad because I wanted to be big like my sister. I didn’t know any better. I was only ten."

"How many times did he do that?" I asked.

"Twice — while his daughter was in the other room."

"Did you ever tell your parents?"

"No. It never really bothered me. It never affected me or anything. And I’m sure he wasn’t molesting his own kids."

"Well, you don’t know how it may have affected you," I suggested. "You were a kid. And who knows what he may have done to his kids. In my class, my son once stood up and took off all his clothes. Everyone laughed. I have no idea why he did that. Why don’t you report this guy now?"

"He moved away when I was 12," she said. "I don’t even know where he is."

"Do you remember his name? If you do, hell, I’ll call the cops for ya. Who knows what this guy is doing."

She said, "Sure, why not. Let’s put the jerk in jail if you can track him down."

The next day, I did track him down. Here in San Diego. I called the police, and after being on hold for 20 minutes, they told me there wasn’t anything they could do. They gave me the number of Child Protective Services. I called C.P.S. and was transferred a few times before leaving a detailed message. I got a call back the following day. We talked for a while and then the lady told me there was no file on this guy and that there probably isn’t much they could do. She asked me to contact them and pretend I wanted to reconnect with my old classmate. I was to find out if he or his sister had any kids. If they had children, they could pursue something for the safety of those kids. I made the call, and the family remembered me. We talked for a while. One child had no kids. The other had children but lived out of state.

I called C.P.S. back. They thanked me for my help but said there wasn’t anything they could do. I said, " Couldn’t you question the neighbors? Or his own kids—nieces and nephews?"

They told me there were privacy issues and laws involved that prevent them from doing that.

This guy got away with it. They told me they had his name on file now, which means nothing.... If he does it again, it will be too late."

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

Columns archived at SanDiegoReader.com

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Here’s a sample of the great deals available!

2 for 1 admission

Before 9 pm only. Excludes national acts and special events. Offer expires May 31, 2007. Expiration dates are renewed the last week of each month. Coupon not valid on holidays.

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Reader Coupons

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www.brickbybrick.com

Wings

From Alex’s Brown Bag every Friday at Happy Hour. Live music starts at 5 pm. $3 well, wine and draft. $5 martinis. Offer expires May 31, 2007. Expiration dates are renewed the last week of each month. Coupon not valid on holidays.

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619-235-3000
“Goos! Twenty pesos! From Colima!” called this guy, Margarito. He was standing at the back of a dusty green veteran truck, an ancient Dina 800, in the middle of a pile of green coconuts. I made a beeline. He held one by its umbilical cord, a shiny-dusty green veteran truck, an ancient Dina 800, in the middle of a pile of green coconuts. I made a beeline. He held one by its umbilical cord, a shiny-

"Dos dólares," he said as he jammed a straw into the milk glistening inside. “Tus paddles. Stalks of sugar cane. Others scraped spines off cacboard. It had just made the 24-hour trip up from and-cream monster had nothing but tomatoes on in the middle of the plaza. One well-worn green-and needed something to drink. I followed the side, their bellies greeny-pale with dark red stripes. The grasshoppers lie in a golden pile. Their little

That’s a three-day drive. So now, for a serious meal, I headed for a goat meat place. I’d been hearing about El Rincón del Oso from the taco-stall owners around this end of town. Problem was, by the time I navigated and sampled my way through stalls selling papayas, a dozen different kinds of bananas, zapotes (types of persimmon), tuna and pitayas (both cactus fruits), guaymichel (sweet fruit of the bread and cheese tree, also called the manila tamarind), dragonfruit, and on and on — fruit you won’t find in Vons — I had to take a break at Comedor La Oaxaqueña, deep in the shady northeast alleys of the market. Oaxaca, I’d heard, has the richest cuisine in the country. Diners of different moles, I figured this would be an interesting little food safari right here. I sat down.

Except nobody mentioned grasshoppers. Now, here I am, freeze-framed, having ordered chapulines (grasshopper plate), clavaya (pizza) with tacos de bistec, mole negro con pollo (black mole with chicken).
Marta’s dressed in traditional Oaxacan garb, wide white pants and flowery decorations down the sides, and a white top with a protective smock over it. “Perhaps a shot of mescal would help?” she says.

Yes. Good idea. Dutch courage for Mexican food. I nod. She fills a short glass with Oro de Oaxacan garb, wide white pants goes down the mesquite, rather than look each other bits and pieces you try. Something with Oaxaca’s famous mole. (That’s mo-lay, not the garden-destroying bur-rows.) Marta suggests the mole negro con pollo. It’s around six dollars, and, when it comes, it’s thick, mild, and warm and covers the chicken thigh like a chochinero, not really sweet at all. The rice of ripe and green peas tempts the richness, and a cinnamon-enhanced Oaxaca coffee helps.

But the Oaxacan dish I enjoy the most comes a few days later, when I’m down again and drawn back to the Oaxaquena store by the prospect of a clayuda, or chayuda. This is about as Oaxacan a dish as you’ll find it, you say. So this time, along with a Coke, I ask the waitress (she’s the sweet, Chiaspa, Oaxaca’s southern neighbor) for a clayuda with tlayuda, which is a kind of thick, dried meat. It takes about 15 minutes to cook and involves a foot-wide baked-till-it’s-crispy flour tortilla loaded with meat (unrefined pork lard), black mole, beans, avocados, cabbage, a big slab of tlayuda in the middle (I could have had nacita, thin strips of chili powder–en-crusted pork, or chicken instead), and all over it, queso, the Oaxacan signature cheese. This is a sweet, soft, white, unripened cow’s milk cheese that so stringy they wind it into balls. It’s mild like a mozzarella, though a shade more tangy, hard to find out side Oaxaca, and it’s what turns flayuda or claudia into a vir- tual “Mexican taco.” Down in Oaxaca, they have street ven- dors cooking it on every corner. It’s the thing to do, when you’re hungry and you can get it from a street stall and just sit down and see how it all comes together.

But I’m looking for goat horns, and two doors up near the northeastern corner, there’s a guy with a head of a black goat with twirling long horns is nailed to the wall right over the entrance. It’s a sign says “El Rincón del Oso.” “Talisco style,” says another sign.

Peacul, to call a goat restaurant “The Corner of the Bear,” but it turns out the original owner, back when this was a fruit shop, was a bear of a man. The name honors him. Of course they have carne asada, on the dishes but I ask “Los Malagueyita.” They do, and even- though that has shots their voices are not clear, but when they’ve had a couple of what they once were, they put such feeling into it, I can almost feel my own ear drums starting to pop. “A dangerous sign. Must get back to this place.

There’s more food is there to try in Mercado Hidalgo! I walk across the plaza, past the chapel (and up dose you see that the chapel is basically a tower, above, spotlessly clean public re- strooms) toward that endless line of coconut customers watching Margarito’s machete re-stormy. And guess what? Near the back of the line I see Dolores, my Tijuana dentist. “You want the best food in the market?” he says. “It’s El Jerezano. They’re from Ierez, in Zacatecas. They’ve been open 33 years. What bugs, my friend, what bugs.”

Sigh up to El Jerezano. It has Carnitas y Tío’s Jr. Cafe, which claims it’s “100 percent Estilo Veracruzano, Pruebaful!” Veracruz style, and they do offer the chance to “Prove” it ‘Mmm. Veracruz. That’s Caribbean, right? African influences? If I eat the stomach guts, I’ll go take them on right now. Instead, I call on El Jerezano and order up a bache taco from the manager, Samuel — to go.

Veracruz have to wait.

GETTING THERE AND BACK

First off, driving down and back can be difficult. I say don’t. Not unless you’re happy to sit in fumes, fuming as you wait an hour or so while heading home. By the time you get to the ac- tual customs guy, you’ll be loaded down with giant cruci- fixtures, rubber jigsaw maps of California, and signs that say “Arnold’s or Pancho Villa’s face on them, which you bought from pawnshops just to relieve the boredom. Then there’s the special insurance you need, the parking, dealing with the nopal cogs who may see you and your Volvo as an easy mark. Hundreds do drive down and back every day, of course, and have no problems. But even then, you’ve got that wait. This is the world’s — maybe even the galaxy’s — busiest border crossing, and post-9/11 it’s usu- ally just not worth it, especially when you have adequate taxi (and communal taxi) service, and buses to get you there and back. California DOTT’s 2005 figures put the average north- bound wait at 45 minutes. But yours will be longer, because you’re not coming through at four in the morning.

Certainly, you don’t escape the problem as a pedestrian. That can take an hour, if, say, you’re crossing back north at five on a Friday evening. But over the years, you’ll find more pleasant interaction with the people of Tijuana, if you park the car in San Ysidro and hoof it. (The Gateway Inn, 701 East San Ysidro Boulevard, by the trolley’s final stop, 619-428- 2251, has good all-day parking for $5.)

So here’s my advice for get- ting there and back: Take trolley, car, or bus to San Ysidro cross- ing; climb tortuous ramped pedestrian bridge that crosses the final inches of I-5 alongside the customs building. Pass through border to Tijuana taxis (Taxi Libre’s are best deal, $4–5); for return, ask them to come pick you up at the market at an agreed time and place. To catch bus (60 cents), walk down Avenida de la Amistad, past Plaza Viva Tijuana to round- about. Turn right up Avenida Frontera. Ask for “Otay bus.” Tell the driver you want “Mer- cado Hidalgo,” near “Las Tijeras” (Independence Monu- ment). Get off at Avenida Mina, one block before monument (just keep your eyes skinned for soaring “scissors” Independence Monumen- t Mullion in the middle of the roundabout on Paseo de los Héroes); turn right up Avenida Mina, walk two short blocks to Calle Guadalupe Victoria, which lines one side of the red- and-yellow market. To return to border, leave market by oppo- site end, turn left up Avenida Independencia walk two blocks to Independence Monument, cross over Paseo de los Héroes; at continuation of Avenida Inde- pendencia, wait for bus (or flag down regular cab at $1.00- per-person communal taxi).

Ask for “kefino” (“the border”). Ride is 5–10 minutes.
French Pizza?

“Don’t have a cow, have a croque, dude,” I say. “That’ll crank you up.”

A funny thing happened on the way to the opera.

Hank and I had headed downtown for some lunch. But he couldn’t find a parking spot. Dropped me off by the Sandford Hotel at Fifth and A. That’s when I spot this place. New! French! Opera, Patisseries Fines. Can’t be too much beyond my budget, up here. I step right across Fifth into a, wow, pistachio-green room. Pistachio-green walls and ceiling, and a black marble floor. That new-old thing is everywhere. Track lighting surrounds a great antique chandelier, and cutie modern metal tables and chairs border red velvet furniture that looks as if, maybe, Louis XV could have sat here. Louis Cans, as we said in French.

Classy is what it is, with all sorts and shapes of breads on display, bottles of olive oil, food art on the walls, and, in the one big glass-and-steel display cabinet that runs half the length of the room, the most exquisite pastries and chocolate and Lord knows what other kinds of cookies you’ve ever seen, in this life, anyway. They’re talking directly to me. Help us! Get us out of here!

I force myself to look at the markerboard menus above. French pizzas — small square ones — ciabatta, that rough-bread sandwich deal, quiches, and oh yes: croques, melted-cheese sandwiches with ham and eggs.

But I’ve decided I want to get with the break-fast thing. Because — oh yeah — there in the display case, they have their home-baked croissant stuffed with chocolate. I ask this real-life Parisian gal Gabrielle for that ($2.25) and a medium coffee ($1.75, no refills). Keep me going while I watch them pour it for Hank. Man you can tell they make their own croissants. Soft, buttery. The chocolate is strong. No better way to start the day.

Now I’m sitting here, watching crazy-coiffed babes stream up from the Paul Mitchell hair school when hey! Table of beauties and the beast: Here’s Hank.

“Woke up early, I’m pooped,” he croaks.

“Don’t have a cow, have a croque, dude,” I say. “That’ll crank you up.”

I want both: to check out these French pizzas, but also the croque monsieur and croque madames, which I love. And to my surprise, Hank doesn’t fight me on this. “Fine,” he says. “Gimme a croque, m’ieur.” He looks up at the board. “I’ll take the ham.” Except it’s not just ham. He’s pointing to the Black Forest ham and Gruyere and smoked Gouda cheese and peppered turkey croque ($5.50). Charlotte, a second cute Parisienne, who’s behind the counter, sets that aside.

It comes out sizzling and dripping with cheese. Romi runs it over to the counter. She adds an arugula-type salad, then a dressing, and brings it all out.

I want to eat like that. I mean, French pizza! On the other hand, the simple combo of that rich white chocolate and the onion and bacon is pretty delicious. Goes with the coffee too.

Well, the way I look at it,” says Thierry, “is that now makes pastries for high-end places as far away as Mandalay Bay and the Venetian in Vegas. Wow. Opera is almost an afterthought.

Andrea, the office-worker gal at the next table, says her six-buck prosciutto ciabatta is pretty good stuff. “But I knew it would be good when I first saw this place,” she says. “It looked European, I am European, from Romania.”

“Here, man, take this,” Hank hands me half of his croque, The Gouda covering it is still hot. “Not Gouda-nuff for you?” I ask.

“No, man. Nothin’ wrong with it. And cheese ain’t the problem. I’m just watching my carbs is all.”

Me, on the other hand, I lose control, big time. In addition to my own food, I eat Hank’s extra stuff, and then, well, they have all those beautifully sculpted pastries, tea cakes, cheesecakes, chocolate truffles...Gimme some credit: I resist all except, uh, five of the French macaroons. Not the big heavy tooth-cracking coconut macaroons I remember from my childhood. These are delicate, gulf-ball-size, almond-based cookies sandwiched with caramel. With coffee, perfection.”

Sigh. I take a deep breath. Hank shakes his head. I bite in. I tell you, it’s a conspiracy. The French are taking over the world, one sweet tooth at a time.

On the other hand, what a way to go.
Michael Brill had a wine problem. It started out innocently enough. “I fell into it just like most people. I was working for a management-consulting firm, and clients started buying dinner and paying for great wine. I recognized that there was a lot of cool stuff out there.” The early ‘90s saw him delve into collecting, and that’s when things got ugly. “At some point, you sort of hit this plateau. You’re trying lots of wines from different regions, but when the Spectator the Wine Advocate comes, you open it up and you just jump to the scores. It becomes as much about acquisition and finding scarce wines as it is about enjoyment. I think I hit an all-time low when I went to a wine store, and I was so happy to find three or four difficult-to-find wines. I started buying dinner and paying for great wine.

I recognized that there was a lot of money, found a winemaker and a facility, and actually start creating wine.”

By 2004, he had “raised some money, found a winemaker and a space,” and transitioned out of his day job into his position as founder/president of Crushpad. The idea behind it was to make a barrel (or more) of wine — really good wine. But you don’t have the time/winery/access to good grapes, etc. Crushpad — now in its fourth year and based out of a 34,000-square-foot facility in San Francisco — has all of those. So, you get Brill & Co. to make it for you. They tell you what you want in terms of varietal and style. You dictate your preferences for harvesting, for winemaking, for aging, and for bottling. You determine length of skin contact, type of yeast, barrel aging, fining/filtering — even closures. “The one thing you don’t have control over is the vintage. That’s somebody’s life experience — that’s what they do. Otherwise, they’ll do it once and say, ‘That was fun; next, I’ll go skydiving.’” So far, the company is succeeding. “We see a common characteristic in our customer base. They all want to make great wine, but what they want is the experience. It’s a means of self-expression. Some people paint, some people play guitars, some people make wine. I mean, we do have customers that call us up and say, ‘Make me a barrel of your best cabernet. Here’s a check; you fill in the amount.’ But that’s not our core market.”

Once Crushpad knows what you want, they set about making it happen and keep you updated every step of the way. “Every day during fermentation, you’ve got a chart in your inbox when you show up at work in the morning, with sugars and temperatures and any specific events and measurements. Clients need to be notified if we need to make midcourse corrections and be given the opportunity to approve those changes. This year, we’re going to make 600–650 different wines, with each wine driven by the style dictated by the customer, not by Crushpad. We’re really trying to make winemaking part of somebody’s life experience — that’s what they do. Otherwise, they’ll do it once and say, ‘That was fun; next, I’ll go skydiving.’”
by individual clients. To deal with that, we basically have 9 people working in the winery and 11 people developing software."

They’ve also made some technological innovations that are fairly specific to a company managing 650 separate fermentations. “Say you have 300 going on simultaneously,” says Brill. Traditional small-lot fermentation would require punch downs—forcible submergence of the must into the juice to aid the fermenting wine in extracting color and flavor from the grape skins. “Imagine five punch downs a day, with four or five minutes a punch down.” It’s impossible. “So we’ve created these hybrid pump-over/submerged-cap mechanisms that fit into small fermenters.” The cap holds the must under the surface while the pumps circulate the juice around the suspended must... "so that we can really deal in extraction. Also, let’s say you’re making a barrel of Pinot Noir and you want some new oak in your aging process—but not 100 percent new oak. We’ve trialed these things we call ‘zebra barrels,’ where we’ll take an old barrel and a new barrel, break them down, and rebuild them with, say, 50 percent new oak and 50 percent used oak, just a bunch of stuff like that. We’re trying to keep the soul and the intent of the winemaking but aid in the customer’s control and involvement."

“Aid in the customer’s control and involvement” is good as a mantra for Crushpad as any—in Brill’s view, it’s what sets him apart from much of the industry. “I was at this conference in Napa last week, along with a couple hundred marketers and shakers in the wine industry, and I mean, there’s just not a whole lot of exciting stuff happening. I don’t even know where to start—there was such a lack of focus on consumers and experiences. It’s such a producer-centric industry: ‘The customer is responsible for their own experience.’ Even the whole direct-to-consumer model...I think the only difference is, instead of a distributor or retailer getting 50 percent of the value, it all goes to the winery. The winery isn’t giving a better experience; it is giving the consumer a price break. They’re not really doing anything more than they used to.” That leaves the playing field wide open for companies like Crushpad, companies that will, as he puts it, “shift the industry power from the producer to the consumer.”

Restaurant Listings

The Reader’s Guide to Restaurants are recommended listings written by our reviewers (Ed Bedford, Barbara David, Andrea McCollough, Max Nash, Eleanor Widmer, Naomi Wiese). Each issue contains a fraction of over 500 reviews. A complete searchable list is available online at SanDiegoReader.com.

Over 400 more restaurant listings at SanDiegoReader.com

latest information available for a mid-range entry. Inexpensive: under $10; moderate: $10 to $19; expensive: $20 to $24; very expensive: more than $25. Please call restaurants in advance for reservations.

NORTH COASTAL

Americanas 1434 Camino Del Mar (southwest corner at 15th Street), Del Mar, 858-794-6608. Housed in a historic building, this casual breakfast/lunch spot turns into a serious dinner house at nighfall. The cooking represents the American melting pot, featuring world-wide flavors. Mornings, along with flawless eggs Benedict and avocado salads, you can get a “Roman breakfast” of prosciutto, mozzarella, and fried egg on English muffin. At dinner, don’t miss the lamb chop and eggplant appetizer or the duck breast with fig sauce. During summer, some of the veggies come from chef-owner Randy Grether’s home garden; the French fries (which don’t come from Minnesota, they are world class). To finish, a banana tartle should not be resisted. Thoughtful, reasonable wine list. Breakfast (until 3 p.m.) and lunch daily; dinner Tuesday through Saturday. Kids menu available. Breakfast and lunch inexpensive; moderate to expensive. —A.M.

The Bird House Grill 210 North Highway 101, Encinitas, 760-944-2882. A great place to check out real Turkish cuisine. The house has an inside fine collection of blue-and-white wall plates and blue grassy ower to ward off evil spirits. Try the house specialty, Iskender Kebab (ground meat kebab, rice, tomato sauce, and house-grown yogurt) — “Iskender” means “Alexander.” Or the Kofte plate (ground meat kebab, rice, salad, piyaz, and tazcisi sauce). The shepherd’s salad is a traditional dish brimming with fresh tomatoes, cucumbers, onions, parsley, oil, and lemon. Good healthy Mediterranean diet. Even the baklava is less교श्‌. Open Monday to Saturday, lunch and dinner inexpensive. —E.B.

Café Yapha 157 North Coast Highway 101, Encinitas, 760-632-8252. This ’Café’ has nothing to do with Caribbean music (or food), despite its tropical tiki-bar décor. The cuisine is French, ranging from old warhorse like onion soup and coq au vin to more fancied Gallo-Cal-Italian-Pacific Rim hyphenates. The traditional dishes are generally the most successful. Munch on the house specialty, and their rapid turnover here assures freshness. Althougt nothing’s revolutionary coming from this kitchen, the cooking is generally agreeable. Dinner nightly, reservations advisable. Upper moderate. —N.W.

Cuervo 2334 Carmel Valley Road, Del Mar, 858-529-3878. Seasonal California-Mediterranean cuisine; bolder and more complex than at the original, now-closed La Jolla branch. Cuisine is designed to accompany an interesting, affordable wine list. A reserve list includes fancier vintages, still at minimal markups. Corkage fee for BYO is $15, but waived on Tuesdays. Reservations urged. Lunch weekdays, dinner Tues- day through Sunday. Moderate. —N.W.

El Callejon Restaurant Moonlight Plaza, N. San Coast Highway 101, Encinitas, 760-634-7293. This is a Mexican restaurant with a difference: Instead of the standard boring border foods and combo plates, it offers a long menu of genuine, resty mainland dishes, some with original spins on traditional themes. Shrimp arrozado with a rich sauce of chilies and beef in chilies sauce are some of the delights. There’s even a parrillada (mixed grill) to serve two. The atmosphere offers more pleasures. At lunchtime, the dining room seems like a stone boudoir. Evenings the restaurant may turn into a rollicking community center with multi-generational families and groups of friends fill the dining rooms and spill onto the patio balcony hidden in back. Matisch on Friday and Saturday nights. —N.W.

Jamroc 101 101 North Coast Highway 101, Encinitas, 760-436-3162. At this former site of D.B. Hacker’s, you can still get great fish ’n chips, men. The shock of the tracks now sports high-trendy designs in its back patio set, and the fare is casual Jamaican (plus a couple of Cuban dishes). Check out the bargain-priced samplers, which include luscious soft-fresh plants and splaided patties (empanadas to you and me) with a choice of beef, curry chicken, or veggie. The spicing of the jars and curry entries are down—sauted in all manner of Latin-American spices, but the banana bottle of Walskerson Scotch Bonnet Hot Sauce can kick that right up. Don’t miss the fresh coconut water, served out of a young Thai coconut. Sco, da, and (clean) reggae set the mood, and there’s even still fun weekend evenings. Beer, wine, big glasses. Open weeknights until 11 p.m. and weekend nights until 10 p.m. Inexpensive. —N.W.

Knockout Pizza 2959 Carlsbad Boulevard, Carlsbad, 760-436-4848. It’s New York pizza only here. They make the pies with traditional thick crusts and toppings like pepperoni, maraschino, garlic, and “whitestone” (mussel, marinara, pepperoni, sausage, olives, mushroom, pepper and garlic) daily. Inexpensive. —E.B.

Paul’s Place 9071 Mission Avenue (at El Camino Real), Oceanside, 760-721-0124. This restaurant looks like a McDonald’s or Wendy’s (the building used to be a franchise) and the food comes fast, but it’s no charm. The menu strikes a balance between American and Mexican fare. The linked Greek halfchicken, the spread grilled chicken sliced up on a salad with pita bread, and the gyro (all at earthy prices) mix with all American three-egg breakfast specials. Lunch offers include meaty hamburgers with fries, or a surprisingly tasty turkeyburger. Open seven days for lunch and dinner. Inexpensive. —E.B.

Santa Fe BBQ Company 1385 Encinitas Boulevard, Encinitas, 760-632-5227. Santa Fe’s exterior may look like a chain restaurant (the site used to be a ’Fat and Oscar’s’), but there’s something food here—Texas-style barbeque, slowly smoked over oak as giant enclosed pit smoker. It’s not the North County’s smokiest “Q” (nor the moister, either), but it’s good, especially the tender beef brisket and beef ribs with a pleasing red Texas-style sauce (Remember, Texans love beef — not pig as much — so the pork offering wasn’t hot). Side dishes include good, clean colelaw (not too sugary) and thick, meaty beans. Order at the counter, and they’ll bring your food to you to eat inside, outside, or to take home. Child friendly, with video games and a kidslde menu. Sports fans can watch the big game on the flat screen TV near both indoor and on the dining patio. Beer and wine available. Open daily, lunch and dinner. Easy parking. Moderate. —N.W.

Tip Top Meats 618 E Passo Del Norte Carlsbad, 760-438-2628. This geranium-splashed blue-and-white Bavarian chalet is more than a butcher’s shop. It’s a combination butcher-delis-done-in-themuch by the bulging deli and listen for the shouts and clatter of serving ladies. Look for the “Es ist Wunderbar!” sign over the counter. Try German and American beef like Big John’s all-you-can eat bacon, prok-lin sausage, beetwurst, or ham breakfast with sesame eggs, home fries, and toast. Or the sausage plate: bratwurst, knackwurt, and smoked Polish with German potato salad and traditional stuffed cabbage. Owner Big John is a heavyweight Olympian boxer from the former East Germany with an M.A. in meat sciences. Generous por-
L A J O L L A

A.R. Valentien

The Lodge at Torrey Pines, 15440 N. Torrey Pines Road, La Jolla, 858-497-9090

The atmosphere is warm and inviting. The menu offers a great variety of dishes, from pasta to seafood. The service is attentive and the prices are reasonable. The restaurant is located in a beautiful setting, making it a stylish place to unwind and enjoy a meal.

On the Menu:
- Surf & Turf Platter: A mouthwatering combination of grilled steak, scallops, and shrimp. It's perfect for sharing. The przecostaelli is delicious and melts in your mouth.
- Seafood Paella: A flavorful paella with shrimp, mussels, and chorizo. It's a classic dish that doesn't disappoint.
- Rib-Eye Steak: For the meat lovers, the rib-eye steak is cooked to perfection. The accompanying sides are a great complement.

Stop by for a relaxing dinner or a casual lunch. The menu offers something for everyone, making it a go-to place for both local residents and tourists.

NORTH INLAND

A Delight of France

172 West Grand Avenue, Escondido, 760-746-2844

This authentic French bakery, located in downtown Escondido, offers a delightful array of pastries and breads. Everything from croissants to baguettes and more, all made with the freshest ingredients. The atmosphere is cozy and welcoming, making it a perfect spot for a quick nibble or a leisurely breakfast.

On the Menu:
- Kouign Amann: A delicious Breton pastry with a rich buttery and sweet filling. It's perfect for breakfast.
- Croissants: Fresh and flaky, these croissants are a must-try. They come in a variety of flavors, including classic croissants, chocolate croissants, and cranberry orange croissants.
- Baguettes: Sourdough baguettes made from locally sourced flour. They are crisp on the outside and soft on the inside.

Don't miss the coffee bar, offering a selection of premium coffees and teas to complement your pastries. Enjoy your visit to A Delight of France and experience the true taste of France.
THE BEACHES

The Australian Pub
1014 Grand Avenue, Pacific Beach, 858-273-9921.
A great place to take your kids after a morning at the beach. This relaxing pub, owned by a true-blue Aussie, offers heaps of good Aussie food. Try the Fish and Chips (grilled chicken breast with picc de gallo sauce and cheese “run over” two pieces of sourdough) or the Aussie Burger (1/2-pound patty, with fried egg, cheese, bacon, grilled onions, lettuce, pineapple, and a side of steak fries). And for an “outback experience,” order Vegemite (a beefy spread) on white bread, butter and onions, beets, pineapple, and a side of steak fries. And for an “outback experience,” order Vegemite (a beefy spread) on white bread.

Sonic Boom Buffet
1840 Garnet Avenue (Pacific Plaza shopping center), Pacific Beach, 858-273-6888.
This is one of the classier Chinese all-you-can-eat restaurants in town. They boast a glittering chandelier hanging in the octagonal entrance, plus “over 150 items” on the menu. If you’re lucky, they’ll have great sun-n-turf, like prime rib and jumbo shrimp or marinated mussels. Or Japanese char-grilled eel with seaweed and rice (sushi rolls). It tastes salty yet caramel-y too. Delicious. Chinese baked crab meat on crab shell. Add crab legs, but maybe not some roast duck. Grilling feast? Today, but tomorrow. Dessert items include loquats, pineapple, peach, longan, mango, fruit cup, and dinner. Moderate. E-W.

Hancock St. Cafe
3354 Hancock Street, Loma Portal, 619-299-9999.
If you spot Marlyn, Ethel, and Lady Liberty wailing at you from the sidewalk, you’re there. They’re life-size fiberglass lookalikes, but Marno is real, and his restaurant is a loving shrine to jazz pianist Horace Hancock. Marno has pipes, tunnels, and tunnels—inside even a little stage where you’re often welcome to perform. The food’s Italian home cooking, Marno is from New York and knows his pasta. You can usually expect a good value special, like spaghetti and meatballs. Sometimes

Sunrise Buffet
2906 Convoy Street, 858-749-9520.
An old classic restaurant means sitting before a sizzling cast-iron grill, sipping hot sake, and kids romping in the restaurant’s window. The extensive menu offers excellent authentic inexpensive food. Same menu all day Monday through Saturday; closed Sunday. Inexpensive. — E-W.

East Buffet
619 Convoy Street 4K, Kearny Mesa, 858-268-9638. Hole-in-the-wall. But yes, a hole-in-the-wall for those who like the Fast East and its food, finding the Dumpling Inn is a little revelation. It’s located in the busy Jamiun/Korean Market Center among Oriental herbalists, mom-size-vase shops, even feng shui experts. The inn itself is very tidy and charming. Long hanging lanterns, decorative scarlet and gold firecrackers. Chinese faves, and even the odd comical straw hat. The food is serious but not expensive. Dishes like ten fish and fresh sashimi, spicy stir-fried three-ingredients (black bean sauce) and seafood, homey dishes (e.g., wonton soup, cod (bony but wonderfully sweet), and fresh sashimi in the live tank. Try the “Ku- ryan restaurant means sitting before a sizzling cast-iron grill, sipping hot sake, and kids romping in the restaurant’s window. The extensive menu offers excellent authentic inexpensive food. Same menu all day Monday through Saturday; closed Sunday. Inexpensive. — E-W.

Iron Chef. He’ll stir-cook them on the sizzling cast-iron grill, sipping hot sake, and kids romping in the restaurant’s window. The extensive menu offers excellent authentic inexpensive food. Same menu all day Monday through Saturday; closed Sunday. Inexpensive. — E-W.

Lightnin’ Jacks BBQ
3166 Fenton Parkway, Mission Valley, 619-286-3282. Pitmaster’s lookalikes, but Mario is real, and his restaurant is a loving shrine to jazz pianist Horace Hancock. Marno has pipes, tunnels, and tunnels—inside even a little stage where you’re often welcome to perform. The food’s Italian home cooking, Marno is from New York and knows his pasta. You can usually expect a good value special, like spaghetti and meatballs. Sometimes
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missions Beach, 858-488-7311. Vener-
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or sauce is especially fine. The huge array
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good spicy sauce. The recipe’s from
— Leslie James, San Diego
888-260-8384
¥88-
chilis in the right place.
Karatya remains true to its Thai ori-
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or sauce is especially fine. The huge array
flavors, in a rambling converted resi-
good spicy sauce. The recipe’s from
— Leslie James, San Diego
888-260-8384
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chilis in the right place.
Karatya remains true to its Thai ori-
ging. The tiny tony bang (hot and sour
shrimp soup) is a meal in itself. Steam-
ing away its fierce little charcoal fire at your table, the hot pot holds
plenty of shrimp, and you can taste the
mushrooms, konjac, ginger, lime juice, cilantro, and cilantro sauce. That’s what a rice.
A nice counter-

Diego’s most popping cultural phe-
genius. The essential mushrooms, lemon grass, gin-
egable, local steak-and-seafood joint that
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mushrooms, konjac, ginger, lime juice, cilantro, and cilantro sauce. That’s what a rice.
A nice counter-
El Agave 2204 San Diego Avenue (at Old Town Avenue), Old Town, 619-226-0982. Remarkable combinations. Wheelchair accessible (steep ramp). You'll find upscale, unadorned Mexican cuisine, with a Spanish-style dining room or a small heated balcony. The menu features three great starters: messy Cinco de Mayo appetizers — the fish chile relleno and chicharron with deep-fried corn tortillas — are overwhelming. But the headline item is the fish tortilla with shrimp and scallops in a spicy tomatillo sauce. But the best is the beef tenderloin with jalapeños and black beans. For dessert, the flan is a standout. Open 4 to 11 p.m. Tuesday through Sunday. Inexpensive. — E.B. "Bobby" B. Perry

Kame Sushi 3375 University Avenue, Suite 101, Hillcrest, 619-226-6626. Kame is redefining the downtown sushi experience. You can order just about anything you want, even specialties not on the regular menu. The service is fast and friendly. Sushi rolls, seaweed-wrapped California rolls, and other creative preparations are served in the tiny, enclosed dining room. Open 11 a.m. to midnight daily. Inexpensive. — E.B.

San Diego Mexican Restaurant 3001 Jefferson Avenue, 619-227-6432. This is the place to go for the best Mexican cuisine in San Diego. The service is friendly and the atmosphere is relaxed. The food is prepared fresh and served hot. The menu includes a variety of Mexican dishes, such as enchiladas, tacos, and burritos. There is also a selection of sides, such as rice and beans, and salads. The prices are reasonable, and the food is always freshly prepared. The restaurant is open for lunch and dinner, and it is wheelchair accessible. — J.L.

Alambres Mexican Grill 670 University Avenue, 619-226-6830. This restaurant is a must-try for anyone looking for authentic Mexican cuisine. The food is delicious, the service is friendly, and the atmosphere is lively. The menu includes a variety of items, such as tacos, burritos, and enchiladas. The prices are reasonable, and the portions are generous. The restaurant is open for breakfast, lunch, and dinner, and it is wheelchair accessible. — J.L.

Sushi 500 50th Street South, 619-226-6330. Inexpensive, but the food is fresh and the service is friendly. The restaurant is open for lunch and dinner, and it is wheelchair accessible. — J.L.
Filipino restaurant empire. Mr. Ma Middle fan to be into this. It’s an outpost days. Inexpensive.

Ma Mon Luk claims: sweet buns” with crackly duck skin, scallops from Mootown Creamery. Delicate lemon shrimps, tastiest are "Lizard Lounge" serves good-sized portions. They can flop, but they can’t fail. For all-night, loaded pizza slices. They can’t fail. For allday better without its ranchero sauce. It’s hard to find. Take Agua Caliente #810 (above 11th), Tijuana, 685-7309. Bring your lover here and enjoy.

The Original Pancake House 3960 Convoy Street, Kearny Mesa, 858-565-1740. Start breakfasting at 7 a.m. for eight hours, then come in here and try. Pastries are filled with whole egg pastries, ladies don’t like them. Smith apples and baked till it puffs out. Great windmill tilter himself serves it. He's got a good sense of humor, he's funny, he's friendly. Bartenders are great. Service is excellent. McKee's Irish Pub & Grill 1101 Orange Ave. (at G Street), Gaslamp, 619-435-5280. With a crowd ranging from very young to those slightly older than the average percent on the bar. McKee's patio is nutured by above-average Irish-Mexican-American food, this Dutch Baby, is good. It’s got a smell that’s irresistible. Inexpensive. — E.B.

BAJA

From the United States the prefix 011-52-626 can be dialed. When calling in Tijuana use only the restaurant’s seven-digit number. Moderate.

Restaurant Don Quijote (Ho- tel El Companario de Tijuana) 10730 Boulevard Agua Caliente, Tijuana, 685-3795. This tribute to the great writer and his donkey is a must see as breakfast, lunch, and dinner and serve. Saturday and Sunday, 5 p.m. to 10 p.m. Joe’s is silly with crack-shab-smash (bouncy campieta pantherina). E.R.

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BUDDHA BOWL 857 Fifth Avenue, San Diego, 619-828-3905. This easygoing dining place is 1 1/2 blocks from the street from the old building). Ti-juana has always been a great place for decent, authentic Mexican food, this restaurant claims to be, and it is. It’s a good place to try Tijuana marinated in tequila with the original Mexican seafood mix. Most Mexicans actually turn up about 1 a.m., after their own parties, to be served by the excellent ten-piece mariachi band. Inexpensive.

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Over 75 Restaurant Coupons at SanDiegoReader.com

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Free saganaki
When you purchase two lunch or dinner entrees, $6.95 value, get a saganaki FREE. Not valid with other specials. Limit two per table. Offer expires May 31, 2007. Expiration dates are renewed the last week of each month. Coupon not valid on holidays.

Greek Village
Hours: Mon. 11 am-3 pm; Tues.-Thurs. 11 am-10 pm; Fri.-Sat. 11 am-midnight; Sun. 11 am-11 pm. Catering. Parties welcome. Patio dining. Live Music Wed.-Sun. Belly dancing. Greek and international music.

Free dinner
Buy 1 dinner entree and 2 drinks, get 1 entree of equal or lesser value free. $12 maximum. Dinner only. Excludes specials and buffet. One coupon per table. Not valid with other offers. Catering from $7.95/person. Offer expires May 31, 2007. Expiration dates are renewed the last week of each month. Coupon not valid on holidays.

India Princess
Hillcrest: 3925 4th Avenue (between Washington and University), 619-291-5011.
San Marcos: 1020 West San Marcos Boulevard (Restaurant Row), 760-744-7599. Sea website for hours. Lunch buffet daily at both.

Free appetizer
With the purchase of an entree equal or greater value plus 2 drinks. Excludes “Un Poca de Todo Combo.” Not valid with any other offer. Offer expires May 31, 2007. Expiration dates are renewed the last week of each month. Coupon not valid on holidays.

Habana Restaurant & Bar
Authentic Cuban cuisine. Late-night dining. Happy Hour: 4-7 pm Mon.-Fri. Monday special: buy 1 entree and get the 2nd entree of equal or lesser value at 1/2 price.

Pacific Beach, Mission Beach & Ocean Beach
Atoll at the Catamaran Hotel
Canes Free wing basket
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French Gourmet Free dessert
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Gringo’s Free appetizer at lunch
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Pacific Rotisserie Free entree
Sam’s by the Sea
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Midway, Old Town & Mission Valley
The Amigo Spot 15% off bill
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Shanghai Chinese $1 off Mongolian BBQ
Tio Leo’s Dinner combos $8.99 each* Todai 10% off lunch or dinner

1/2 off menu item
Purchase 1 menu item at regular price, get 2nd menu item 1/2 off with purchase of 2 beverages. With this coupon. Offer expires May 31, 2007. Expiration dates are renewed the last week of each month. Coupon not valid on holidays.

Windy City Beef
Homemade Chicago sandwiches, Italian beef, Italian sausage. Chicago hot dogs.

Free dinner
Buy 1 dinner entree and 2 drinks, get 1 entree of equal or lesser value free. $12 maximum. Dinner only. Excludes specials and buffet. One coupon per table. Not valid with other offers. Catering from $7.95/person. Offer expires May 31, 2007. Expiration dates are renewed the last week of each month. Coupon not valid on holidays.

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North County
Calypso Free appetizer
Greek Village Free saganaki
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Jamroc 10% Free island sampler
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Noodles & Company * Pho Lucky 10% off entire check
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Mariscos La Costa Azul Free combo plate
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Clairemont, University City, Miramar Rd., Poway, Mira Mesa, Scripps Ranch & Kearny Mesa
Ashoka the Great 50% off lunch or dinner
D’Amato’s Pizza Italian dinner for two $29.95
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Honey’s Cafe
Joe’s Pizza 2 large pizzas $20.99
La China
Pampas Free empanada
RB Sushi 50% off sushi - hand rolls - rolls
Thai Cafe $1 off buffet

East County & State College
Fix Me A Plate Cafe 15% off any entree
Greek Town Buffet 50% off dinner buffet
Habana Cuban Free appetizer
Windy City Beef 1/2 off menu item

Uptown & North Park
A La Francaise
Awash Ethiopian 1/2-price entree
B Fried Rice
Brazil By The Hill 1/2-price entree
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Blue Water Seafood 25% off
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Hornblower Cruises
House of Blues 20% off restaurant receipt
Humphrey’s Jewel Box 2 for 1 entree
The Local 53 Thursdays
Lotus Thai Cuisine Free entree
Mc Cormick & Schmick’s Seafood Restaurant
Mister Tiki Mai Thai Lounge
Olé Madrid 2 for 1 lunch or brunch entree
RA Sushi
Rei do Gado
Rock Bottom
Samba Grill 1/2 off all-you-can-eat Brazilian feast
Sevilla
The Shout House
Thai Time II Free fried spring rolls
Visions 25% off sushi
Whiskey Girl
Xavier’s Free appetizer

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Powerful unseen forces work just as doggedly to keep them apart.

John Carney’s sadly beautiful Once is a musical for people who only think they hate musicals, and not just because it boasts virtues seldom associated with the genre, such as realism, intimacy, and low-key verisimilitude. Musical-bashers often complain about the suspension of disbelief required for spectacles in which characters spontaneously break out into song-and-dance routines, but Once’s songs are integrated into the story so organically that it’d be unrealistic if the characters weren’t largely immersed in them. They are musicians, after all, and the songs they sing say more about their characters than any monologue possibly could.

In a stunning lead performance, Glen Hansard of the Irish pop group the Frames stars as a lovelorn street musician who bares his heart and soul in every wildly emotive song but keeps people at a wary distance in his personal life. While busking one day, Hansard encounters Markéta Irglová, a lonely immigrant, mother, and gifted singer-pianist. Irglová and Hansard have an instant musical chemistry, but they’re too shy and conflicted to let their creative connection lead to bigger things. When Hansard recruits Irglová to work on a demo he’s recording, long, productive nights spent realizing Hansard’s musical vision and a joyous shared creative alchemy push them together, while equally powerful unseen forces work just as doggedly to keep them apart.

Once’s songs are delicate yet shatteringly powerful, and they gain a whole new resonance from the way they express emotions that the film’s tragically repressed characters keep bottled up. In a genre full of dreamy escapism and madcap flights of fancy, this ingratiatingly scruffy, slice-of-working-class-life treasure is brave enough to be quiet and restrained, yet littered with moments of transcendence, musical and otherwise. In its own subdued, mellow way, Once is just about perfect. Imagine Belle and Sebastian remaking In the Mood for Love as a heartbreaking low-fi musical, and you have a fair approximation of the film’s melancholy, unexpected genius.

— By Nathan Rabin
A.V. Club Rating: A
Hartley's most successful films in a popular genre (spy thriller), with movie stars like Jeff Goldblum and Saffron Burrows augmenting the Hartley regulars. But leave it to Hartley to steer in the least commercial direction imaginable. Fay Grim picks up long after the events of Henry Fool: Ryan's big talker has disappeared, leaving wife Parker Posey with a 14-year-old son who's all too eager to follow in dad's footsteps. Ryan's handwritten "confessions" turn out to be the crucial linchpin in an international game of espionage that sends Posey rocketing across the globe in search of answers.

Fay Grim initially mines ample laughs from the strange juxta-position of Hartley's deadpan quirks and the high-stakes world of the international thriller. Sadly, there's a thin line between goofing irreverently on the maddeningly convoluted nature of spy thrillers and actually being a muddled mess, and Fay Grim crosses it constantly during its deadly second hour. Ryan's reappearance gives the film a much-needed boost of garrulous energy, but it's too little, too late. As with Godard, there comes a point where the playfulness stops being fun and becomes faintly punishing. Let's just hope Hartley never embraces Marx. Then all will truly be lost.

— Nathan Rabin
A.V. Club Rating: C+

There are two possible explanations for the sleepy, lazy, uncommitted tone of Shrek the Third, the latest outing in DreamWorks' hit franchise about a cranky CGI ogre. One is that everyone involved knew it would make money no matter what, so there was no reason to expend more effort than necessary. The other is that the writers secretly assumed that at some point between the first Shrek sequel and this one, their titular ogre accidentally castrated himself in a far-fetched comic mishap.

The former explanation makes more real-world sense, but the latter one might explain why such a previously dynamic, aggressive character spends the entirety of Shrek the Third sheepishly responding to the usual cartoon mayhem with docile chuckles and weak, distracted temper. But his lack of drive is typical of the entire movie. This time around, Shrek and his wife Fiona (Cameron Diaz) are subbing for her father the king (John Cleese), with zany results that provide the film's best gags, and much of its trailer. When the king dies, Shrek avoids succeeding him by seeking out another heir, Arthur Pendragon (Justin Timberlake). Meanwhile, Prince Charmings (Rupert Everett) is out to take over the kingdom yet again, and Fiona is pregnant, which gives Shrek a mild case of the twitches over how a baby might change his life. There's a vague message here about living up to responsibility, but there's no resonance to the halfhearted execution, which trots out all the old characters with a shrug and a few lame Ye Olde Fairy-Tale World gags, like a high school where bullies pin "I slack" signs on their victims' backs and the anti-drug slogan of the day is "Just Say No.

Sequels usually follow the rubric "same thing as last time, but more." Shrek the Third instead goes for less: fewer jokes, less energy, and toned-down characters reiterating old banter, as if from a half-finished outline of a script that never got its planned punch-up. If the film were a little better, the sketcy sexual politics — self-empowered women who still can't run a kingdom, emasculated men cringing in the shadows of their wives and monarchs — might be offensive. But it's hard to meet this film with anything but a yawn, even when returning comic duo Eddie Murphy and Antonio Banderas follow the film's climactic burp, fart, and barf-fest with a cheerful rendition of "Thank You (Fallettine Me Bice Elf Agin)" that sounds like bald mockery of the audience: "Thanks for paying to watch us coast, guys."

— By Tasha Robinson
A.V. Club Rating: D

MOVIE LISTINGS

Duncan Shepherd is on summer leave; he returns in the fall. Capsule reviews are by J.R. Jones, Jonathan Rosenbaum, and Andrea Grovall, reprinted by permission from the Chicago Reader.

Away From Her — However great Julie Christie might be, she's not generally regarded as a tragedienne. Yet after seeing this wonderful adaptation of Alice Munro's story "The Bear Came Over the Moutain," I began to think of Christie's roles in Petula (1968) and McCabe and Mrs. Miller (1971) as waystations toward this career-defining performance. She plays a stylish woman in a successful 44-year marriage who struggles to keep her dignity after finding herself afflicted with Alzheimer's. The other leads (Michael Murphy, Olympia Dukakis, and Gordon Pinsent as Christie's husband) are fine as well, but it's Christie who places this powerful love story about the cruelties of aging within hailing distance of Leo McCarey's sublime Make Way for Tomorrow. This is a film I expect to be carrying around with me for quite some time. Canadian actress Sarah Polley wrote and directed, in her feature debut. — J.R.

Black Book — Paul Verhoeven's triumphant 2006 return to Dutch cinema after 20 years of Hollywood releases (Total Recall, Basic Instinct, Starship Troopers) is commercial moviemaking of the highest order, superbly mounted and paced. Its story of a sexy Jewish singer (Carice Van Houten) who poses as a Nazi for the Dutch resistance during World War II is based on 40 years of research and 20 years of script development with cowriter Gerard Soeteman (Soldier of Orange). Like much of Verhoeven's best work, it's shamelessly melodramatic, but in its dark moral complexities it puts Schindler's List to shame. Van Houten and Sebastian Koch (The Lives of Others) are only two of the standout performances in an exceptional cast. In English and subtitled Dutch, Ger-
Blades of Glory — Will Ferrell and Jon Heder are rival figure skaters whose public brawl gets them banned from competition for life; after learning that they’re still eligible for the pairs category, they decide to team up on the ice. “As if figure skating wasn’t gay enough already,” remarks one character, precisely locating the movie’s comic nerve ending — you just know these guys are going to wind up with their balls in each other’s faces. Ben Stiller produced, and the movie is so reminiscent of ZoPLIC (2001) that I wish I had the rounded to Owen Wilson and starred in it himself. Ferrell and Heder are pretty funny, but they’re consistently upstaged by supporting players William Fichtner, Will Arnett, and Amy Poehler. The first-time directors are Will Speck and Josh Gordon. — J.R.J.

Delta Force — Larry the Cable Guy, Bill Engvall, and D.J. Qualls are national guardsmen who ship out for Fakihut but mistakenly wind up in Mexico, where they defend a village from bandits. C.B. Harding directed this unfunny comedy. — J.R.J.

Disturbia — The pitch must have sounded like a no-brainer: a teenage, suburban remake of Rear Window, updated with digital technology. This time the bored voyeuristic hero (Shia LaBeouf) who’s spying on his suspicious neighbor (David Morse) is under monitored house arrest for digging his Spanish teacher. And this did keep me alert for a while, thanks partly to Sarah Roemer (who has some of Cybill Shepherd’s insouciance) in the Grace Kelly part and Carrie-Anne Moss as the hero’s hot mother. If you’re happy to watch a thriller about a tenth as good as Alfred Hitchcock’s, director D.J. Caruso and screenwriters Christopher B. Landon and Carl Ellsworth hold up their end of the deal, at least until the proceedings devolve into standard horror-movie effects and minimal motivations. But of course Hitchcock’s original never had to resort to thunder and lightning to goose up the suspense. — J.R.J.

The Ex — Even likable star Zach Braff can’t salvage this clunker, a sour comedy about a fired Manhattan chef who moves his wife (Amanda Peet) and new baby to Ohio and takes a job at his father-in-law’s ad agency. As in The Last Kiss, Braff plays a man-child forced to grow up, but here his big obstacle is Jason Bateman, an alpha-male creative in a wheelchair who dated Peet in high school (and still has her panties). Artificial situations and feeble dialogue limit the laughs, despite the ad business setting — a missed opportunity for parody. Instead screenwriters David Guion and Michael Handelman play coy, pretending to make fun of the hand- scapped when the running joke is really that old saw about which guy’s is bigger. With Charles Grodin and Mia Farrow, who deserve a better director than Jesse Peretz. — A.G.

Fay Grim — Reviewed this issue. With Parker Posey, Jeff Goldblum, and James Urbaniak; directed by Hal Hartley.

Fracture — An engineer (Anthony Hopkins) goes on trial in Los Angeles for trying to murder his wife (Ebeth Davidtz), and the prosecutor (Ryan Gosling) attempts to push through what appears to be an open-and-shut case but isn’t. With its lavish architecture and Spielbergian lighting, this absorbing thriller has a high-toned look, but director Gregory Hoblit and writers Daniel Pyne and Glenn Cers got much of their training in TV cop shows, which shows in the adroit way they semaphorically abbreviate certain characters and plot developments to slide us past various incongruities. The main interest here is the juxtaposing of Gosling’s Method acting with Hopkins’s more classical style, a spectacle even more mesmerizing than the settings. With David Strathairn and Rosamund Pike. — J.R.J.

Georgia Rule — Lindsay Lohan’s absenteeism on the set of this family drama prompted an angry letter from the CEO of Morgan Creek Productions calling her “disrespectful, irresponsible, and unprofessional,” but if she’d had any sense she’d never have shown up at all. Another clunky big-screen sitcom from Happy Days creator Garry Marshall, it stars Lohan as a California wild child whose fed-up mother (Felicity Huffman) packs her into Idaho with her rigid, God-fearing grandmother (Jane Fonda). The confused script trades in such heavy topics as alcoholism and child sex-

The Exorcist — A young woman (Linda Blair) becomes possessed by demons, and her mother (Lynne Stewart) hires a priest (Max von Sydow) to help. The Vatican is invasion, and the pope (Fernando Rey) is taking no chances; directed by William Friedkin. — J.R.J.

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Fay Grim —Reviewed this issue. With Parker Posey, Jeff Goldblum, and James Urbaniak; directed by Hal Hartley.

Fracture — An engineer (Anthony Hopkins) goes on trial in Los Angeles for trying to murder his wife (Ebeth Davidtz), and the prosecutor (Ryan Gosling) attempts to push through what appears to be an open-and-shut case but isn’t. With its lavish architecture and Spielbergian lighting, this absorbing thriller has a high-toned look, but director Gregory Hoblit and writers Daniel Pyne and Glenn Cers got much of their training in TV cop shows, which shows in the adroit way they semaphorically abbreviate certain characters and plot developments to slide us past various incongruities. The main interest here is the juxtaposing of Gosling’s Method acting with Hopkins’s more classical style, a spectacle even more mesmerizing than the settings. With David Strathairn and Rosamund Pike. — J.R.J.

Georgia Rule — Lindsay Lohan’s absenteeism on the set of this family drama prompted an angry letter from the CEO of Morgan Creek Productions calling her “disrespectful, irresponsible, and unprofessional,” but if she’d had any sense she’d never have shown up at all. Another clunky big-screen sitcom from Happy Days creator Garry Marshall, it stars Lohan as a California wild child whose fed-up mother (Felicity Huffman) packs her into Idaho with her rigid, God-fearing grandmother (Jane Fonda). The confused script trades in such heavy topics as alcoholism and child sex-
the start of here than in any of his work since Tex-Mex joints — there's more gab as a meandering look at Austin's Tarantino's "Death Proof" starts off memberment, mass murder, "Mondo Cult: The Search for Animal Chin" is virtually nothing but gross-length features are each 20 minutes "missing reels," these two full-into the mix, but despite the jokey can sneak into this double bill de-mean-spirited 11-year-old boys who — — A troubled — — A troubled drama derived from blockbusters bobby with a head full of melo-poly Nick Frost also returns, as Pegg's partner, an incompetent hobby with a head full of melo-drama derived from blockbusters like Point Break and Bad Boys II. The transplanted action clichés mix easily with the eccentric English characters, and as a director Wright is adept at framing and cutting for excitement as well as laughs. — J.R.I. The Invisible — A troubled teenage punk (Margarita Levieva) believes she's killed a classmate (Justin Chatwin) and hides his body in the woods, but he's still breathing, and while he's unconscious his spirit roams around, visible only to animals. Adapted from a 2006 Swedish film that was based in turn on a novel by Mats Wahl, this feature by David S. Goyer wasn't ANY TERRIBLE HELPING OF DELICIOUS FUN! — Chicago Sun-Times “A LITTLE SLICE OF HEAVEN that will leave you with a spring in your step and a smile on your face.” — The Wall Street Journal "A DELICIOUS COMEDY that is CLOSE TO PERFECTION" — Miami Herald “Keri Russell is SIMPLY DAZZLING in this ENGAGING, warm and refreshing comedy, that's as satisfying and TASTY as the pies in the film” — Atlanta Journal Constitution “A LOVELY, JOYOUS COMEDY. Keri Russell is radiant.”
screened for the press, perhaps because its poetic fantasy premise is so hard to understand. (The inadequacies don’t help; another character almost dies but doesn’t become a ghost.) Yet originality and even a certain amount of obscurity are more appealing than formula. This doesn’t work, but I was never bored. With Marcia Gay Harden. — J.R.

Jindabyne — Raymond Carver’s story “So Much Water So Close to Home,” about four fishing buddies who find the body of a murdered young woman but can’t be bothered to interrupt their weekend excursion, gets a darker and more respectful airing in this Australian drama than Robert Altman gave it in his Caspian pastiche Short Cut. Like Carver, screenwriter Beatrice Christian explores the public aftermath of the incident and the troubled relationship between one of the men (Gabriel Byrne) and his shamed and confused wife, played by an excellent Laura Linney), who begins to equate her spouse with the killer. Too many extraneous elements have been added — the victim here is an ari-gy, which prompts a racial back-lash against the men and their families — but at the movie’s center lies the knotty story of a marriage ponienced by amorality. Ray Lawrence directed. — J.R.

The Lives of Others — I spent only an afternoon in East Germany before the Berlin Wall fell, but the fear and silence in public places left a lingering impression. The reasons behind it are explored by writer-director Florian Henckel von Donnersmarck in his accomplished first feature, about the Stasi, the country’s secret police, which had a staff of over 10,000, plus countless informers, and spied on friends and foes alike. The fictional story here, set between 1984 and 1991, focuses on the investigation of a popular and patriotic playwright (Sebastian Koch); that the case (touchingly played by Ulrich Mühe) is mainly sympathetic and working surreptitiously on the playwright’s behalf only makes this more disturbing. With Martina Gedeck (Mostly Martha). In German with subtitles. — J.R.

Meet the Robinsons — This lively Disney animation about an orphan investment being widely distributed in a 3-D process requiring special screens and projection, though it’s being shown in 2-D as well and the effects are well integrated into the story. Derived from a William Joyce book, it’s striking not for its originality but for its energy in juggling familiar elements. There are time-travel parodies from Robert A. Heinlein and Back to the Future, frogs that reference Goodfella by way of Chuck Jones’s One Froogy Evening, a bowler hat from Magritte, and an eccentric family and topasy garden that recall Disney’s Alice in Wonderland (1951), and the cheerfully totalitarian city of the future, known as “To-dayland,” seems like Disneyland boilerplate. But maybe one of the seven credited screenwriters deserves 90 percent of the credit. Stephen J. Anderson directed. — J.R.

Miss Potter — Renée Zellweger served as executive producer this high-toned Beatrice Potter bioopic, which may explain the unbridled cuteness of her starring performance, but as the sheltered 36-year-old Londoner who created Peter Rabbit and struck gold with her illustrated children’s stories, she seems on the verge of turning into a bunny and hopping off into the brush. Ewan McGregor is the eager young publisher Norman Warne, who took a chance on Potter’s stories in 1902 and pressed her stubborn parents for her hand; Emily Watson is Warne’s sister, who befriended Potter, and Robin Williams is her husband, much for the movie’s more interesting first half notes the innovations Warne introduced to popularize illustrated picture books. Chris Noonan (Babe) directed. — J.R.

The Namesake — After trying her hand at Thackeray with Vanity Fair, director Mira Nair has found a literary property much closer to her heart: Jhumpa Lahiri’s best-selling novel about a Bengali couple and their children trying to find their place in American culture. The first part of the movie focuses on the parents, a college professor and his wife by arranged marriage (Bollywood stars Tabu and Irrfan Khan); the second belongs more to their headstrong, Americanized son (Kal Penn, earning his dramatic stripes after a series of college comedies) as he grows to appreciate his roots. Connecting these two stories is a profound sense of identity being passed from one generation to the next, as the power of a great culture is personalized in a father’s love for his son. — J.R.

Next — Nicolas Cage stars as a Las Vegas magician who can see two minutes into his own future, which proves endlesly handy when he’s on stage or working a casino but doesn’t have much national security potential, why an FBI agent (Julianne Moore) would enlist him to save Los Angeles from nuclear terrorists is never satisfactorily explained. As a result this busy sci-fi thriller often seems like a page full of equations rendered meaningless by an early misplaced decimal point. When the story finally collapses in a heap at the end, you’ll probably want your money back, but that’s where the title comes in: “Next!” Lee Tamahori directed; with Jessica Biel and, briefly, Peter Falk. — J.R.

Once — Reviewed this issue. Star-ring Glen Hansard and Markéta Irglov; directed by John Carney. The Other Conquest — Historical drama from Mexico starring Damiano Delgado and Jose Carlos Rodriguez, directed by Salvador Carrasco.

Perfect Stranger — A tabloid journalist (Halle Berry), assisted by...
a computer geek (Giovanni Ribisi), goes undercover to pin the murder of her friend off on a tyrannical tycoon (Bruce Willis). This stupidly contrived thriller is all the more disappoointing if you admire previous work by Berry and director James Foley (After Dark, My Sweet). Did they cynically opt for a lame and unpleasant script (by Todd Komaricki), or did this make more sense before the suits got to it? Either way, they must have known how scuzzy all the characters are, and the plot twists only make the whole thing seem more phony. — J.R.

**Pirates of the Caribbean: At World’s End** — Part three of the series, starring Johnny Depp, Orlando Bloom, and Kiera Knightly; directed by Gore Verbinski.

**The Reaping** — A professor known for debunking religious pheno- mena (Hilary Swank) arrives in a Southern backwater that’s being af-flicted by the ten plagues of Egypt. Produced by Hollywood crampmeister Joel Silver, this high-decibel shocker is an insult to intelligence and faith alike. Stephen Hopkins (Lost in Space) directed, with David Morrissey, Idrese Elba, Anissa Sobbe, and Robbie Rea. — J.R.

**Shrek the Third** — Reviewed this week. Chris Miller and Raman Hui directed; with the voices of Mike Myers, Eddie Murphy, Cameron Diaz, and Antonio Bandaras.

**Snow Cake** — Sentimental drama starring Alan Rickman, Sigourney Weaver, and Carrie-Ann Moss; directed by Marc Evans.

**Spider-Man 3** — Even longer than its predecessors, this prequel on the set-tle’s usual comedy scenes and ac-tion sequences while adding some black slime from outer space and a few new actors (Thomas Haden Church, Topher Grace) to the more familiar faces (Tobey Maguire, Kirsten Dunst, James Franco, J.K. Simmons, Rosemary Harris). And a pile is what it feels like, especially when two superheroes ultimately join forces to defeat three supervil-lains. Given how bogus the movie is wherever it departs from formula, it’s not surprising that the funniest bit (in which Peter Parker becomes a disco smoothie) is stolen from Jerry Lewis’s Nutty Professor or that the best special effects, involving a gigantic Sandman, dimly echo King Kong. Director Sam Raimi tries to pump some life into this dutiful enter-prise but seems more than a little bored himself, especially when he’s getting mushy about Spider-Man’s moral decline and regeneration. — J.R.
There’s Something About Mary — Farrell brothers comedy starring Ben Stiller, Matt Dillon, and Cameron Diaz. 

Sky Captain and the World of Tomorrow — Frank Miller’s graphic novel of the best music film at Sundance. A gift of a movie — Farrelly Brothers comedy absolutely worth seeing.

28 Weeks Later — Director Danny Boyle and the original cast have all bailed out, but this sequel to the apocalyptic splatter flick 28 Days Later (2002) is still well equipped to rip your face off. By now the highly contagious “rage virus” has swept the entire British mainland, its psychotic victims have all died of starvation, and a U.S.-led multinational force has established a sort of Green Zone whose shell-shocked residents are supposed to repopulate the island. But after the quarantined population is infected, snipers are ordered to shoot the healthy and the crazed alike. Juan Carlos Fresnadillo directed; with Rose Byrne, Robert Carlyle, Jeremy Renner, and Catherine McCormack. — J.R.

The Valet — After a tabloid publishes a photo of a corporate titan’s supermodel mistress (Alice Taglioni), his attorney tries to spin the situation by locating the homely parking valet (Gad Elmaleh) who happened into the frame and paying him to pose as the model’s lover. Writer-director Francis Veber (The Dinner Game) has been compared to everyone from Molière to Blake Edwards, but this sublime French farce reminded me most of Billy Wilder’s (whose last feature, Buddy Buddy, was adapted from a Veber play). As in Wilder’s signature comedies, a hard shell of cynicism cracks with the swelling of a sincere and respectful friendship — in this case, between the valet and the model as they compare notes on their unhappy love lives and the value of physical beauty. In French with subtitles. — J.R.

Year of the Dog — After scripting two relatively mainstream comedies, School of Rock and Nacho Libre, Mike White makes his debut as writer-director with a story that harks back to his creepy Chuck and Buck (2000). Like the emotionally retarded Buck, the main character here is sweet and innocent but also disturbed, a giving, middle-aged secretary (strangely played by Molly Shannon) whose grief over the accidental poisoning of her beloved beagle curdles into an increasingly bellicose defense of animal rights. Manohla Dargis has called this a “close to perfect.” — A.O. Scott

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Amélica Barcelló
Diario San Diego

Con el anuncio de la propuesta de iniciativa de ley migratoria que emitió el Senado del país crecen las perspectivas e ilusiones para migrantes indocumentados.

El comité de espera para cientos de inmigrantes se redujo cuando se dio a conocer el acuerdo preliminar entre senadores republicanos y demócratas.

Los negociadores del Senado para la reforma migratoria alcanzaron un plan tentativo que abre la puerta a la legalización de indocumentados, quienes deberán pagar una multa de cincuenta mil dólares además de pasar por un proceso de puntos para alcanzar la legalización.

De acuerdo a los senadores, esta medida se ve como la mejor opción que pueda ser debatida en el Congreso este verano, no obstante la propuesta levantó innumerables reacciones e ideas que en el Congreso Nacional de Análisis y Planeación contra la Delincuencia y la PGR, fue asesinada de inmediato.

Sufre México

Servicios Diario San Diego

Más de 23 personas perdieron su vida en México en acciones relacionadas con el crimen organizado, que también tiene a varias personas secuestradas, según los reportes de ese país.

José Nemesio Lugo Félix, coordinador general de Información contra la Delincuencia del Centro Nacional de Análisis y Planeación contra la Delincuencia, fue asesinado en Coyosaco, Distrito Federal, por al menos dos sicarios durante la semana pasada.

En Tijuana, el comandante operativo de la Agencia Federal de Investigación (AFI), Jorge Alanís Mendoza, fue encontrado sin vida el 14 de mayo.

Cuanas, Sonora, quedó sorprendida al tener un saldo de 23 personas muertas (18 sicarios, cinco policías y dos civiles) el pasado 16 de mayo.

Buena cinta

Eleanor López
Diario San Diego

En plena promoción se encuentra el director mexicano Salvador Carrasco con su película épica 'La otra conquista', cinta de buen corte y con una gran historia desde otro punto de vista del arribo de los españoles a tierras aztecas, centrada en esa lucha de culturas, espiritual y sicológica durante la colonización.

A pesar de que la cinta se estrenó en 1989 rompiendo todos los records de taquillía como película mexicana, hasta ahora le dan un segundo aire y promocionan la salida del DVD de esta magnifica cinta.

'La otra conquista', situada en el año 1580, cuenta una vieja historia como lo es la conquista española de México de 1521 desde la perspectiva azteca. La película muestra la lucha de Topiltzin, un hijo del emperador Moctezuma, por preservar la identidad religiosa y cultural de su pueblo ante la invasión de los españoles.
No descansan

Además, la semana pasada el Gobernador de Oklahoma firmó una ley que prohibió dar trabajo a inmigrantes indocumentados.

Esta es una propuesta que ha sido aprobada por los estados en el pasado, pero no es fácil de implementar debido a la gran cantidad de trabajadores inmigrantes que existen en el país.

Durante el verano pasado la ciudad de Vista recibió muchas solicitudes de inmigrantes indocumentados. La adhesión a esta ley ha sido mixta, con algunas personas apoyando la decisión y otras preocupadas por los efectos que esto puede tener en la economía local.


espectáculos

La cinta de dibujos animados Shrek the Third encabezó la taquilla del fin de semana en las salas de cine de Estados Unidos y Canadá, y rompió el récord que había marcado con la segunda parte de la serie, de acuerdo con estadísticas difundidas el pasado domingo.

La película debutó con una recaudación de 122 millones de dólares y se convirtió así en el filme de dibujos animados más alto de todos los tiempos. En el 2004, Shrek 2 obtuvo esa marca, con ingresos de 108 millones de dólares.

Producida por DreamWorks Animation y distribuida por Paramount, Shrek the Third fue el tercer debut más importante de los que se han registrado hasta ahora, después de los 101.2 millones de dólares que Shrek achieved with the release of 'Shrek the Third' en 2001.

Los ejecutivos de DreamWorks y Paramount esperan que el estreno fuera similar al de la versión anterior.

“El estreno sorprendió bastantes de nuestras expectativas”, expresó Anne Globe, directora de mercadotecnia de DreamWorks Animation.

Si se suman los 900 millones de dólares que recibió la película durante el preestreno, Shrek the Third recaudó 122.9 millones de dólares.

La película cuenta con las voces de Mike Myers, Eddie Murphy, Cameron Diaz, Antonio Banderas y Justin Timberlake.

Una gran final

Aguilas del América se medirán este viernes ante Xolos de Tijuana en la final del Torneo de Clausura 2007, luego de eliminar a Chivas de Guadalajara y de Qroorados 2-1 en el marcador global de la semifinal.

Ismael Rodríguez, fue el héroe para Aguilas al llegar el minuto 76 y convertir por América, en el juego de vuelta al hacer el 1-0 en Jalisco, antes, a media semana las acciones del Estadio Azteca favorecieron a los del Distrito Federal con un gol, obra de Ismael Rodríguez.

En el 87, del partido de vuelta, Gonzalo Pineda quedó expulsado de la cancha por juego brusco.

Y con un hombre menos en la cancha, Guadalajara dominó, pero con el consentimiento del árbitro, logró la victoria en un partido muy desigual.

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- Self-motivated and able to work independently without constant supervision
- Field sales/service experience
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**Belcorp, U.S.A.** offers a competitive base salary, bonus opportunities, car allowance and a comprehensive benefits package.

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**Qualifications:**
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WHEN SHE WENT TO HOLLYWOOD FOR SAN DIEGO. SHE RUN AN ACTRESS.
WITH HER MOM.

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**LEAD STORY**

Religiously strict Saudi Arabia can’t have traditional Western-style beauty contests, but there was a pageant in April in remote Gwai’eria, 75 miles from Riyadh, a beauty contest for camels. More than 250 owners brought more than 1,500 camels to be judged by such standards, said one organizer (according to a Reuters dispatch), “as the nose should be long and droop down” and “the ears should stand back, and the neck should be long” and “the hump should be high, but slightly to the back.” Prizes included more than 70 SUVs.

**Your Government in Action**

— Among the long-term disabilities that have been drawing compensation from the Department of Veterans Affairs (at a time when the returning wounded from Iraq and Afghanistan are meeting bureaucratic delays in getting their own disabilities properly compensated), 124,000 veterans receiving monthly checks because of hemorrhoids (according to a March Scripps Howard News Service report) and “thousands” of veterans since 1972 having received regular monthly checks to cover venereal diseases that they contracted on their own time while on active duty, including those testing positive for herpes and having caught the disease (according to an investigation by the same reporter, published in May).

— Fifty-six New York City principals and assistant principals and more than 500 schoolteachers have records so dismal that no school will take them on its rolls, leaving the school system the choice of either continuing long, expensive termination procedures for each or (as the schools chancellor has chosen to) placing them into lower-status and make-work jobs (at their previously high rate of pay), according to a March report in the New York Daily News.

— Close Enough for Government Work: (1) U.S. Department of Agriculture reported in March that since the early 1970s, 250 of the nation’s 6,800 meat-processing plants, which were inspected daily, had been inspected as rarely as biweekly (probably because they were too far away for an inspector to get to), according to a March Reuters report. (2) KUSA-TV reported in March that a Transportation Security Administration undercover team was able to sneak simulated liquid explosives past screeners at Denver International Airport about 90 percent of the time during a three-day test in February, in nearly every case because, though machines detected the explosives, undercover agents talked the screeners out of personally searching them.

**Signs of the Times**

— The University of Minnesota campus newspaper reported in February that some students are combining trips to the blood bank to make donations with quick trips to local bars for a drink or two, because they report a quicker and more powerful “high” immediately after blood loss. Said one, “As soon as the needle’s out of my arm, I’m out the door [headed for a bar]. The rest of the night’s a good one.”

— Reuters reported in January that an increasingly popular beauty treatment of women in Singapore is having their eyelashes plucked and hair drawn back artistically by inked (similar to tattoos) in a process known as eyebrow embalming. While the Straits Times newspaper estimated that an industry worth the equivalent of over $3 million.

**Police Blotter**

— Cops Getting No Respect: (1) Taryn McCarthy, 21, in the course of a contentious January arrest my arm, I’m out the door [headed for a bar]. The rest of the night’s a good one.

— Two female inspectors, both off-duty, were arrested in the course of a contentious January arrest.

— Police had a sexual assault report from a woman in her early 20s, who said she was raped by a man in her late 20s, who had forced his way into her home through a window. The victim said she was able to get away and call police, but the suspect fled the scene.

**Names in the News**

(1) The Des Moines, Iowa, woman who was the victim in December of an Iowa Methodist Medical Center policy on disposal of amputated body parts (the woman wanted to take her toe with her). Gladyce Goos (2) The 41-year-old woman charged with assault in February, in a suburb of Tampa, Fla., after she allegedly grabbed a high-heeled shoe and smashed her boyfriend in the head several times: Kari Barefoot. (3) The name dog breeders apparently give to the increasingly common crossbreed of a shih tzu with a bulldog (according to a March story in London’s Guardian): bullshit.

**Fine Points of the Law**

— At a special session of Arizona’s Court of Appeals in April, judges heard arguments on whether a bag of methamphetamine had been legally seized by police, who had a search warrant but not the authority to inspect body “cavities.” The bag had been partially protruding from a certain cavity, and an officer pulled it out. The defense lawyer argued that the only legal precedent involved items hidden between posterior “checks” (i.e., where contraband would not be so secured), and that pulling it out was an invasion of privacy. However, the prosecutor, claiming that the bag was in plain sight and would have fallen out eventually, asked rhetorically, “Where does the butt end and the anus begin?... The buttck is just the bell end of the trumpet, and I don’t think you [judges], for constitutional reasons, want to go there.”

Send your Weird News to Chuck Shepherd, San Diego Reader, P.O. Box 855, San Diego, CA 92116 or to WeirdNewsTips@yahoo.com.
Thirty Years Ago
TO ALL MY male “friends” who stood me up at my stag party (Dennis Johnson excepted): You’ll pay for this! Katherine George II.
CITY. Saw last week’s Reader on your desk. Thought you might read the personals. Did I assess the situation properly? CAC Mystery Man.
TO THE BAR TENDER with gigantic dimples at Mom’s Saloon. The Valentine of the ‘70s. You’re the greatest.
MORENA LAKE fishermen who found and returned my purse May 16th. Many, many thanks. Your honesty and thoughtfulness will remain with you forever. Stephanie.
—CLASSIFIEDS, May 26, 1977

Twenty Years Ago
David Nuuhiwa. I have never met him, but I have heard his name spoken with respect. I’ll tell you when and where.

Where the boardwalk in Manhattan Beach jogs toward the ocean, at the boundary of Hermosa Beach, I was surfing one June morning in 1965 when a friend paddled up on his nooserider and said he had just seen him. Nuuhiwa, he explained, was Hawaiian and was an unbelievable surfer. He said Nuuhiwa despoiled the ocean in California because it was cold and dirty. He was unimpressed with the waves, which he found to be slow and thin. Anyway, he had just gone into the water for a minute to catch a few waves when I saw him, and he was great.

—“LONGBOARD TIME COMING,” Joe Applegate, May 28, 1987

Fifteen Years Ago
A bunch of the boys were whooping it up at the Chee-Chee Club salon the other day. Reason: with the primaries just a few days off, the candidates have finally opened their coffers and every five minutes a new political spot comes up on you, too.

Favorite ad at the Chee-Chee is the low-budget video spot a hot-shot New York agency produced for Susan Golding. Susan has a swell new hairdo, and she’s lost about 15 pounds over the last year. Only trouble with her new look is that now she looks too young. They remedy this by showing her walking in the park with her two handsome teenage sons. Susan’s wearing trousers, and in the distance shot she reveals a pronounced middle-aged spread around the hips. Bingo — from slim ingenue to well-padded matron! Brilliant.

For the record, the Chee-Chee boys favor Susan 2-to-1.

—“VOICE OF BROADWAY,” The Old Hack, May 28, 1992

Ten Years Ago
As the nationwide manhunt for Andrew Cunanan grinds on, an almost palpable discomfort is growing in the hills of La Jolla. Not only is Cunanan the son of a Prospect Street stockbroker who purportedly swindled thousands of dollars from his clients, but in newspaper accounts from Houston to Minneapolis, the 26-year-old Bishop’s School track star is being linked to some of the village’s wealthiest denizens.

Many of Cunanan’s old friends and acquaintances have fled the city, reportedly because they fear the return of a man suspected of torturing and killing four victims in a weekend orgy of terror.


Five Years Ago
At the restaurant, Ben got worse. We had made reservations for 11:45. When we arrived with five hungry children, the hostess told us our table wouldn’t be ready for another half-hour. The four older kids played outside. Ben stood by the restaurant’s door and tried to get back inside. When I tried to hold him, he screamed. When I set him down, he threw himself onto the sidewalk at the feet of other diners. When I picked Ben up, he snagged my shirt again.

While my mom, the kids, and I had lunch at Mimi’s, Jack took Ben across the street to McDonald’s. “This is not how I imagined my Mother’s Day,” I fumed to myself. “Can’t we have at least one meal without someone spoiling it?”

—KD STUFF: “HAPPY MOTHER’S DAY,” Anne Albright, May 23, 2002

Columns archived at SanDiegoReader.com
**KAYAK SALE.**

Cabo tandem $695. Cobra tandems $595. $595, Prowler 15 $595. Ocean Kayak Chinook Sea Kayak $595, sit-on top models $175, Perception $250, New Wave $350, **http://www.softballsd.com/leagues.html.**

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FLASHBACK

Yesterday afternoon I looked at photos of my high school graduation. After going through them, I could not help proceeding to the album’s following chapter — my first days as an undergraduate student. The memories associated with each picture kick-started a mental slide show, which eventually covered my entire studies.

I remembered my first morning as an innocent freshman, when the bus left me at the door of the...cemetery, which happens to be situated right next to the Physics Department building of the University of Athens. From that day forward I had been welcomed every morning by the shining marble of graves and elderly widows with their hair tied in a bun. Who needs “Skull and Bones” when you have that?

I recalled my first lecture of linear algebra when a girl of 12,000 miles...none of my first encounter with the lovable — albeit some...questionable scientific merit exclaimed, “Look at all these

I remembered the primitive lab experiments designed to determine rolling...was the turn of the equally...enemies — engaged in endless...detriment of the lower social

On every occasion, there was a new enemy to be fought by the brave party orators. One time, it was unemployment, another, the war in Iraq, but most often, it was the “privatization of universities and unfair intensification of studies to the

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ly new, almost new, excellent condition, moving, must go. 619-617-5763

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May 8, 2007
POST TITLE: The Mama Mafia
If there’s one thing I’ve learned from the Mafia and the Super-
nanny, you gotta demand respect. It’s the key to effective parenting.
So when my three-year-old spit on me, I had to take action.
Here’s how it went down.

Elizabeth has a lot of good ideas. Asking me to carry her on my shoulders after a long day of work was not one of them. She doesn’t take “no” very easily, and when I insisted that I would not be carrying her on my shoulders, she spit on my shirt. She thought it was cute. I didn’t.

No doubt about it, I’d been dissuaded, and this needed immediate correction. I briskly took her to the car, put her in her car seat, and said in a calm voice, “I do not like that. You will not spit on my shirt. That was not nice.”

She giggled at the frothy spittle on my shoulder. Once again, my attempt at a cool, icy demeanor had failed. But, something told me that threatening a time-out wouldn’t work either. We wouldn’t be home for nearly an hour, and I wanted to fix the problem now.

Then a light bulb clicked on.

“Fine,” I said coolly, “I’m going to wipe it off on your dress.”

This was a gamble. There was a 50/50 chance she wouldn’t care and would just laugh at me again. But to my delight, there was genuine concern in her eyes. I knelt down and pulled out my shirt to wipe it onto her dress. She struggled in her seat and started to cry.

“No! Don’t get my dress dirty!”

The closer I got, the more she struggled. Tears welled in her eyes. Her expression turned in genuine terror. I started to falter.

God, what kind of mother am I, wiping spit on my little girl?

No! I shooed myself out of it. Mobs-mom can’t afford self-doubt. I’m sure the Super-nanny knows that small children smell self-doubt on a parent a mile away. I persisted despite her shrieks and, shielding myself from her kicks, wiped the dreaded spittle onto her dress.

Then I calmly closed the car door and sat in the front seat. She continued to cry. I continued to console myself. My husband and our other daughter waited.

When the wailing died down, I explained why I did what I did:

“I didn’t like it when you spit on me. You didn’t like it when I wiped it on you. But, I did that to show you what it was like.”

“I didn’t like that, Mommy!”

“I know. But here’s the deal. I kept my promise.”

Although I won’t spit on me again. But you will not spit on me ever again, either. Do you understand?"

She wiped her tears. “Yes.”

Within minutes, she and her sister were singing songs, making up stories, and talking about going back to Disneyland.

My thoughts were focused, importantly, respect was restored — respect for Mommy and respect for self. Just call me “Icy Mama.”

May 7, 2007
POST TITLE: There Is No Karma for Parents
I hate it when I do something mean as a parent.

The other night, so I put the girls to bed, my oldest resisted. I told her she couldn’t keep playing this game (this is a nightly ritual) and that she had to stay in bed. Of course, she started to follow me out, so I raced to the door. She was right on my heels as I got to the door.

My thoughts were focused, you stay...mommy free. I weaseled out the door and slammed it behind me. Right in her little face. There was no contact, but the look of pain on her face will be imprinted on my brain forever.

It didn’t take long for me to feel like shit, and in case I didn’t understand:

“Why did I do that?”

No! I shook myself out of it. It wasn’t just an hour past her normal bedtime. I still felt bad though. I was still sad when I went to bed, so it’s no surprise that I didn’t sleep well and had nightmares. When I awoke the next morning, I thought, “Okay, this is the karma for being so mean. I had really horrible nightmares, and this is my punishment.”

But then I realized that I didn’t feel any better — I got my karmic slap, but I still felt bad.

If you’re a parent, and you have a little one, please try to be more patient with them. It’s not easy, and I know we need them to respect us. But it’s not easy.

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May 8, 2007
POST TITLE: Domestic Irritation
If there’s one thing I’ve learned from the Mafia and the Super-nanny, you gotta demand respect. It’s the key to effective parenting.

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I wanted to fix the situation immediately.

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right into my eyes and told me how I’d hurt her feelings. Again and again, she told me, “You hurt my feelings! You hurt my feelings!” I picked her up and rocked her in the rocking chair, and I told her I was really, really sorry.

“I’m really tired tonight, sweetie, and I read to you for 30 minutes before bedtime. It’s already really late, and my throat is sore.” She didn’t look convinced, so I tried some honesty.

“Sometimes you guys wear me out. You’ve been very demanding tonight...asking me to get things for you constantly, and I just needed a break.” She still wasn’t convinced, and I still felt horrible.

Finally, with tears and snot running down her face, she looked at the nice black Gap Perfect T I was wearing and wiped her entire face on the front of it. Then she started to giggle, and I knew that her pain was almost over.

After laughing and kissing and making up, I finally put her to bed for an hour past her normal bedtime. I still felt bad, though. I was still sad when I went to bed, so it’s no surprise that I didn’t sleep well and had nightmares. When I awoke the next morning, I thought, “Okay, this is the karma for being so mean. I had really horrible nightmares, and this is my punishment.”

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San Diego May 24, 2007


IF THERE IS AN OPPOSITE OF “HIP,” I AM THE EMBODIMENT OF IT. All people have an amount of hipness in them, even if it’s the tiniest drop. A staid soccer mom may enjoy the newest releases of industrial music, a hat-tip to her younger days. Your accountant might have a Vespa scooter, skinny black jeans, and a leather jacket. You wouldn’t know it to look at his thick glasses and chocolate reddie during tax season.

My DNA rejects hipness like a child’s immune system rejects a baboon’s heart. I am 31, but my DNA rejects hipness like a child’s immune system rejects a baboon’s heart.

Most people desire commercials. Anyone halfway cool must think advertisements are two minutes between their birth and death that were not enriching to a short life. I like commercials. I’ve heard pharmaceutical commercials are the most irritating. To me, they are a moment of hope.

With pills to cure everything from allergies to social anxiety, there must be a drug company out there willing to commit money to the disease of awkwardness.

“Allabolatum!” I wait for an announcer to say. “No longer will you settle for smelling the perfume of beautiful women, alcohol, and sweat from afar. No longer will you be seen as something to throw trash at by the athletic and outgoing. With Allabolatum, you’ll have all these things for yourself!”

WHAT I WILL AND WON’T WATCH THIS WEEK
THURSDAY, MAY 24
SUPERNATURAL
CW 9:00 P.M.
My goal this year is to invert my head. I want to push it into my body inside out, as you’d roll a tub up a pair of tube socks. When I lose motivation, I watch this show and slap another five-pound weight on the helmet. I am certain my chest cavity is far more interesting than the CW’s Thursday-night primetime lineup.

LIVE WITH REGIS AND KELLY
KUSI 9:00 A.M.
Regis and Kelly Ripa work their way through commercials. I imagine Lawrence Welk as the most successful surrealist in American culture, proferring horrid phallicum to the masses and snickering as it was consumed. Somewhere a storage unit holds its contents a note detailing Mr. Welk’s whole bizarre hoax, and at the bottom it reads, “It was probably my days shooting heroin with Coltrane that made me want to do it.” Signed, L. Welk, Duke of Cook.

SUNDAY, MAY 27
AMERICAN IDOL REWIND
CW 4:00 P.M.
I’d rather light my hair on fire and put it out with a cheese grater. A stubbed toe. Armpit smell on public transportation. My mouth being fitted for a homeless man’s second-hand dentures. All of these things are more desirable than a Sunday afternoon with Kelly and Justin.

MONDAY, MAY 28
MISS UNIVERSE 2007
NBC 9:00 P.M.
I’m really excited about the talent competition this year, and I can’t wait to hear how these upstanding citizens plan to better society. Now if only the promoters would do away with that demeaning bikini competition so we can focus our attention not on prurient matters of sexual attraction, but on the cultured minds of every nation’s finest...

FRIDAY, MAY 25
LAURA CROFT: TOMB RAIDER
FOX 8:00 P.M.
Indiana Jones gets a butt lift and a lip plump.

SATURDAY, MAY 26
IN WINE COUNTRY
NBC 5:00 P.M.
Wine is to this decade as cocaine and pink shirts were to the ’80s. For all of you who look back at your wide-eyed, nosebleed photo and lament your decision for the extra-large shoulder pads, imagine how you’ll feel in 25 years when you find the slideshow of your trip to Napa and those khaki pants.

THE LAWRENCE WELK SHOW
PBS 7:00 P.M.
Imagine Lawrence Welk as the most successful surrealist in American culture, proferring horrid phallicum to the masses and snickering as it was consumed. Somewhere a storage unit holds its contents a note detailing Mr. Welk’s whole bizarre hoax, and at the bottom it reads, “It was probably my days shooting heroin with Coltrane that made me want to do it.” Signed, L. Welk, Duke of Cook.

TUESDAY, MAY 29
MAYOR’S BUDGET TOWN HALL
TWCNCD 10:00 P.M.
Well, bite my thighs and tell me to write bad checks. Is it that time of year again? Honey, get my stuffed animals greased up and the bandages ready. We’re going to need more ecstasy, body paint, and that tarp from last year is ruined. Yoo! The Mayor’s Budget Town Hall!

WEDNESDAY, MAY 30
THE NEXT BEST THING: WHO IS THE GREATEST CELEBRITY IMPERSONATOR
ABC 8:00 P.M.
When a celebrity impersonator is alone — I mean, really alone — does his index finger hover over the speed-dial button labeled “Sui- cide Hotline” the whole time? At some point he has to either call blubber and into the receiver or swipe the bottle of painkillers off the counter and pull the vodka out of the freezer. For a few hours, it’s touch-and-go. Touch-and-go.

THURSDAY, MAY 31
STARTER WIFE
USA 9:00 P.M.
My friend Matt can open a beer bottle with his wedding ring. That’s about the only reason I can think of to get married. You know, if you’re camping or something, that’d be pretty handy.
He pulls the bottle from the bag, replaces it, and lowers his head on two upraised thumbs.

By John Brizzolara

Sitting in William Heath Davis Park, diagonally across from the Horton Grand. It is, I imagine, like a patch of old, un-drowned New Orleans here in San Diego’s Gaslamp Quarter. You can’t pass it without hearing some tourist use the word “quaint.” “Cute” and “adorable” are runner-up bets. It is Friday afternoon, a little after five. I have been here nearly an hour and so far, alone.

I am writing longhand on yellow legal sheets at a scene where a man returns home from a memorial service for his wife and unborn child, and he is drunk. He lets himself into his little bungalow cottage by kicking the door in, since his landlord has changed the locks. This is about as far as I get when I see a man who looks to be a survivor of some unguessed catastrophe. Though he is clean-shaven, his truncheon clean enough, his hair straight back from his forehead, ruffling at the back collar, which I notice is one of those old tab-collarsشير from the 1900s, with the small button to snap beneath a tie and lift it to the Adam’s apple. He wears no tie, though the tab is buttoned. His face is scarred from acne and something else, possibly the work of a windshield in a car accident. He becomes my character, at least in physical description, though I’ve already given my character a beard and the name Tiller.

The real-time, burlap-bag, burlap-mflat Tiller seats himself on a bench and reaches into his coat pocket for a paper bag. Inside is a half pint of Ten High bourbon. He pulls the bottle from the bag, replaces it, and lowers his head on two upraised thumbs. His elbows rest on his played kneec. He wears engineer boots. I give my Tiller engineer boots.

My Tiller, or Tiller I, brings a 12-pack of Lucky Lager to his former home — though Tiller II’s — small cottage and sets it on the kitchen table. He sets a bottle next to it. It is Ten High bourbon, a fifth. In the bag with the bourbon is a roll of duct tape; Tiller I holding the duct tape, turns on the stereo, and pulls a Bob Dylan CD. (I thought Bob Dylan because of the tab collar on Tiller II. Dylan was pictured wearing this kind of shirt long ago.) The small house is filled with the song “You’ve Got to Serve Somebody,” while Tiller I dances around the house duct-taping the windows and doors where they join the floor and walls.

Tiller II removes the whiskey from the bag once more and stares at it. He replaces it after nearly a full minute and reaches into his other pocket for a pack of Marlboro 100s. Tiller I takes a break. He cuts away thin strips that curl away and fall between his boots. From a distance, this distance, it appears he is stripping black strips of flesh from his wrist.

Tiller II puts out his cigarette, checks the windows and doors. Dylan starts up with “Knockin’ on Heaven’s Door” and laughs. He drinks, alternating the Ten High with cans of Lucky Lager. He does this with a kind of grim determination through three cans and half the bottle.

Tiller II removes the bottle from the bag yet again, unscrews the top and smells it. He replaces the cap, puts the bottle back into the bag slowly and returns it to his pocket. He begins cutting at his watchband again. A small pile of black leather forms at his feet on the bricks with philanthropic names carved ont them. The coils look like shed pubic hairs from somewhere.

Tiller II goes to the oven, opens it and blows out the pilot light. He is singing along with Dylan, badly. He is swaying without rhythm and turns up the dial on the oven knobs to toul, then back it off a fraction of an inch. He seats himself on the kitchen floor and continues to drink. After a time he is no longer listening to Dylan; he is re-living the car crash in Mexico where his wife and whoever their child was to be died. After a time, Tiller I falls asleep or passes out, really.

Tiller II now gets up and moves. He has replaced the knife into the place for it at the back of his belt. He passes the small park in an accustomed way — pacing the yard. I put together two things about this man: the way he paces, how something is happening but Mr. Jones doesn’t know what it is. Tiller II looks around, confused. He reaches onto the kitchen table for a cigarette.

Tiller II sits back down and lights another Marlboro.

Tiller I reaches into his shirt pocket for a Bic lighter.

Tiller II draws heavily, coughs and immediately puts out the smoke. He feels the skin of his thumb abrading the serrated wheel at the top of the cigarette lighter and begins to rotate the wheel as he looks around, still confused.

The Tiller here, with me, in the park, gets up and walks out of the enclosure. As he leaves, the sun has nudged its way past the corner of a building on Fifth Avenue and just over the top of a clump of leaves on a row of jacarandas. The park is flooded with lemon-white light.

My Tiller, Tiller I’s world turns the color of cobalt and cerulean. He sees tiny, toothlike blue-white flames along the ceiling studs as he is blown into the confused.

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