“First of all,” says Dave Huie, “it should really be called the exotic fish hobby, not the tropical fish hobby.” Beneath his glasses, Huie’s face is scrunched into a look of bemusement. “Although, even that name’s not exactly right. Exotic being outside the United States, and tropical meaning between the tropics. The hobby really involves every fish you could possibly keep inside a tank. And there are well over 30,000 species of fish. Well over. And this is just a guess, but there are probably somewhere between 600 and 1000 species just within what’s called the ‘tropical fish’ hobby.”
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**BREAKING NEWS**

**Scenes from a divorce**

It’s the campaign season, time to delve into some colorful divorces of San Diego’s more-or-less rich and sort-of famous personalities. Earlier it was GOP city attorney candidate, ex-Poway mayor, and superior court judge Jan Goldsmith, who said his marital battles two decades ago were a thing of the past, a verdict seconded by his wife, also a judge. Now comes the case of TV investigative reporter Marti Emerald, running against GOP campaign accountant April Boling for San Diego’s Seventh District city council seat.

In April 1996, according to court records, Emerald’s nine-year marriage to Robert Wetzels ended. In 2003, a child-custody battle broke out between the pair, during which Emerald told the court she divorced Wetzels “primarily because of his excessive drinking and drug use. He used marijuana and cocaine and drank to excess.” Emerald cited emails that she said her ex-husband had forwarded to her by mistake, in which Wetzels told a friend that his current wife “does get real hornet by a few tokes…. Get together soon at our place, with or without kids…. We also have a guest room if you do too much booze and drugs.” In his response, Wetzels denied he and his wife drank excessively and said, “I cannot explain how Petitioner, a well-known television investigative reporter, obtained my personal emails. I can only assume she has used her well-honed investigative skills to invade my privacy.” He added that “the references to drug use were mere jokes, and Petitioner knows that the package is the best available. “I requested that his name not be used, notes the Democrat.

**The K word**

Thirty-Ninth District Democratic state senator Christine Kehoe is the chairwoman of the senate’s Energy, Utilities, and Communications Committee, holding life-and-death power over bills crucial to big power, phone, and cable companies. So when Kehoe puts the squeeze on industry lobbyists to open their checkbooks for the benefit of her favorite charities — known as “behesting,” in the more genteel parlance used by legislators — they inevitably kowtow. Behesting reports on file with California’s secretary of state show that over the last two months Kehoe has brought in a considerable haul by pit-ting AT&T against Verizon. On April 4, the latter gave $25,000 to the Center, also known as the San Diego Lesbian, Gay, Bisexual, Transgender Community Center. Two days before that, Ver-onica contributed $20,000 to Rachael’s Women’s Center. On March 17, AT&T gave $5000 each to Gompers Charter Middle School and the Jean Isaacs San Diego Dance Theater on Kehoe’s behalf. The general theory behind behesting is that it helps buy votes…. More Poway money to report for the anti-gay marriage initiative campaign: this time it’s $50,000 from Gerald Simensen, president of RM Properties. He’s also given $5000 to Governor Arnold Schwarzenegger and backed Mitt Romney for president. Meanwhile, mini-mart advocate Anday Araho, facing a tough race against Marty Block, the establishment candidate in the 78th Assembly District Demo-cratic primary, has picked up $3600 from the campaign fund of outgoing speaker Fabian Nunez. He also got $2400 from the Viejas tribe.

**Duke’s legacy**

The United States Navy is still using software sold to it by ADCS, the Poway outfit convicted by brevity, fraud, conspiracy, and money laundering and sentenced in February to a 12-year federal prison term for his role in the Randy “Duke” Cunningham scandal. So reports a consultant working at the Navy’s Seattle shipyards, who called to ask whether the company is still in the software business. The software package in question, called Prime Vector, is used by the Navy in the conversion of scanned-in engineering drawings to the so-called vector format used by computers for storing graphical records. The consultant, who requested that his name not be used, notes that the package is the best available. “I remember they came up here about ten years ago with a congressman on a tour, but I can’t remember his name. They already had the contract by then.”

**Centre City: Another War**

By Don Bauder

Centre City Development Corporation, the city’s downtown redevelopment organization, has been correctly accused of many things. Arrogance. Bullying. Conflicts of interest. Excessive pay and perks for employees. Loose contract policies. Being in the pocket of the real estate development industry. Now there is another: “It seems like [Centre City] once again wants to destroy African-American heritage in San Diego,” says Karen Huff-Willis, head of the Black Historical Society of San Diego. She is referring to Centre City’s push for a major project, called “Seventh and Market.” It is planned to be a mixed-use, 41-story building with a 224-room hotel, 364 residential units (mostly rental, some condos), 19,000 square feet of retail space, and a public parking garage in the area bounded by Market Street and Seventh, Eighth, and Island avenues.

**Centre City refuses to include it in the Seventh and Market redevelopment project.** Huff-Willis has seen African-American heritage trampled before. The famed black-only Douglas Hotel at 206 Market Street, which had a restaurant, card room, bar, and dance floor, got an official plaque recognizing its hotel’s unique role in San Diego’s African-American history. But the development team selected by Centre City refused to include it in the Seventh and Market redevelopment project. Huff-Willis, president of the Jean Isaacs San Diego Charter Middle School, has been correctly accused of many things. Arrogance. Bullying. Conflicts of interest. Excessive pay and perks for employees. Loose contract policies. Being in the pocket of the real estate development industry. Now there is another: “It seems like [Centre City] once again wants to destroy African-American heritage in San Diego,” says Karen Huff-Willis, head of the Black Historical Society of San Diego. She is referring to Centre City’s push for a major project, called “Seventh and Market.” It is planned to be a mixed-use, 41-story building with a 224-room hotel, 364 residential units (mostly rental, some condos), 19,000 square feet of retail space, and a public parking garage in the area bounded by Market Street and Seventh, Eighth, and Island avenues.

The project has been given a number of extensions. Centre City hopes to have it in front of its board by late April or, more realistically, late May. The city council, ultimate boss of Centre City, has it tentatively penciled in for consideration in late May. That would happen only if the project gets the board’s nod late this month. The City owns most of the property, but not one very important building: the Clermont Hotel at Island and Seventh avenues. This three-story structure, built in 1887, is an important part of San Diego’s African-American history.

According to the Journal of San Diego History, the building was denied historical status by the City’s Historical Resources Board several times until Huff-Willis dug into its history. Among many things, jazz greats Charlie Parker and Jelly Roll Morton played and stayed there. It was the first hotel in the county to be recognized as segregated, or “colored only.” In 2001, the Clermont finally was officially cited as a city historical landmark. In 2005, the building got an official plaque recognizing the hotel’s unique role in San Diego’s African-American history. But the development team selected by Centre City refused to include it in the Seventh and Market redevelopment project. Huff-Willis, president of the Jean Isaacs San Diego Charter Middle School, has been correctly accused of many things. Arrogance. Bullying. Conflicts of interest. Excessive pay and perks for employees. Loose contract policies. Being in the pocket of the real estate development industry. Now there is another: “It seems like [Centre City] once again wants to destroy African-American heritage in San Diego,” says Karen Huff-Willis, head of the Black Historical Society of San Diego. She is referring to Centre City’s push for a major project, called “Seventh and Market.” It is planned to be a mixed-use, 41-story building with a 224-room hotel, 364 residential units (mostly rental, some condos), 19,000 square feet of retail space, and a public parking garage in the area bounded by Market Street and Seventh, Eighth, and Island avenues. The project has been given a number of extensions. Centre City hopes to have it in front of its board by late April or, more realistically, late May. The city council, ultimate boss of Centre City, has it tentatively penciled in for consideration in late May. That would happen only if the project gets the board’s nod late this month.
The Big Guys in Mexico’s Skies

By Ernie Grimm

Every year, my mother-in-law stays with us for a month or two when the weather in her home state of Connecticut is at its coldest and wildest. During this last visit she decided to go to Mexico City. Devout bargain hunter that she is, Madre had stumbled into an ongoing price war fueled by the relatively new low-cost airlines. Mexicana, Aeroméxico, and Aviacsa — reeling and is pushing travel agencies in Tijuana further down the road to extinction.

On a cool day in March, Guillermo Gallegos, bundled up and sniffing due to a late-winter cold, walks into his Zona Rio travel agency and sits behind a sleek metal desk. He’s full faced with drooping eyelids and shoulders. A Vandyke beard conceals his double chin. He’s decked out in black slacks and a purple dress shirt. His two-toned gold watch and Italian loafers indicate affluence. But, like other tourism-based businesses in Tijuana, affluence for travel agencies is a thing of the past. “In the last month,” Gallegos says, “eight travel agencies have closed in Tijuana.”

Those closings were not isolated incidents, Gallegos says, but part of a trend that started four years ago, when there were 135 travel agencies in Tijuana. Now there are about 70.

Gallegos, who has worked as a travel agent for three decades, continues, “Travel in Mexico has changed, and the change has been prompted by the new low-cost airlines, Volaris, Avolar, and Alma. The changes benefit the consumer and negatively affect the other airlines in Mexico, which have a different format. For example, Aviacsa, out of 20 flights a day that it used to have from Tijuana, only 4 are left because they’ve lost so much of the market. With the costs so low in other airlines, Aviacsa can’t compete. Aeroméxico and Mexicana have cut flights too.”

Volaris began operations in February 2006. It has 30 daily departures from Tijuana. Alma, which specializes in short-hop flights, started four months later and has 10 departures from Tijuana per day. Tijuana-based Avolar first flew in September 2005 and sends 17 flights out of Tijuana every day. How much cheaper are these low-cost airlines? “For example,” Gallegos says, “during the week you can get [one-way] flights from Tijuana to Guadalajara for 1300 pesos on the low-cost airlines, Mexicana and Aeroméxico will cost you about 1000 pesos more, which is about $90 to $100 more each way.”

Gallegos says it’s “the structure of the low-cost airlines” that allows them to fly the same routes as Mexico’s Big Three at a much lower rate. “For example, Aeroméxico, Aviacsa, and Mexicana have their own maintenance facilities. They maintain their own planes. The traditional full-service airlines have a much larger personnel structure: reservations staff, services at the airport, maintenance. The low-cost airlines contract everything outside. So there’s no union they have to deal with. The full-service airlines give flight miles and things like that. The low-cost airlines don’t do that.”

Food-and-beverage service is also severely reduced, sometimes nonexistent, on the low-cost airlines. Their low prices have created many first-time flyers from the classes of Mexicans who have traditionally ridden the bus around the country. But because of deep cuts in the number of flights that Aeroméxico, Aviacsa, and Mexicana offer from Tijuana, Gallegos says, “When you look at total passengers, it hasn’t been a huge increase. The major companies have cut back on flights in and out of Tijuana. The low-cost airlines have taken over. But passenger-wise, it really isn’t a huge increase, maybe 7 or 8 percent more.”

That 7 or 8 percent doesn’t amount to a 7 or 8 percent increase in business for Gallegos and his fellow travel agents. For one thing, the ticket prices, upon which their commissions are based, are lower. For another, “The low-cost airlines won’t give you the commission that Aeroméxico, Aviacsa, and Mexicana give.”

Depending on volume of tickets an agent sells and a few other factors, the Big Three airlines pay commissions of up to 12 percent. “The low-cost airlines,” Gallegos says, “pay no more than 6 percent.”

Carlos Cruz's Tijuana travel continued on page 18
Another war
continued from page 6
bershop, and billiard rooms, was razed in 1985. Demolished with it was the adjoining Creole Palace nightclub, which once had been alive with jazz, blues, boogie-woogie, Charleston music, and lots of wild dancing. Centre City declared the Douglas blighted and arranged to have it replaced with a four-story apartment structure.

Then, during the redevelopment push of recent years, Centre City took aim at a half-block on J Street that had once been the state’s largest contiguous landholding owned by African Americans. The buildings had belonged to Lilian and Ocie Grant. She was a madam of note. An irate Huff-Willis sued Centre City. “The suit got thrown out on a technicality. We were time-barred,” says Huff-Willis. “They tore the buildings down. It was horrible.”

Now she fears greed will triumph again under Centre City’s direction. In early 2004, the Clermont Hotel was purchased for $2.2 million by Larry Sidiropoulos, his law partner Anthony Laureti, and another lawyer, Ashley Abano. They brought in a developer, the Robert Green Company of Encinitas, to compete in Centre City’s plan to develop the City’s property. They wanted the project to include restoration of the hotel.

Centre City brought in William Jones, a former councilmember and deputy mayor, and currently president and chief executive of CityLink Investment Corporation, a small developer. A large New York developer, the Related Companies, was later recruited to do the heavy lifting. Jones is an African American. “William Jones is not qualified to be developer with respect to this project, certainly a high-rise, and Related has not done any projects in downtown San Diego,” says Huff-Willis. “[Centre City] was playing the race card. It thought if it brought up an African American, a black face, into the project, it could get away with its shenanigans.” Jones did not return calls for comment. Related and CityLink won the bidding last year, refusing to include the hotel but promising to honor African-American culture within the project. “[Centre City] said it would not work with the Black Historical Society. ‘You are the organization that gave us too much trouble,’” says Huff-Willis, whose organization now has a black history museum on Market Street, across the street from the proposed project.

“We have every intention of taking legal action if it goes forward,” she promises. “The very idea of developing a project next to an historic African-American site and not even including that hotel is... astonishing,” Gall.

“We could remodel the hotel, bring it back to its original condition, but we can’t do it without [financial] help,” says Sidiropoulos. In 2004, before Related was in the picture, Jones made an offer to the hotel owners, inviting them to come aboard in the bidding. But the two sides could not come to terms. Because of the frailty of the downtown real estate market, the lack of financing, and a delay in hiring a general contractor, “This is a big smokescreen,” says Sidiropoulos. “They will stall it out for two or three years [until the market comes back]. I just want to know the process was fair.”

Civic activist Ian Trowbridge agrees with Huff-Willis. In recruiting Jones, Centre City “was playing the race card;” he says, Moreover, “The Green proposal is better than the one they are about to accept. It gives the City more money up front.” The Related/Jones plans have been scaled down to resemble the more modest Green proposal. Trowbridge says the project was rigged from the outset.

After I made inquiries of Centre City about the deal, the developers came to Sidiropoulos and wanted to discuss buying density rights. (Because the project is large, the developers need more land to justify the size. Sidiropoulos and partners could sell them rights to expand.) “If we get [adequate] money from them, we could improve the building,” Sidiropoulos says. “But they have no plans to embody the hotel in their plan.”

continued on page 10
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Sage Hill Review April 24, 2009
Another war continued from page 4

Late last year, the City came to the Clermont owners and demanded changes in windows, electrical wiring, and the fire escape. As a result, only a handful of people are now living there, and the owners are not getting much income as they sink up to $300,000 into the upgrades. Huff-Willis thinks Centre City was behind the orders. “It’s a heckuva coincidence,” says Sidiroopoulos.

As a developer, Jones has critics. Councilmember Donna Frye remembers when Jones and his lawyer came to her office during the Murphy administration. They wanted to build a mixed-use project in Linda Vista. “He [Jones] came in and said, ‘This is how much he needed for his project. He was furious that I would not agree to giving him $10 million. I was shocked. It was one of the most amazing meetings I’ve ever had. He got his $10 million subsidy from council over my strong protests. He didn’t do any traffic improvements, and after the project was built we had serious traffic issues.”

Both Huff-Willis and Trowbridge are suspicious of the long relationship between Related and Nancy Graham, president of Centre City. She was mayor, later head of downtown development, and then a private developer in West Palm Beach, Florida. As revealed in a Reader column of November 23, 2005, before she even came to San Diego, a successor mayor criticized Graham for her cozy relationship with Related. While she was mayor, her signature redevelopment project was done by Related’s big New York wing. When she went out on her own, she did business on a big project with Related’s Florida operation.

Graham says she disclosed this to the Centre City board. “I did not negotiate this [Seventh and Market deal],” she claims. “I was in a few meetings where we were not able to reach agreement.” It was the board that rejected Huff-Willis, she says. “The Black Historical Society wanted whoever was selected to give them space. It went before our board, and it chose not to do this.”

As to Related and Graham, “There was no relationship that presents us with a conflict,” says John Collum, Centre City’s senior project manager on Seventh and Market.

One big question is financing. Who would provide it in this downtown market? “The condo market is a little sad,” says Frank Alesi, Centre City’s chief financial officer. “A little sad? Hotel financing is not the best in the world, but it is better than condos.” Financing for rentals is better, he says. The board will approve the deal before the developers have to line up financing. “At day’s end, it should be doable.”

But not without a fight.

Mexico skies continued from page 7

agency sits in a strip mall in the Otay Mesa area of Tijuana, directly under the flight path east of Tijuana International Airport. The office is about half the size of an average 7-Eleven. Four desks, each bearing a computer at which a busy agent works, stand cleverly arranged in the tight office. The 38-year-old Cruz sits at the one farthest from the door. He’s dressed in a pressed gray dress shirt covered with a maroon V-neck sweater. He says his mother-in-law was smart to look to Tijuana to get a good flight deal to Mexico City. “Let me show you.” He taps away on his computer keyboard for a minute or two. “From San Diego to Mexico City, the cheapest price I’m getting is $500 round trip on Aeromexico or Delta Airlines. And from Tijuana to Mexico City, it’s around $250 to $260 — basically 50 percent off — on Volaris and Avolar. Of course, Volaris is actually to Toluca [about an hour outside of Mexico City], but they give you a free shuttle from Toluca to Mexico City.

“And there are other destinations that used to be very expensive that are now a lot cheaper. From Tijuana to Tapachula, Chiapas — all the way down near Guatemala — the price was around $300 one way. Now it’s $150 each way, 50 percent less.”

Despite the low prices causing what he estimates to be a 20 percent increase in passengers on intra-Mexico flights, Cruz says, “The travel-agency industry has been badly affected, because even though there has been a big increase in passengers, the customers themselves have more resources to buy tickets on their own, particularly the Internet. And the fares are low, so my commission is low.”

As he survives while half the travel agencies in Tijuana have closed in the last four years, Cruz laughs. “I can’t give away my secrets,” he says, and adds, when the last drudge subsidies, “Travel agencies must modernize themselves. The ones that haven’t updated themselves and added all of the modern technology and Internet connections are going to fail.”

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We welcome letters pertaining to the contents of the Reader. Phone them in at 619-235-3000, ext. 460; address them to Letters to the Editor, Box 85803, San Diego CA 92136-5803; fax them to 619-231-0489; or use our web page at SDReader.com/letters. Include your name, address, and telephone number. Letters may be edited for length and clarity.

**Historic Blight**

Larry Harmon’s urge to create San Diego’s version of Potemkin villages is okay with me as long as it is voluntary to the property owner (“We Could End Up Looking Like Phoenix,” Cover Story, April 17).

One need only look at the California Theatre or the La Jolla cabins for historic-designation blight that destroyed millions in property values and tax revenues.

Larry Stirling
via email

**Correction**

Due to an editorial error in last week’s cover story, “We Could End Up Looking Like Phoenix,” the cost of restoring the Crellin Cottage was misstated. The correct amount was $80,000.

— Editor

**Fine Colored Lad**

I was surprised to read that Klein wrote Nixon about meeting another USC alum, Rafer Johnson, a very fine colored lad (“‘Ghosts of Nixon’s Past,’ ‘Breaking News,’ April 17”). You’d think that a former student sports editor of the USC paper would know that Rafer is a UCLA alum. And believe me, no one at UCLA would dream of calling Rafer a “fine colored lad.”

Nor Ralph Bunce, Jackie Robinson, Kareem Abdul-Jabbar, et al.

Phil Crepeau
via email

**Gas Hike**

Since gas prices are so high and many San Diegans may be looking for outdoor activities closer to home, I hope that “Roam-O-Rama” continues to feature more local hikes, such as the Los Peñasquitos Canyon article (April 17).

May I suggest the recently opened Otay Valley Regional Park and Trail? I live in the South Bay and wanted to go walk the trail, but specific info about getting there and what’s available is hard to piece together from what maps and such I could find online.

I’m looking forward to Jerry Schad’s review of this new park.

Laura Chula Vista

**Jolly Thought**

Ah, yes. The War on Terror is so precarious that even decades-closed missile test ranges have to remain classified, lest an al-Qaeda operative be dispatched to bomb them (Letters, April 10)?

Shades of the TV show 24, America, Land of the Fearful? What will we do if/when we get in a fight with an enemy with real power, such as China?

Sidney J. Jolly
via email

**We Are Not Beasts**

My empathy to Don Bauder for speaking before thinking, or in this case, researching the tale he spins (“Spite?” “City Lights,” April 17). Employment Development Department (EDD) adjudicators, who decide eligibility of claimants, are the primary jury but not the monsters that Donny projects.

EDD eligibility is first taken in by “moving party,” and if a former “tribute” member takes an incentive package, they are the moving party for jumping ship after only being informed that the boat is leaking and some baggage is due to be tossed soon in the future if they don’t take this incentive package now and they choose to leave before the shadow and empty workplace is sprung upon them.

Don, think for a moment what is happening here as the employer offers an incentive package to employee to leave now. Maybe the package is worth, say, $8000, and employee takes this in lieu of perhaps not getting unemployment in the future. (Eligibility is based on good-cause criteria and individual under that standard.) That same unemployment claim might be worth $11,700 ($450 per week, maximum, times 26 weeks) in unemployment benefits and is a wage taxation and future liability on the sale of the business.

Up front, this shows a present savings of $3700 and future issue resolved. Economically, this is commonplace not only with the “Onion” but also with many employers. Employers then make what we, the EDD, call a “Wage Notice” to show purpose and post that with EDD information site. The EDD then sees this as evidence to support understanding of employer’s position and intent, along with showing that claimants knew what they were getting into before they took the swim.

As an adjudicator, there are many times when I feel justice is not served, but as a professional, I’m sworn to uphold law and policy set up first in Washington with the Department of Labor, then interpreted by the State of California in the EDD. As the river flows, it winds up on the desk of an adjudicator, who must act impartially and decide on eligibility based on decisions previously made and upheld, along with good-sense reasoning.

Each day an adjudicator will go through the process of being hated, feeling compassion for others, abuse in venting, and justice. We know it is far more important in the long term to make good decisions than to hold grudges and attempt to punish any party who has personally or emotionally attacked us, as we live under constant review and must support our actions. We recognize that we are often dealing with desperate people on their last thread of hope. As we move forward and understand issues, we help people directly within the services of the EDD and indirectly by assisting the wounded to find help.

Many people have claimed we are a heartless lot, but those same are looking out with a mean outlook before looking in to see answers within themselves. Each day I take pride in helping others — even if it upsets them that their primary goal cannot be found talking directly to me. Each hour I am potentially scarred by these same wounded who lash out without purpose other than venting. I don’t know that...
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San Diego Reader, April 24, 2008

Matt:

We are all familiar with the two major forms of mozzarella cheese, the larger amorphous blob we grate and use on pizza and the finger-sized string cheese portions we play with as we eat them. Although both are mozzarella cheese, only the string-cheese version has the “semi-fibrous form” that allows us to tear off long, thin strings as we eat it. What is the difference in the processing that creates this stringiness?

— Larry E. Gundersen, via email

Well, if you want to make string cheese, you need several ingredients. Mainly salt and a water buffalo. Preferably a water buffalo from Italy. The most authentic mozzarella cheese is made from water-buffalo milk. But never mind. You can use regular cow milk. Or goat milk or sheep milk. You heat it up, put it in rennet to make the milk glob up in the pan, and then some salt and other stuff. Once it starts looking nifty and lumpy, you strain off the watery part and save the gobs of white stuff. Then you knead it like you were making bread. If you want ordinary mozzarella, you just knead it in a random way. If you want string cheese, you stretch it out to make it long, then fold it back on itself and repeat. This keeps the cheesy molecules all running in the same direction. When you’re done, that makes the strings — the cheese all going up and down. And that’s that.

Matt:

How many Kenyans were involved in the slave trade? Did this include Obama’s Kenyan grandfather?

— Irv J., via email

Yikes! The political debate takes a new and nasty turn. Well, at least it’s our chance to participate in the great American tradition of president-selecting. So-o-o-o — Kenya and the slave trade. Well, as an east African country, Kenya’s role was slightly different from the hot west coast that was more convenient to Europeans. Actually, the first slave traders in Africa were Muslims, who needed bodies for their trans-Saharan and trans-Asian caravans. Mortality was high. West Africa was the most nearby source. The Muslim slave trade long predates the Europeans in Africa.

Then, when the British and Portuguese began recruiting slaves from west Africa for the Caribbean plantations about 1500, it set off clashes between various African tribes in the area. Each one tried to capture enough of the other guys and deliver them to the Europeans to protect themselves from being swept off the continent. This may have happened in east Africa too, but I couldn’t find any evidence.

The Obamas are from the Luo tribe of Kenyans, from the western part of the country, farthest from the coast, the heart of the slave trade. Obama’s grandfather herded goats. Not likely that he traded slaves. But, hey, throw this into the muddling morass that is the presidential campaign if you like. It’s another timeless American tradition.

Heymatt:

My friend drinks Red Bull and vodka. He says he doesn’t get drunk that way. How does that happen?

— Norma, via email

Well, it doesn’t happen. He just thinks it happens. Energy drinks don’t change how our bodies metabolize alcohol or reduce blood-alcohol levels, but they can make us believe we’re not as looped as we are. The primary actors in “energy” drinks are sugars and caffeine and/or caffeine act-alikes (taurine, guarana). The only real energy our bodies get comes from the sugars. (Fats also supply energy, but the drinks don’t contain fat.) We can’t get true energy from caffeine. All that does is perk us up mentally, give us some muscle endurance, and reduce the sensation of being tired. It reacts with our central nervous systems; we don’t extract body energy from the caffeine. It buzzes us by blocking the chemicals that make us feel tired and that induce sleep. Not that we no longer need sleep. We just don’t feel the sensation of sleepiness. Thus the post-energy-drink crash. Caffeine also mimics the effects of adrenaline and makes our hearts pump harder.

Researchers believe that a lot of the “sobering” effects of energy drinks are really a placebo effect. We expect not to feel drunk, therefore we don’t. But in a European study of the effects of energy drinks on driving skills, they found that the drink provided some slight improvement. Less weaving and shoulder driving. But beware. The study was very small, hasn’t been replicated, and shouldn’t be used as an excuse to drink and drive, sez the MA squad of lawyers. Individuals react differently to caffeine and alcohol. If you’re pulled over and eventually take an alcohol test, you’ll show up officially drunk, no matter how perky you feel.
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—Kris Clark, 5/29/07

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got a call Saturday night from a man whose name I didn’t remember, but someone who remembered me and had the kindness to telephone with the sad news that Robert Mitchell died. Heart attack, hotel room in Anaheim. Ordinary, I would consider this private business and go ahead with the week’s column, but Bob is different. He would agree with that statement, by the way. Bob was a leading character in the first story I wrote for the Reader, back in 1989. And he was the focus of another cover story nine years later. He appeared in several inside stories, and at least a dozen Sporting Boxes. Since there are readers who have followed the Box for many years, the loss of one of our own requires a farewell.

Robert Mitchell lived in Jacumba. To get there, find 1-8, drive east until you hit the Imperial County line, turn around, drive back three miles. It’s 90 miles out, 4000 feet up, high desert, unexploited country, tight community, smack dab on the border.

How Bob got there is part myth and part legend. Something about buying the town. He was either in the process of buying the town or in the process of selling it or planning to do one or the other. That never changed.

Bob stood five-foot, ten inches, 165 pounds, with a trim, athletic build, gray-black hair, fierce brown eyes, and a raspy voice. But, that’s only flesh. His spirit is what grabbed you. Bob was BIG. He made a wave.

He built his house around massive boulders, incorporating them into kitchen walls, hallways, bedrooms, everything. Like its owner, the house is one of a kind, sits on a ridge that overlooks the town and Jacumba Valley. The last time I saw it, the swimming pool was long finished and the guesthouse was closed in. Sitting on his patio, outside the pool was long finished and the guesthouse was closed in. Talking to Bob was entering into a great gossip, and in the deep of a moonless night, when no one was around to see, he made a wave. I could go two years without seeing him, then tap on his door, walk in, sit at the big oak dining room table, and continue a conversation as if we’d talked that morning. Zero lag time.

The reason he appeared in so many stories I wrote was not because we were friends (this is a job), but because he knew what a story is and where to find it, exceedingly rare skills among civilians. But then, he’d been a newspaperman. One of his countless employments was publisher of a weekly, The Plain Speaker.

Bob was constantly in and out of Jacumba, working one business deal and then the next and the next. His business model was to try out ten grand ideas and expect nine of them to fail. RV clubs, timeshares in Mexico, consumer protection bureau, Caribbean real estate, sports drinks...believe me, you don’t have enough time to read them all.

He loved Jacumba. He was a townie, a great gossip, and in the deep of a moonless night, when no one was around to see, Robert was a do-gooder. Like the rest of us, there was a gap between what he said and what he acted. Unlike most of us, Bob’s actions were better than his talk.

Before the border fence was built, we used to walk over to Jacumé, a Mexican village two miles south of the line. We had friends there. We’d go to parties, dances. Richard Spencer and Kirk Gilliam owned a home in the village, lived in it for years. Richard is buried in Jacumé. And that’s as good a marker as any. Americans in Jacumba didn’t go to Jacumé, wouldn’t walk in coal-mine darkness to visit people who are poor and speak another language. For Bob it was, “Hell, yeah.” Life, for Bob, was “Hell, yeah.” He knew something nobody tells you. Life is as big as you can handle.

Bob could handle a lot.
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| content | ★★★★★ |
| delivery | ★★★★★ |
| Liturgy | ★★★★★ |
| Music | ★★★★★ |
| congregational | ★★★★★ |
| band | ★★★★★ |
| Snacks | ★★★★★ |
| Architecture | ★★★★★ |
| Friendliness | ★★★★★ |

### Poor to satisfactory

- (none)

### Good

- ★★★★★

### Very good

- ★★★★★

### Excellent

- ★★★★★

### Extraordinary

- ★★★★★

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**Weekly giving:** n/a

**Single program:** yes

**Dress:** mostly casual, lots of jeans, some dresses

**Diversity:** mostly Caucasian

**Sunday worship:** Heritage service, 8:45 a.m.; Contemporary service, 9:30 a.m. and 11 a.m.

**Length of reviewed service:** 1 hour, 15 minutes

**Website:** grasd.com

> “You are here,” reads the tagline below “Grace” on the banners and bulletin covers for Grace San Diego. Undoubtedly, more than one layer of meaning is intended here — layer two may be something like, “You are here on this earth, what are you going to do with the time you’ve been given?” or “You are here, God has formed you out of love and holds you in beloved existence.” But it’s the literal meaning that gets top billing: Grace’s logo is a stylized map showing the church’s Normal Heights location, with the 805/8 interchange making a sort of bent cross overhead. “You are here — in California, in San Diego, in this neighborhood.” A clever plug for a religion that asks you to love your neighbor.

When I arrived, the 8:45 Heritage Service was still running in the church proper — white woodwork and pale yellow, a clean and tidy ’40s sort of building — while the crowd of young and lovelies, interspersed with a smattering of grayed heads — was beginning to gather in the darkened gymnasium. “Do you know that the other church doesn’t get out until after 9:30?” one young woman asked another. “He screams out, grabs some coffee, changes clothes, and comes in here.” “He” was pastor Tim Scott, who was, just then, decked out in a suit and tie and talking to the Heritage bunch about visiting a young people’s sporting event. By the time he arrived at the gym, he had shuffled into jeans and a close-cut, untucked dress shirt.

But that was 20 minutes in, after a thorough warm-up from the band, who rocked their way through what seem to be the praise hits of the moment. “Strength will rise as we wait upon the Lord/ We will wait upon the Lord...” “Savior! He can move the mountains/ Our God is mighty to save.” (Even theamped-up old standard “Jesus Paid It All” seems to be enjoying a comeback.)

The service was part of the church’s “starting over” series on living (tagline: “We believe in life before death, too”). Scott’s opening prayer — we bowed our heads, but it was more of a statement to us than to God — touched on his theme for the morning. “I want to tell you something today — if you are stuck in behavior and attitudes that are breaking your life apart, you can start over today, and you can sustain that change by God’s power. If you’ve been wanting to start over...submit to God... He loves you, surrender to Him right now.”

That was the key, but Scott backed away from it, choosing instead to work toward it as a grand conclusion. He began instead with a question: why do we fail in our efforts toward substantive change? “You modify your behavior based on the pain of the reality of what you’re doing, and then, as time goes by, you lose it,... When the pain subsides, the motivation subsides. What I want to talk about is dynamic change. You need something in your life that is going to be powerful. In John, chapter four, the woman was promised by Jesus a well that would be within her, that would spring up to life no matter where she went. A dynamic, life-changing source in her life.”

The problem?

“When you fail to change your beliefs, you are doomed to return to the failures of the past... I’ll show you has that biblically, but it’s true as well psychologically. A damaged heart can be renewed and made whole.” What does it take? “An outside resource that you tap. This is the dynamically animating life.”

Scott quoted Luke, chapter six: “For there is no good tree which produces bad fruit... The good man, out of the good treasure of the heart, brings forth what is good.” Your heart has to change... It’s a supernatural transformation.” He made a practical suggestion — ten minutes a day with scripture (“where you have a transaction with the Holy Spirit of God”), followed by five minutes of thanksgiving and five minutes of spoken truth. (“God loves me, I love God, God chose me, I’m a child of God, I can live for God...” Do that for six months if you don’t change, I’ll be shocked... Your heart becomes reconditioned by truth.)

Case in point: David, who in Psalm 51 prayed for a clean heart and a steadfast spirit and to have that spirit sustained. “This was after David had sinned with Bathsheba... David didn’t have a therapist; he needed a revival! David knew the source of dynamic change would be from God. It’s not just about you getting your life together; it’s about you surrendering to the power of God.”

What happens when we die?

“What happens when we die? A lot of people talk about heaven. “You go to heaven.” Said Scott, “you go to heaven.”

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If I have to evacuate, will you take my goats?"

"I'll take your goats but not your kids!"

I still can't believe I said that. The goat lady was my friend, Michelle, calling me during the Witch Creek Fire. Stress makes you do funny things. She laughed, thank God.

In the end, Michelle never had to evacuate, and my own kids were disappointed at the missed opportunity to goat-sit. Last week, Michelle called again and asked if I would do the live thing and look into getting a portable fire pump.

She said that she heard that a neighbor of hers had saved his house because he had one.

"The Fire Pump is an engine-powered pump outfitted with pull hoses and mounted on a pull cart," explained Gregory Schork, owner of Home Fire Buster (619-890-4685; homefirebustertn.com). "It suck water out of a pool, lake, Jacuzzi, or even a water-storage tank — another water source. You can use it to prepare your property before a fire gets to it." Of course, notes Schork, a former firefighter, some preparation is best done before a fire even starts. "If possible, clear the perimeter of your house of brush — 50 yards is recommended. Don't leave debris or stacks of wood around your house. Embers can blow into your eaves, so make sure your eaves are all screened up. And the type of roof you have can save or condemn your house. Wood shake tiles are the worst. Ceramic tiles are better, but people are under the false impression that if they have ceramic tiles, the house won't catch on fire. Embers can blow up under the tiles."

That's where the Home Fire Buster comes in. "With this pump, you can wet down your property before a fire around your house, and your roof. You can spray water up under your tiles, so that if embers do blow up in there, the roof won't catch fire. It's a great deterrent to wind-borne sparks. You put one hose end into your water source, fill the pump with water from a garden hose or pitcher, and start the engine. When the nozzle is on, the water flows at about 60 gallons per minute. The higher the pressure, the harder the house to handle. I wanted something more user-friendly, so that there wouldn't be too much pressure but still a gage of water coming out."

Another user-friendly feature: "The cart has a rugged, extra-large diameter wheels. It goes up and down steps and over rocks easily."

The pump, said Schork, "can shoot eight stories high vertically, and 80 to 100 feet outward — depending on the wind. It has a Briggs & Stratton 5.5 horsepower gasoline engine that starts easily with a pull cord. It's a tested and true engine from an American company — lots of lawn mowers and go-carts use them. The engine is connected to a Pacer pump made of thermoplastic. Some pumps are metal, and they tend to wear on the inside. The plastic pumps don't break or crack."

The hoses "are made of heat-resistant plastic. Some other companies use a cotton hose, like what the fire department uses. But after they're used, those hoses need to be drained at a 45-degree angle for 72 hours; otherwise, they have a problem with rotting and corroding. The plastic hose I use is more lightweight and easier to manage, and right after you use it, you can roll it up and put it away. The pump comes with 100 feet of hose, but you can add more if needed. And they have quick-release tabs — you press a little lever, and you have a watertight connection."

Schork offers a five-year warranty, "and a great price [$1795]. I take less of a profit margin so I can offer that. I've seen the wildfires affect everybody here — I offer a discount to anyone who was previously a fire victim. The pump comes fully assembled, and I can bring it to you, show you how to set it up, and give you a demonstration."

My next call was to Jerry Tucker of Proline Fire Pumps (619-733-2200; homefirepumps.com). "I want to stress that it is extremely important that people evacuate when asked," said Tucker. "Wet down your property and leave the pump by your water source so the fire department can use it. If they see our pump there, they'll use it — they know it's effective and reliable."

In Rancho Santa Fe, they used it to save a gentleman's house. Then they used it for the next two days straight, refilling fire trucks from his pool. A swimming pool holds as much water as 45 or 50 trucks."

Tucker's pump "was designed by a firefighter over a period of 15 years. It'll put out 250 gallons a minute, but we run it at 50 gallons per minute through the nozzle. The average person can hold the hose, but it does take some effort. You can also decrease the engine speed and adjust the nozzle to make your water supply and gasoline last longer."

Tucker notes that while pumps that have cast iron parts will corrode from contact with pool water, "pumps with plastic housings are not designed to take the pressure that builds up when the nozzle is closed, and they can dry out when they get older." His pump is "all aluminum, with one moving part. It's very reliable." He also uses "standard firefighter hoses — one and a half inches with a double jacket. It's a rubber liner with two layers of canvas or polyester around it. We recommend draining them overnight on the pool deck after use. The rubber liner will not mildew or rot, but the canvas housing can retain water and get moldy. The most common pump we sell is the 6.5 horsepower [$2995]."

We'll bring it anywhere in Southern California and ship anywhere in the world. We offer a two-year warranty. We probably have 400 to 500 units out there — since the Witch Fire, we've sold 50 — and we've never had a failure."

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1. Home Fire Buster
2. Gregory Schork
3. Proline Fire Pump in action

**Eve Kelly**

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My Kryptonite

For every man there exists a bait which he cannot resist swallowing.

— Friedrich Nietzsche

It was a cruel thing to do, but I don’t blame him. I doubt he understood the ramifications of typing those words and hitting “send.” Or maybe he did — you never know with Ollie. I might have held off on viewing the message had I not been charmed by the subject line, “in terms of cuteness...” I coaxed my cursor and clicked to read the simple sentence that would purloin hours of productivity: “You’re going to want to look up ‘sugar gliders.’” I had a lot to do. I should have waited until I’d at least responded to a few emails before opening Google and typing in the two innocuous seeming words.

The moment my eyes alighted upon the first picture of the velvety squirrel-like creature with huge black eyes, itty-bitty paws, a thick, fluffy tail, and webbed flesh on each side that allowed it to sail through the air, all thoughts of to-dos evaporated from my mind. How had I never come across this adorable critter before? I clicked on every link and thumbnail photo I could find. I learned the sugar glider is a marsupial — a bit of trivia that, for some reason, only made the thing seem cuter. Then I found out they live as long as cats and that people keep them as pets. As pets! I pictured myself relaxing on the couch, watching a movie, and clicked to read the simple sentence that would purloin hours of productivity: “You’re going to want to look up ‘sugar gliders.’” I had a lot to do. I should have waited until I’d at least responded to a few emails before opening Google and typing in the two innocuous seeming words.

This time, the doctors had to suck some kind of cat-tooth poison from my arm before sewing one of my eyelids back on.

For every man there exists a bait which he cannot resist swallowing.

— Friedrich Nietzsche

I don’t know how I’ll die or when, but chances are there will be some kind of fluffy, cuddly animal involved. My prognostication is not mere whimsy; it’s based on an extrapolation from past events. When I was four, I stood in a neighbor’s garage and patted the ears of their St. Bernard until the beast became irritated — expressing his displeasure, he knocked me onto my back and pinned my neck to the ground with his teeth. Stitches were needed to reconnect the torn edges of my throat. My parents were horrified, but even at four, I knew guilt, and I blamed myself for antagonizing the animal. As soon as I was well enough to go out and play, the first thing I wanted to do was pet the doggie again.

Two years later, curious to see how my family’s new puppy would react to a neighbor’s giant, fluffy, white cat, I collected the huge Persian into my arms and carried it over to where our puppy, Penny, was tethered to a pole in the back yard. The cat freaked out, bit my arm, and then used my face as a launching pad to rocket into the air. This time, the doctors had to suck some kind of cat-tooth poison from my arm before sewing one of my eyelids back on. When I was 13, my front tooth was busted in half when, after leaning forward to pet my friend’s mini-Lassie, the stunted pup suddenly leapt at my face. As the dog was unable to find purchase on my face from that weird, flying-through-the-air angle, and as I was in a sort of open-mouthed surprise at the time, our teeth collided. It was one of the funnier moments of my life, and I chuckled all the way to the dentist.

My most recent animal-inflicted wound was the work of a fat, furry rodent. It happened in November 2005, when my sister Jenny and I went to Balboa Park to feed the squirrels and take some pictures of the wildlife. But that wasn’t enough for me. I wanted to touch one. And not just any one, but the big-ass fluffy one that was bold enough to come right up to me and put his tiny toes on my hand. As a reward for my affection, the cutest squirrel in the world gave me one tooth-punctured nail and several scratches on my arm, from what I’m convinced was an attempted hug. My epitaph will read, “Here lies Barbarella, dead for her inability to resist cuteness.”

“Animals are your kryptonite,” David said as we drove my new Mini toward Ocean Beach. “And anything sparkly,” he added as an afterthought. I wondered if he was aware that the dog-per-person ratio would increase dramatically once I veered toward Sunset Cliffs, which was not only the direction of our dinner destination, the Third Corner, but also of both an immense

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“You saying I’d let something cute or sparkly get the better of me?” I prodded.

“I’m saying,” David said, sitting up in his seat, “that if, when you were buying this car, those dealers had set a puppy on the counter and told you to pay twice as much, you would have signed the paper without blinking. Or tearing your gaze from the puppy.”

“Nonsense,” I said.

“Hey! Dog’s head out the window, to your left. It’s a Siberian husky. I love huskies. Aren’t they beautiful? Are you looking?”

“I wish I had a video camera at the ready to catch all the times you dork out over an animal. How ‘bout you look at the road?” David said in an I-told-you-so tone of voice.

“But isn’t she beautiful!” I shrieked. “Yes, you are! Aren’t you? Yes, you are!” I baby-burbled at the husky.

This past weekend David and I attended a small gathering over at Kimberly and Shawn’s place (a couple in the adjacent building that I have befriended since first ogling them from my office window two years ago with the binoculars David had given me for my birthday). Kim and Shawn have a large black-and-white cat. Their neighbors, Eric and Robert, have two teeny wiener dogs. Vinny, a squat black pug belonging to Gretchen and Daniela, whom I’d just met, was trotting around our ankles, hoping to catch some scraps from the table.

“Nothing I know anyway” I thought, as I maintained a delightful conversation in the face of all those cute animals. I wasn’t struck dumb or incapacitated. Sure, there were animals all around, and if I let my mind wander, I could easily imagine myself in the forest glen, communing with the wildlife like Sleeping Beauty, but I’m a grown woman. No smooshed pug faces, gregarious cats, or silly-shaped dogs were going to distract me from taking part in stimulating conversation with other adults over wine and Robert’s edamame tofu dip.

“Did you hear that, Barb?” David asked, pulling me from my reverie to find a mischievous look on his face.

“No, missed it. I was thinking about the topic we were on a moment ago, about the crazy shit we get to see because we live so close to these nightclubs,” I said, proud of myself for thinking quickly.

“Yeah, clearly you didn’t,” David said, stoking my curiosity. I extended my arm, and David filled my glass from the bottle in his hand. He was watching me carefully.

“Well! What did I miss? Are they leaving?” I gestured to Gretchen and Daniela, who had risen to their feet.

“Yes, we’ve got to go, I’m pretty beat,” said Daniela. “I was just saying I wanted to check on Mr. T.”

“Mr. T?” I asked.

“Thomas, our rabbit,” said Gretchen. “Thomas is house-trained, so he just roams around the apartment.”

“You have a bunny, just out, like, hopping around in your place right now?” I shot to my feet and set my glass on the table.

“Can I see him!”

As I pushed Gretchen and Daniela to the door, I caught David leaning toward Kimberly and saying, “Told ya.” But I didn’t care. I was about to pet the bunny! 

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San Diego Reader April 24, 2008 23
No one's ever told me that I look like a fish
UIE MET HIS WIFE at a Tropical Fish Society meeting, and the two were married a year or so later, next to the fish pond in Balboa Park. The president of the club presided over the ceremony.

Huie, 52, is of Chinese descent. His graying hair stands out all over the place.

“The problem with this hobby now is, it's my obsession,” he says. “And how do you keep from just blowing all your money on it?”

Huie and about a dozen other prominent San Diego fish fiends have gathered on a Saturday morning in a no-frills office behind a little white house in National City.

The smell of moss and water permeates the space.

This is the administrative office of a small website business run by Charley Pratt, but in the back room, the sound of 250 filters bubbling fresh water sounds like heavy rain drumming on a roof.

This is Pratt’s fish hatchery. Tanks of all sizes — from 1 1/4 gallons (as big as a breadbox) up to 70 gallons (big enough to crawl into) — fill the room. A total of 160 tanks.

Pratt estimates that he owns as many as 10,000 fish.

The tanks are mostly unadorned, with few plants and little decoration. The collection is utilitarian: these fish are being bred to sell in local stores.
Craig Fries (pronounced "freeze") is one of the aquarists who has come to Pratt's hatchery today. Fries has "just gotten out of the hobby." He lost his lease on the place where he used to keep his fish. "I had about 6000 gallons of aquariums," he says. "And I couldn't even think of moving all of it. I was selling fish wholesale when I was in junior high. And I'm 62 now. And this is the first time I haven't had any fish since college."

And how does that feel? "Liberating," he says, with a guilty look, as if he'd swallowed all his fish instead of selling them. Then he qualifies the statement. "No, but really — it was at least an hour every day just to feed everything. Some days, it was six hours, when you had to clean or whatever. And you couldn't miss a day. It was a labor of love, but it was a lot."

If it's so much work, then why keep fish? "Why fish appeal to us," Fries says, "those of us who are like gearheads, so to speak, is that you're in total control of the fish. It's not like a dog. You can control the air that the dog breathes, the ambient temperature, and a list a mile long of the things that you need to consider when you're dealing with fish. There's the sociology of the whole thing. How you're housing them, and what other species, and their aggression."

Fries wears a loud tropical shirt and has a carefree air about him. In a moment when he's not engaged in conversation, he sets down his coffee, produces a set of nail clippers from his pocket, and clips his nails. It sounds as if Fries is saying that fish keepers want to feel like gods. Are they just a bunch of control freaks?

"No, no, no, no," says Fries. Then he said, "Well, that's one way of looking at it. But the other way of looking at it is that each one of those parameters makes the whole situation exponentially more complicated. It's just a really, really interesting and really complex hobby."

Kirk Bean is nodding in agreement. "There's almost a limitless intellectual curiosity," he says. Bean, who is the current president of the San Diego Tropical Fish Society, has been into fish for about seven years. By day, he's a computer systems manager. Says Bean, "You combine that intellectual component with the fact that it's an experimental endeavor, where you have to be willing to take risks and do things differently, and you have to be able to think in entirely different ways when you're dealing with an animal that lives in an aquatic
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environment, and you realize that keeping fish is a challenge."

What about the aesthetic component?

“For me, it has nothing to do with pretty,” Bean says. “I don’t even have pretty fish anymore. I have boring, gray, brown fish. And any true fish geek would look at my fish and say, ‘Wow, that’s really cool.’ But my fish and say, ‘Wow, there’s just so many fish in the world and so many kinds of fish.’"

Air-Breathing Fish?

“There’s a lot of fish that breathe air,” says Bill Cline. “They come from water that’s low in oxygen, so they’ve developed the ability to go up and breathe atmospheric air to fill in the air that they don’t get from the water. And bubble nests are a way of providing the environment for the babies and the eggs. If the fish can’t live without breathing atmospheric air, then if they laid their eggs in the water, then the eggs probably couldn’t survive. And there’s a lot of ways that fish can get around that. So there’s a family of fish — the anabantids — and others, too, that spit their eggs into a nest of bubbles at the surface, so they stay wet, but they also have the oxygen in the bubble that they can breathe. And atmospheric air has a whole lot more oxygen in it than...
Electric Fish?

“There’s an electric eel, an electric ray, and an electric catfish,” Bill Cline says. “Any one of those, if you get big enough, could knock you off your feet. They contract their muscles. It’s like isometrics. And when they do that, all of their energy goes into production of electricity. You wouldn’t want to keep any one of those with other fish.”

You’ve Got Ears Like a…Fish?

“The truth is, fish aren’t all that visually oriented,” Bill Cline says. “They do see in color, which dogs and cats can’t do. But they’re very hearing oriented. For instance, you may have seen films of schooling fish in the ocean that move as one. When one moves, the others move instantaneously. That isn’t because they’re watching the other fish. It’s because they’re hearing the other fish. They have a lateral line down their sides which they use for hearing low-frequency vibrations. And sound travels so well in water, it’s almost like the fish are blending feeling and hearing at the same level.”

Upside-Down Fish?

“There are some fish that have no sense of up or down,” Bill Cline says. “The upside-down catfish spends more time upside-down than it does right side up. Most fish have a color that’s dark on the top and light on the belly. That’s so something that’s looking down on them will be looking against a dark background and they’ll see the dark color on top and they’ll miss it. And something looking up from below will see the white belly against the white background, and they’ll miss it. But the upside-down catfish is darker on his belly than he is on his back, so when he swims upside-down, he has the same advantage.”

Charismatic Fish?

“I’ve had lionfish and
groupers, big saltwater fish, that have definitely had personalities and likes and dislikes,” asserts Debbie Lara from behind her small round glasses. “You know, you have the little laser pen that you shine on the floor for the cats? Well, my grouper would be chasing it right along with them. Or the light from your watch would shine on the ceiling, and he would try to get at it. He also got so he recognized me. You know, my husband would walk by the tank, and he could care less. I’d walk by the tank, and he’d be up at the top begging for food.”

To demonstrate, Bill Cline puts his hand over a nearby tank of oscars — a few stocky, oval, mottled fish about five or six inches in length — and they immediately swim up to the surface of the water. Two of them snap at the air. “They’re very aware,” Cline says, “and they think they’re going to get fed. They’re not afraid of us at all.”

Craig Fries speaks up. “You can talk about the sociology of fish. You learn, when you keep fish, to incorporate the actual personalities, if you can believe that. All you have to do is say ‘personality’ to someone who isn’t a fish geek, and they laugh at you. But it’s very much a fact of what we do.”

No one disagrees with Fries. “In fact,” says Kirk Bean, “that’s one of the great oddities of fishkeeping. For example, a 14-year-old boy might find piranha appeal to him a lot. They’re illegal in this state, and they have this nasty reputation. But they are, for the most part, one of the most boring fish in the whole entire world. Most people move beyond the desire to keep piranha, and then they’ll maybe get cichlids, which are typically much smarter, full of personality, and distinct, one fish to the next to the next. And therein lies a whole different way to appreciate what you’re keeping. You know, this isn’t just some toothy thing that eats. It’s now something that has an entire society within the tank.”

“You could almost call it politics,” adds Fries. “Some fish just don’t like each other. For whatever reason. And some do appreciate company. Some appreciate the company of other species.”

“And some are just happy when they see me,” says Bean, without a hint of irony. “That’s not a joke. And when someone else walks in, they’re not as happy.”

“Yeah,” agrees Fries, emphatically. “Yep, yep, yep. Exactly. Many people don’t appreciate the intellectual capacity of fish, but they are smart.”

“And smart comes in...
many forms,” adds Bean. “Some are better at communication. Some kinds of fish move better and work better together. Some are smarter in the way that we would define smart, like, they seem more aware. And some are just much better predators, and their whole smartness, if you will, is associated with their ability to seek out and capture prey.”

Fish Fry
When you say “fish fry” to an aquarist, it generally doesn’t have anything to do with lunchtime. “Baby fish are called fry,” Charley Pratt says. “This is a fry-raising setup over here,” Pratt indicates a row of small, square tanks with partitions in them. “So you’ll see lots of baby fish here. Fry.”

“The fry are almost incomprehensibly small. Each one is about as long as the word long in this typed sentence. Hundreds of little fry as long as the word long.”

“And then, of course, the mothers, you’ll see one fish to a cell,” Pratt says. “And there’s places in here for the babies to hide when they’re born. Interestingly enough, she gave birth to four young yesterday and they’re not there today, so she obviously ate them. That does happen frequently.”

Breeding Fish
“I think one of the big draws for keeping tropical fish is breeding them,” says Charley Pratt, who happens to be one of the foremost fish breeders on the West Coast. “For instance, with guppies, manipulating them genetically, coming up with ways of making them look different: more colorful, or different color, or a bigger tail. I showed you that big-tailed guppy back there in the corner. Guppies originated with practically no tail. A little bit of a clear tail, with maybe a spot of color in it. But guppy breeders have created a beautiful thing to watch in the aquarium.”

Pratt used to teach computer information systems at Southwestern College in Chula Vista. His gray hair has disappeared from the top of his head though it still clusters around the sides. His accent is from North Carolina.

Kirk Bean, listening to Pratt talk about breeding, picks up where Pratt left off.

“It’s fun learning about the biology of the animals, the ecology of the systems that they live in, and trying to keep things alive,” says Bean. “The other part of it is trying to breed things that aren’t easy to breed in captivity. A lot of fish have environmental triggers that cause them to think that it’s time to breed.”

Bean has an earnest face and always seems to be thinking deeply about something. He looks sort of like Kirk Douglas, with the dimpled chin, clenched teeth, and blue eyes.

“Let me give you an example,” Bean says. “Had a fish that was very difficult to breed. No one had figured out what a trigger for this fish was. And it turns out that in order to induce it to breed, you let the water get bad. You let the water get stagnant a little bit. You let the water feel like life is bad. And that, in its natural habitat, is what happens during the dry season, when the water flow stops, and the ponds that it gets stuck in start to get low in oxygen, high in temperature, and full of pollutants. So, you let the tank do something that you normally wouldn’t do, which is, become close to dead. And then, all of a sudden, you simulate a rainstorm. And if you can do it when an actual rainstorm is about to happen — when the barometric pressure drops — you then go in and say, ‘All right, let’s just psych out this fish.’ You drop the temperature, as though rainwater has now hit at a lower temperature, you increase oxygen, you increase food supply, and you let these fish go

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Breeding Fish, Part Two: And Here's Where It Starts to Get Weird

A lot of fish will keep live sperm in their bodies for months,” Charley Pratt says. “The females have what’s known as nurse cells. When a male fertilizes her, the sperm is kept alive on the nurse cells until the female needs it. She could have more eggs come down a month later and just use sperm from that one male.”

Pratt chats as the tanks of his hatchery bubble and glister all around him. There is motion everywhere. Something in this room is always, always moving. “Here’s a male and a female guppy,” says Pratt, bending toward a small tank with two little fish in it. “If you can see underneath that male guppy there, the guy with the big red tail, there’s a little straight fin. That’s called a gonopodium, and if you look at the female, she has a big, really flowy fin there, called an anal fin. So the male’s anal fin is modified into a gonopodium. And he uses that, in combination with his two pelvic fins, to form a little tube, and he goes up, side to side, and he brings it forward, and he just barely touches the female to insert the sperm. He doesn’t really go inside her.”

Bill Cline, who’s been lingering nearby as Pratt talks, chimed in with a quirky breeding story of his own. “There’s an amusing little fish down in Mexico called a four-eyed fish,” says Cline. Apparently, four-eyed fish have nature’s version of built-in bifocals, and as a result, they can see equally well above and below the water. “They’re the only fish I know of that look like go-lenses—bearers, like the guppy. And the male four-eyed fish either develops right-handed gonopodums or left-handed gonopodums. And they have to breed with either a left-handed female or a right-handed female. A right-handed male can’t breed with a left-handed female. A very interesting adaptation.”

So it isn’t only mammals that breed live young.

“Guppies, platys, swordtails, and mollies are four of the more common tropical fish that bear live young,” says Pratt. “And there are others. But even more interesting, perhaps, are the mouth breeders. Take these Corydoras aeneus catfish, for instance. If you look down here in the corner, you’ll see some eggs scattered all around. The eggs look like a teaspoon of tapioca without the pudding. “They have just been spawning. And what happens is, the female takes sperm from the male into her mouth, and she already has the eggs at that point caught in between her anal fin. She’s expelled them already. And she goes up and presses the eggs to the glass and then puts the sperm from the male right onto the eggs. And generally there are groups of spawners all doing that at one time. Up to seven, eight, or nine of them.”

Pratt ambles over to another tank full of little darting swatches of bright color.

“In this tank, we have a lot of African cichlids,” Pratt says. “These particular ones are called electric blue peacocks. And they are mouth breeders. The females lay the eggs, and the males fertilize them as they’re being laid. And then the female gathers them up in her mouth and keeps them in her mouth for oh, ten days, two weeks. Until they hatch. And during that time, she doesn’t eat. In some species, the mother will eat very carefully. She’ll shift the eggs around and eat a shrimp or something. And still other species will find a hiding place, dump their eggs, go up and eat, and go back down and pick up their eggs again.”

After the eggs have hatched, their mouth-time isn’t over yet. Says Pratt, “When the young have hatched, she’ll let them out so she can eat, and if there’s any danger, they’ll all swim back into her mouth.”

Not all mouth-breeders use their own mouths to breed their young.

“These are Synodontis multipunctatus,” says Pratt, standing before yet another tank. “They’re living in this cave right here. They are a catfish, from Africa. And they have a very interesting symbiotic relationship with a lot of these mouth-breeders. The multipunctatus, when they find peacocks spawning somewhere,
they will go there and lay their eggs right amongst the eggs of the peacock. And the peacock female will then pick up their eggs with her own and protect them in her mouth. So those catfish are called ’cuckoo catfish.’ Because the young will hatch in the mouth with the other fish, and then, as they grow, they will eat the other babies, and before you know it, the peacock has got a mouth full of cuckoo catfish instead of her own young.

At this, Pratt reaches his arm down into the tank and picks up and shakes the cave where he says the catfish are living. Out swim a few tiny, inch-long, whiskered fish. ’Kind of neat little guys,’ he says.

Fries laughs. ’We’re geeks, and we don’t mind taking constant shit from our families.’

’Oh, yes,’ says Bean, nodding vigorously. ’And this is the thing. Yes, there are fascinating fish. But a lot of this really winds up being more of a people story than a fish story. There are as many different approaches to the fish hobby as there are people doing it. I personally get a very deep intellectual curiosity satisfied through this. It is, for me, this perfect combination of research and experiment and interaction with people who have gone through the same thing.

’Do fish-keepers end up having a lot in common with the fish they keep?’

’They say dog people look like their dogs,’ says Bill Cline. ’It doesn’t apply to fish, though.’

Adds Pratt, ’There’s a YouTube video I just saw about koi that look like people. But they don’t look very much like people.’

Lara chimes in, ’I used to be told that I swim like a fish. And I’ve always had a fascination with the water. But no one’s ever told me that I look like a fish. I do have the same hair color as one of my dogs…’

Perhaps this line of thinking is all wet. Cline sums it up: ’People think of fish as being like people that have gone through the same thing. That’s called anthropomorphism. But it’s just not right.’

Fish Doctors
Debbie Lara is a longtime San Diego Tropical Fish Society member. ’I’ve been coming to the meetings since I was a little kid,’ she says. ’By now, everybody in the club is like family.’

Lara is a registered veterinary technician. ’We have a doctor at our practice who does exotic animals, and he actually really likes to see fish,’ Lara says.

But how do you examine a fish?

’I’ve helped him take X-rays on koi,’ says Lara. ’You put some anesthesia in the water, and the fish kind of get quiet, and then you pull them out and put them on the table and take their X-rays. He’s done surgery on fish.’

And you’ve got what, like, two minutes maybe to work on them?

’No, no,’ Lara says. ’You keep them moist, and you can really keep them out a while. He’s done surgeries that take quite a while. You just pump water over the gills and make sure they stay moist. He’s replaced swim bladders. He’s taken tumors out of fish. He’s done all sorts of kooky things. Most recently, there was a goldfish that came in. His swim bladders were all in the wrong places, making him swim upside-down. And so he actually put weights into the swim bladders so the fish would swim right side up.’

The Aquarium as Microcosm of the World at Large
’If nothing else, this hobby gives you a tremendous appreciation of how delicate some of our environmental issues are,’ says Kirk Bean. ’The native San Diego sticklebacks make these little
nests at the top of the water. Their population virtually disappeared after the Cedar Fires and is slowly making its way back."

Bean takes a sip of coffee and continues. "You wind up being able to extrapolate this very bizarre, tightly focused interest into what is effectively a very broad understanding. For example, I went to Panama with a couple of other fish people. We spent two days going through rivers with nets collecting fish and came back with eight different species, seven of which I'd never seen before in my life. I had read about them, but I'd actually never seen them. And they certainly don't exist anywhere that I know of to actually get, other than going and collecting them yourself. But the fascinating part of it was, you'd go out there and find that some of these rivers are just chock full of life, as you'd expect of a tropical river. And other rivers, there was nothing living there. There's not a snail, there's not a plant, there's not a fish. And you'd know something's upstream of that."

The Aquarist as Microcosm of the Population at Large

"There aren't many places where we can actually make a contribution to human understanding about how things live," says Kirk Bean. "You just can't easily do that with any other amateur fascination that I can think of. Except maybe astronomy. There are amateur astronomers who continue to discover things like comets. There are amateur fish-keepers who continue to discover ways of keeping and breeding fish in captivity that no one's been able to figure out before. And in that regard, it's kind of exciting. And with the disappearance of habitat, it winds up being a series of skills that are, I think, valuable to have."

One of Bean's original fascinations was with fish that were extinct in the wild and that basically needed people to continue to exist. He and his ex-wife eventually wound up with 30 fish tanks, ranging from 10 gallons all the way up to 500 gallons, all of them planted, all of them looking as much like native habitat as possible. "We also had six ponds in the backyard," Bean says, "each of them stocked with species of fish that were either extinct in the wild or about to go extinct in the wild."

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Fish Society throws a once-a-year show every November, in room 101 of the Casa del Prado building in Balboa Park, where it has competitions for Most Beautiful Tank and dozens of prizes for everything from Best Catfish to Best Cichlid to Most Odd Fish and on.

But tonight, this is just the monthly auction. Still, room 101 is swimming with fish fanatics, pisciphiles, ichthyo-enthusiasts, lovers of everything finned, gilled, and scaled. They've come together to talk, buy, sell, view — and not eat — fish.

By 6:30, 30–40 people of all ages have arrived. Dozens of water-filled bags lie on tables with little critters swimming in them.

San Diego Tropical Fish Society president Kirk Bean sits at a laptop checking in society members for the upcoming auction. Before the auction, people file past the displayed fish. The fish react like puppies — some seem happy to see you, some don't.

Even the aquarium plants are interesting, lush and colorful in their watery bags.

Fish-lovers hold the bags up and squint at them, discussing habits, pedigrees, and tendencies. Most bagged fish will live three to four days.

This is fish enthusiasts' one night a month to tell all their fish stories to others who will understand them. They're passionate and discerning, and they don't care what the rest of the world thinks of their hobby. They “aha!” at angelfish, coo about catfish, get gaga for guppies, and preen over aquatic plants.

Soon enough, the auction begins.

The first item is a heavy ceramic ornamental turtle that goes for $4. Second is a “classic” aquarium reference book that goes for $4 as well. A bag of hornwort is next. Bright green plant sells to an eager young aquarist for $3.

Society members John Flanagan and Elaine Thompson serve as informal auctioneers. Other members hold up numbered paper plates to place bids. Still others carry the sold items out into the audience and hand them to the winners.

A trio of blue delta guppies goes for $8.

Three black lace angelfish bring in $6.

Of the proceeds, 75 percent will go to the sellers, and 25 percent is for the club to buy new equipment and cover expenses. Today, it's about $300 for the sellers.

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and $100 for the club. The big auctions, however, take place in April and November, where over $4000 might change hands. Those auctions last three to four hours. Tonight, it only goes about 45 minutes.

Flanagan, in particular, infuses his auctioneering with humor. At one point, selling angelfish bred by Charley Pratt, he says, “Here’s your chance to go home with Charley’s angels.”

“The nice thing about a club like we have,” says Debbie Lara, referring to the San Diego Tropical Fish Society, “is that you can get fish and plants at our club meetings and at our auctions that you can’t get at stores, and for prices that you’ll never see in stores.”

Even You Can Raise Fish

“We have 10,000 to 30,000 fish in here at any given time,” says the manager of Aquatic Warehouse, Sam Garcia Jr. Located among the unremarkable buildings behind the courthouse on Clairemont Mesa Boulevard, Aquatic Warehouse is cluttered with all kinds of aquarium equipment and fish paraphernalia. But the bread and butter of the store are the 400 storage tanks and the seven large display tanks.

In fact, the biggest display tank in the store is also the biggest display tank in San Diego, at 715 gallons. It has tree stumps in it and dozens of river fish from three continents. Purple-spot gobies, Siamese tiger fish, and peacock bass mill around in the tank very much as they might in their natural habitats.

Garcia, 34, has been in the fish business since he was 14. He’s been at the Aquatic Warehouse for the past three years. “The thing that really sets us apart,” Garcia says, “is our focus on the natural aquarium. It’s what draws people here from Los Angeles and Las Vegas and Riverside. There are very few stores that have a healthy understanding of where the fish come from and how to properly duplicate their natural habitat. First and foremost, we have to be wards for the creatures that are living in the tanks. They’re sharing their beauty with us, and we have to try to make them as comfortable as possible.”

The results of this focus on natural habitat are evident all over the store. The saltwater coral tank could hold your attention for an hour, easy. You could bring a bag of popcorn and a fold-up chair into the store and just sit in front of this...
San Diego
Reader
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• Have trouble sitting still or find it impossible to simply relax?
• Between 18 and 65 years of age? • In overall good health?

If you answered yes to all of these questions, you may be eligible for our investigational drug research study. If you qualify and choose to participate, you will receive physician consultations, study-related medical examinations, laboratory evaluations and follow-up visits at no charge. Health insurance is not required and compensation for time and travel is provided.

If you are interested in learning more about this study, please contact:
(619) 688-6565
See our website: www.ari-inc.com

Is your current Schizophrenia medication not working?

Are you:
• Currently taking one of the following: Seroquel, Zyprexa or Risperdal for the treatment of Schizophrenia?
• Currently smoking at least 10 cigarettes per day? • Between 18 and 55 years of age?

If you answered yes to all of these questions, you may be eligible for our investigational drug research study. If you qualify and choose to participate, you will receive physician consultations, study-related medical examinations, laboratory evaluations and follow-up visits at no charge. Health insurance is not required and compensation for time and travel is provided.

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Stressed?

Are your worries excessive and uncontrollable? Do you experience fatigue, insomnia, irritability?

CONFIDENTIAL help is available. You may be eligible to receive free treatment as part of a clinical trial of a computerized treatment program.

Center for Understanding and Treating Anxiety
Call: 619-229-3740
http://nas.psy.sdsu.edu

Self-Conscious?

Trouble with dating? Parties? Public speaking? Starting conversations? Speaking to authority figures?

Always worried about what other people think of you?

Confidential help is available. You may be eligible to receive free treatment as part of a computerized treatment program.

Call 619-229-3740 or e-mail SDSCUTA@hotmail.com
http://nas.psy.sdsu.edu

Heavy drinkers not seeking treatment

Investigators at The Scripps Research Institute are currently seeking volunteers who consider themselves to be heavy drinkers and do not have any desire to stop drinking.

The purpose of the research is to learn the most effective way of studying predictors of relapse or a return to drinking.

Earn compensation for completing 4 study visits that take place over 3 weeks.

This study does involve taking a medication or placebo for one week.

To find out if you qualify for study participation, please call Marni at 858-784-7867 or visit our website at: www.pearsoncenter.org for more information.

Newly wed?

Opportunity to participate in a study of the marriage experiences of couples in their first year of marriage.

1. Must be at least 18 years of age.
2. Both partners in a couple must identify themselves as Mexican/Mexican American or European American (Anglo).
3. Marriage partners must be willing to be interviewed (30 minutes) in their first and third years of marriage.

Compensation up to $40 per couple.

Please call or e-mail Dr. Donna Cañadas,
San Diego State University.
1-888-835-5048
dcanadas@sunstroke.sdsu.edu

Is Diabetes a Part of Your Life?

Learning to live with this chronic disease is not easy. Even with proper diet, plenty of exercise and regular medication, keeping your blood sugar under control can still be challenging.

If you have Type 2 Diabetes, you may be eligible for a research study of an investigational oral medication.

You may qualify for this study if you:
• Are age 18 years or older
• Recently diagnosed with Type 2 Diabetes
• Currently not taking any oral diabetes medication or insulin
• Have been told your blood sugar is too high

If you qualify, you will receive study-related care and study medication at no charge.

To learn more about this study, please call Ritchken & First M.D.’s Donna Perez at: 858-292-0108 x207

Do you suffer from Osteoarthritis of the hip?

Are you currently taking medications for pain relief? If you are 40 years old or older and are generally in good health, you may be eligible to participate in a clinical trial evaluating an investigational oral medication.

For further information, please call: 619-229-3909

San Diego Sports Medicine and Family Health Center
6699 Alvarado Road #2100
San Diego, CA 92120
Clinical research has the potential to improve lives of people with Type 1 Diabetes in the future.

Profil Institute for Clinical Research invites you to participate in a research study involving an investigational insulin for people with Type 1 Diabetes.

Participants must be:
- Diagnosed with Type 1 Diabetes for at least 1 year
- Between 18 and 55 years old
- Otherwise healthy

You may be compensated up to $2,750.00 for your time.

Four overnight stays are required.

Got Migraines??
Is Fioricet or Fiorinal... Not Enough??

Are migraine headaches interrupting your life...and medication, like Fioricet or Fiorinal, used in the past just not working? Consider this research study comparing an investigational oral medication and a presently marketed treatment for migraine headaches.

To qualify:
- Male or female, 18-65 years of age
- Have a history of diagnosed migraines with at least one episode per month
- Taken Fioricet or Fiorinal for at least one migraine recently

Participants receive at no cost:
- Examination by a board-certified physician
- All study-related medication
- Compensation for your time and travel

You may be compensated up to $2,750.00 for your time.
Four overnight stays are required.

Is your teen clinically depressed or just going through a stage?

Sadness or anger? Problems in school? Crankiness? Loss of interest in friends or activities?

Our paid research study
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Possible Additional Costs for Saltwater Tanks:

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- Calcium-based saltwater substrate: $50–$200
- Protein skimmer: $60–$300
- Special high-intensity lighting: $100–$450
- Sump-style filter: $300 and up

Garcia also stresses the importance of natural decor. It’s healthier for the fish, replicates the natural environment, and can be recycled. Also, you can’t just put tap water into your tank. “Tap water sources are so harmful to fish,” Garcia says. “It’s always best to use a reverse-osmosis or deionized water source. Part of what fuels our store, and the volumes of people coming in, is that we provide reverse osmosis or DI water for only 30 cents a gallon.”

For saltwater tanks, you either have to make your own saltwater or buy it from a place like Aquatic Warehouse.

And then, finally, it’s time to buy some fish. Koi and Synodontis granulosus notwithstanding, most fish aren’t expensive. After dropping $200–$1000 or more on your setup, the $50 you spend on a bunch of fish won’t seem like much.

“And then you have your work of art,” Garcia says. “Your aquarium is basically a frame for an art piece. But it’s a high-maintenance art piece, because it has living things inside. So you can spend all you want, but it won’t look nice unless you love it and take care of it.”

And Koi Is King

At the yearly koi show at the Del Mar Fairgrounds in February, pool after pool of colorful koi abound. Koi of all sizes, tiny to huge. Fish of mostly motley oranges, whites, and blacks, with some yellows and reds mixed in. Like gems in the water.

Koi are another branch of the fish-keeping hobby altogether, and many consider koi to be the pinnacle of the hobby. They are certainly the most expensive fish in the world. Last year, one koi in Japan sold for $1,000,000.

Tom Graham is walking from pool to pool in one of the convention halls at the fairgrounds, pointing out various fish. Graham is chairman of the San Diego Koi Show. “Take this fish here,” Graham says. “If you look at a koi and you see that it’s got red patches that are evenly distributed and it’s got black patches that are evenly distributed and nice white in the background, then that is a well-balanced fish. Now, if the front two-thirds is red and the back end is black and there’s some white here and there, then that’s not a balanced fish, and it won’t be prized as highly.”

At this year’s show, 256 koi are being judged.

“Koi do not breed true,” Graham says.
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Farzad Yaghouti, MD  
Medical Director
"They’re created animals, and they haven’t been around long enough to breed true. Most of them are junk. Most of them get destroyed when they’re a quarter of an inch long. They get used as feed or fertilizer. A mother koi will hatch thousands of fry, but only three or four or five might be good enough to keep. Most of them will be all white, or all black, or all red."

But some koi have interesting color markings, and those fry are fostered, to see if they’ll grow to over three feet in length. Koi are never small."

The largest koi will weigh, though, because they’re always improving or declining. But a beautiful fish that’s large is beautiful fish that’s large."

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pretty soon, everyone was looking for these colored carp, and a business was born."

The word “koi” is a shortened form of a Japanese word, nishikigoi, which means “colored carp.”

Funny, but carp were the bottom-feeders you never wanted to catch when you were fishing for bass or trout. Ironic that you add a few touches of color to those undesirable carp and they can cost as much as a car, or even a house.

Graham himself owns 50 koi in pools in his yard. The most he ever paid for a koi was $800.

The grand champion of today’s show is a truly huge fish. It’s 32 magisterial inches long, and it has a hump on its back like a bull. But this fish is also quite beautiful, as Graham points out. 

“If you look around the edges of the red pattern, “ Graham says, pointing, “there’s no smudginess. It’s either red or white. And you see that all the red patches are the same color. In lesser-quality koi, it tends to fade at the tail. And you see around the edges, that’s called kiwa. The edge where the red meets the white is called kiwa, and to have good kiwa means that the edge is sharp like a knife. You’ll see that, on the leading edge, there’s a white scale lying on top of a red scale. That’s called sashi. That’s okay, because...
Graham estimates that today’s grand-champion koi would easily cost at least $20,000. It would also require a pool with over 10,000 gallons of water in it, about half the size of a swimming pool.

Graham himself is the proud owner of two fish that will take first place in the show. One of them is the best fish in the 9- to 12-inch class, a pretty little black, orange, and white number. “This is about a two-year-old fish,” Graham says. “Last year, he was about half this size. And two-year-old fish can be twice this size in some bloodlines. And you can see how solid and jet-black the black is. And the white is brilliant white. White tends to turn yellow in koi. And so, if the white is nice and bright like that, that’s a real plus. In bad water, with bad food, the colors fade.”

Graham feeds his fish a high-quality koi food mixture and keeps them in clean, well-aerated pools in his yard. His pools are also deep-sided, to keep egrets and herons from wading in and eating his fish.

“Look at this fish here,” Graham says, using a net to isolate a second black, orange, and white fish in his pool. “I can do this because it’s my pool,” he chuckles. “You see how its head is all one color? That’s a sign of good quality. The cheap ones — about 95 percent of them — are all dirty and smudgy on the head. So, a nice, clean head makes the whole fish look clean.”

Graham continues to point out qualities to look for in high-quality koi. “Notice the black on the scales. It’s pretty even, but some more than others. It’s not perfect. You see in the middle how the black scales aren’t as outlined as they are on the upper back? That’s a quality thing. So you look at the sheen of the fish, you look at the shape of the fish, you look at how each of those scales and colors relates to the scales and colors around it. You want the colors to be in balance, and you want each area of color to be well defined.”

It’s estimated that close to 10,000 people will shuffle through the koi show over the weekend. Graham coordinates the activities of over 50 volunteers who run the show.

“When you look at a koi, it’s like a piece of art,” Graham says. “And you can really understand koi by thinking about them as art. That’s what they are. Living art.”

— Geoff Bouvier
Four and Twenty Blackbirds

As a child stirring mud and as an adult, sifting flour and blending in shortening, nothing has seemed as intriguing to make and to contemplate as pie. Its filling sequestered beneath a canopy of top crust, hidden from the eye (if not the nose), pie (not unlike the body) offers itself for reverie on the enigma of inside and out.

I have simply wanted to show that whenever life seeks to shelter, protect, cover, or hide itself, the imagination sympathizes with the being that inhabits the protected space.

— Rilke

As far back in time as we can go, the gastronomic value has always been more highly prized than the nutritive value.

— Bachelard

Even when I was a little child, a preschool toddler, I adored concocting for my dolls, in doll-size pie tins, mud-crust pies filled with pansies or nasturtiums or yellow china berries picked off bushes that grew along the back alley or tiny pea gravel culled from our driveway. Belinda my rag doll snuggled in the crook of my arm, I would curl up in bed at nap-time or at night, engrossed — transported, really — figuring what ingredients I could fill pies with later that afternoon or next morning. I would in my mind roll out mud circles and more daintily in thought than ever I did in fact would tuck these crusts in pans. In my mind’s eye I would see myself, in passionate imitation of adult pie-makers, layering in flowers or pebbles, then dribbling over them my sandbox sand for sugar and a few daubs of wet mud butter. Then, carefully, with an enormous sigh of satisfaction that comes as one nears a task’s completion, I would spread top crust over my pie’s filling, and with the same stubby dimpled fingers I see now in my photographs at that age, I would pinch together, around the pies’ entire circumference, the edges of top and bottom mud crusts. What was in the pie, then, was a secret only I knew. I so heartily believed in my mud and sand ingredients that falling asleep I would smell my pies baking (and it would be a doubled make-believe because I did not smell mud, I smelled apples, cherries, apricots). While my body gave off that last shudder of tensed muscle letting go, I would begin to arrange (again, in my mind’s eye) on chairs around my playhouse table, all the dolls, even incontinent Betsy Wetsy (who wherever she sat left wet spots), the cloth rabbit, the woolen Pooh Bear come across the ocean from what my father called “war-torn England.”

Next to pie, what pleasure cake offers (as looked at or eaten) seems meager. To wonder about cake’s interior, given well-made cake’s unvarying, uniform web and constant all-chocolate or all-“white” taste (even when lemon or raspberry filling or dark chocolate glistens silkily between its layers) is to have the mind taken nowhere. The simplest breakfast muffin, slathered with plump raisins and walnuts, seems more a marvel, inciting curious-
ity in the mind, bonanza for the mouth.

Another person might see this pie/cake distinction in an entirely opposite fashion and might think cake, leavened — which means that its volume is significantly increased by internal gas expansion — as it is by air-retaining foam of whipped egg whites or whole eggs and baking powder, is far more the miracle. But it seems to me that mere chemistry can explain what makes a cake while pie demands metaphysics.

This opposition between pie’s inside and out, this dialectic, if you will, between crust and filling, can’t help but set minds wondering. As children and as adults this opposition between outside and in never loses its interest for us. Confronted with the turtle or snail shell, high fence, blank wall, lid, door, veil, or wrapping (think of egg rolls, turnovers, pocket bread) past which the eye cannot go, the mind proceeds at once to ask, “What’s in there?” or, a bit more suspiciously, “What is being hidden?” and, of course, “Why?” If one is in a certain elegiac mood, this consideration of outside and in may steer the mind onto certain qualities of innerness: tenderness, vulnerability. One may then find oneself filled with emotions similar to the poet Rilke’s in which “the imagination sympathizes with the being that inhabits the protected space.”

In my mud pie days, I had a tiny wooden rolling pin equipped with handles lacquered bright red. I had to ask permission, but once having done so I was allowed to dust the wide lower step of the back stoop with sand from my sandbox and then I’d plop down my mud mix on top sand, pat my mud flat, and roll out my crusts on concrete.

How did I bake mud pies? Next to my sandbox I had built an oven from red bricks left over from some project of my father’s. Four bricks made the oven’s floor, four bricks stood on their ends made its sides, and for the oven’s roof, I used a piece of corrugated tin. I had more bricks that I stood up against the oven for its door. My baking, of course, was entirely make-believe, and as pies (I could fit two in the oven) baked, I would conjure in my mind drawings from my picture books: pies cooling on wide wooden windowills, steam rising out of vents cut in the pies’ top crusts and floating in chimney smoke whorls across blue skies above fairy-tale villages, and I could work myself up into a fret of fear by thinking that sweet fruity aroma drifting off my pie had attracted a sharp-toothed wolf. I would inevitably remember the nursery rhyme verse that began:

Sing a song of六pence,
A pocket full of rye;
Four and twenty blackbirds,
Baked in a pie.

Who it was of whom I asked permission to use the back stoop for my mud pie making was Black Mary, so called to distinguish her from my father’s aunt, whom I guess, were things equal, we would have called “White Mary.” Black Mary lived with us, kept our house, washed and ironed our clothes, and cooked our food. She had raised my father and his younger brother from the day they were born, and after their mother died, when my father was six, she became all the mother my father had left. He adored her. Black
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I was disobeying Mary and my parents — “Do not touch wild birds. They’re dirty, crawling with filthy diseases and nasty lice.”

Mary had what my father called a “Queen Mary” bosom, by which he meant a breastline carried well forward, like a ship’s prow. She was better to me than anybody. I would feel lulled and narcotized, and I would hear her heart beat. Its thump reverberated through her heart and neck, and I would begin to breathe with her. I would feel lulled and narcotized, and I would wonder, if like Sleeping Beauty or Rip Van Winkle, I might not fall asleep there forever.

I remember a springtime afternoon when a storm had come up; bright lightning time afternoon when a storm. It was not long after lunch, but outside the sky looked dark as evening. My mother was at school and my father at work. Mary set me at the kitchen table. Our dog, a black Scottie like President Roosevelt’s Fala, lay under the table and whimpered. Mary had her little Bakelite radio turned on to one of her stories, which I remember that after-

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I couldn’t see out the window, and soon my father called from his office to make sure we were all right in the storm. Mary let me talk to him for a minute. He said if I couldn’t see out the kitchen windows I should go get in the dining room window seat and watch the storm from there and then the line crackled and I could barely hear him and gave the phone back to Mary.

I knelt on the window seat cushions, which were covered with rough monk’s cloth and scratched at my bare knees. I pulled back the curtain and looked through the glass Mary kept spitting with ammonia, out into the unnaturally dark side yard. Lightning flared across the sky, leaving behind an eerie radiance. Rain hit the grass and beat yellow blossoms off the forsythia canes and knocked petals off the red Darwin tulips. Low spots in the yard were drowning.

In no time rain turned to hail and Mary came and stood by me, hand on my shoulder and dog whimpering right behind her, and Mary said that with so much hail hitting the roof so hard she felt like we were stuck inside a drum that was being rat-a-tat-tatted with about a hundred drum sticks. She said she hoped the hail didn’t ruin our roof or break her windshield, which had happened before, or beat down lettuce and spinach that had just been up a few weeks out in the garden. Mary said come along into the kitchen, which was by then hot and smelling good of chicken steam.

I felt as a child rolling out mud crusts much as I feel now, wearing an apron in my kitchen, that making a pie I’m handmaiden to a miracle.
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Amid the storm, hail pummeled the bird, knocking leaves off trees and the window in the house. I was supposed to help Mary bake chicken pie, but I wandered off to the sidewalk to play.
and carried it to my oven and put it in and piled up the bricks and sat down on the corner of my sandbox to wait for it to be done. I never told anyone this until now.

Of course, I knew I couldn’t feed the pie to my dolls because it didn’t seem right and I wasn’t happy, sitting there, and all the robins by then were singing and out in the yard pulling worms from the wet ground and I thought that one of them was the one whose baby was dead and she would fly up to her nest and her nest would be empty. I undid the door bricks and took the pie out of the oven and walked to the far corner of the garden and gently turned the pie over at the back of a flower bed and tipped all of it onto the ground and covered it up with dead leaves that my father stacked there in the fall.

By the time I got my mess cleaned up off the stoop, my mother and father were home. My father first thing checked his garden for damage, and Mary let the dog out and he yipped and ran in circles around my father and got muddy paw prints on his trousers. My father and mother asked Mary and me if we’d been scared during the storm, and we said no. For dinner, we had the chicken pie, served in the high-sided Pyrex pie pan in which Mary had baked it. I am sure that it tasted as it always did and does now when I make it, chunks of white breast meat, green peas, squares of potato, carrot, celery, the rich chicken gravy, which mixed together is like tasting an old-fashioned farm landscape. But I didn’t eat much and Mary said maybe I was tired because the storm woke me up from my nap.

I didn’t make mud pies anymore. Not for a long time, I mean not for what seemed, at that age, like a long time. Probably it was only a week or two. And then I went to nursery school and then my parents broke up and then we moved and I started grade school. All that was a long time ago. But it stayed with me.

I felt as a child rolling out mud crusts much as I feel now, wearing an apron in my kitchen, that making a pie I’m handmaiden to a miracle. I will begin, let’s say, with pale green and ruby rhubarb stalks, sour red pie cherries, Macintosh apples, butter, sugar, flour, salt, and shortening. I peel the coarse strings off the outer blade of rhubarb, I pit cherries, peel and core apples. I spoon the raw fruit into the bottom pie shell, daub the fruit with chunks of butter, I dribble sugar and stew flour, the latter for thickening. I sprinkle all this with no more cinnamon than will lightly freckle the fruit. I fold the second round of pie dough in half and gently lift it onto the heaped high fruit with the fold in the pie’s center. One half of the pie’s fruit, then, is covered. Last, ever so painstakingly, I unfold this top crust across the pie’s other half and crisp edges of top and bottom crusts together. With a fork I prick the top crust in several places so that while the pie bakes steam can escape.

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out the bowl, knives, dust flour off the pastry board, baking fruit’s aroma begins to perfume the house. Thirty, 40 minutes later, I will open the oven door a few inches and peer in. The oven’s radiating heat rises around the pie in waves that are indistinct, like the contour of a dream. The heat insinuates itself into the pie’s interior, creating between the sealed crusts its own steamy, primordial climate, a site (to use the French postman/philosopher Gaston Bachelard’s translated-into-English words) of “thermal sympathy” and “calorific happiness” in which apple and rhubarb and cherry cell walls break down and sugar crystals alter and butter melts.

Another half-hour, 40 minutes pass and I lean over, open the oven door. Heat rushes out onto my cheeks, reddens them. What I take out from the oven (my hands protected by thick potholders) seems precisely as did those childhood pies: born rather than made. If the weather’s right, I’ll set the pie up to cool on the windowsill in my kitchen. I have no trouble, all these years later, imagining that heat floats off the pie’s

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P. Scott Ricke, M.D., Medical Director
858-678-0220

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many of them even realize that I am here to help, and if they will listen, the journey ahead might just be better. I wonder if they realize that I really and honestly just want to assist them back to work, for that is the goal and unemployment is but a bridge between two points.

We are not beasts, Don, and if you talk to us before judging, you might find that we are friends you haven’t met and hopefully never have to talk to again — for professional reasons, at least. Don, we work three blocks from each other. Couldn’t you have just done that homework?

Name Withheld by Request

Comments from Reader Website

Website

Cover Story

Published April 16

Posted by Scoop on April 16, 7:56 p.m.

Hooray for your article! San Diego needs to cherish and protect the limited historical homes still left in this sprawling and increasingly homogenous metropolis. Phoenix and LA have their charms and far too many blemishes to even want to compare. San Diego has many unique, historic urban neighborhoods that need to be preserved. Check out what is happening nationally with historic homes and neighborhoods. The National Trust for Historic Preservation is working to fight the “McMansionization” of historic neighborhoods in many communities, where historically significant homes are being torn down to make way for homes that
are out of character for the neighborhoods. The measure of historicity should be broad enough to maintain the look and feel of older neighborhoods that began working or middle-class enclaves as well. This should be broad enough to maintain the character of our older neighborhoods, from Mission Hills to Sherman Heights. This is where San Diego actually is doing the right thing, but maybe the city could be doing it better administratively. Improve the system, don’t destroy the support and incentives to keep the small percentage of older San Diego homes and neighborhoods intact for future generations.

Posted by Aranguel, April 17, 9:15 a.m.

Being a student of real estate and economics, I do not believe that the position of this article is truthful in asserting that the preservation of historic properties is in the best interest of the

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**Extension 7070**
- Botox
  1. What is Botox?
  2. Botox & wrinkles
  3. Benefits of Botox
  4. How much does it cost?

**Extension 7040**
- Breast Surgery/Augmentation
  1. About our office
  2. Procedure
  3. Cost
  4. Recovery
  5. Benefits

**Extension 7010**
- Cosmetic Dentistry
  1. About our office
  2. Procedure
  3. Cost
  4. Recovery
  5. Benefits

**Extension 7000**
- Laser Eye Surgery
  1. About LASIK
  2. Who is a candidate?
  3. Your eye exam
  4. Surgery
  5. After surgery

**Extension 7160**
- Tanning
  1. About us
  2. Benefits of tanning
  3. UV-free instant tan
  4. Vertical booths vs. beds
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  4. Recovery
  5. Benefits

**Hair Loss**
- 1. What should I eat?
  2. How does it work?
  3. How is it performed?
  4. What does it feel like?
  5. Best candidates?

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**Botox**
- 1. What is Botox?
  2. Botox & wrinkles
  3. Benefits of Botox
  4. How much does it cost?

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**Laser Eye Surgery**
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  2. Who is a candidate?
  3. Your eye exam
  4. Surgery
  5. After surgery

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a property and it costs 300,000 dollars to do that is more economic stimulus than 80,000 to renovate a standing structure. That probably also means that you will be paying more in property taxes because newer larger homes with modern amenities and construction mean a higher selling price which means more tax revenue for the city.

In truth, historical preservation is a decision based on societal mores, norms and values. Arguments for historical preservation usually carry no weight in financial terms whatsoever.

Posted by Erik on April 17, 11:46 a.m.

Arkangel: as a “student” of economics you should defer to the professors of economics until you can present a more cogent paper than they do. You clearly didn’t read or didn’t understand the report. Nobody is saying that tearing down a single family house and building apartments or a huge spec won’t make money for the owner and builder. What is being stated is that not doing so adds value to every property in the blocks nearby. Just as building a maximum sized new building will devalue all the properties nearby that wish to keep their properties as single family homes and not as accounts to cash out.

Take a spin, for example, down 35th Street South of Adams. Would you want to live in one of the few remaining single family homes next to the “higher and better” ones? After more than one or two houses on a block are scraped and maxed-out the properties on the block will never be restored, ruining everybody’s experience. As odd as it may sound to the capitalist in you, many people buy houses because they think it’s a nice place to live the rest of their lives and raise their children, perhaps passing the home down to the kids. Not everyone does the math about what an empty lot will fetch, and those who do can’t be allowed to do a “taking” of usage from those who don’t.

Ray Huffman is dead, get over it.

Posted by historymaker on April 17, 1:53 p.m.

Arkangel: I assume that you are from the same line of thinking that thought the sub-prime mortgage idea was a good one. Your thinking is an epidemic that has created the current economic mess and continues to be self-destructive. It is thinking that is VERY shortsighted, that only considers immediate economic gains and doesn’t examine the long term economic impact or the quality of life impact that you are having on those around you. Do you think San Francisco would be in better financial shape if they had allowed developers to scrape all their victorians and build the lackluster 4-packs that litter our neighborhoods, how about Portland Oregon, or New York City. In fact don’t you let them scrape Balboa Park so we can enjoy the economic benefits. Look, Ark, you have a lot more reading to do. Hit the books!

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Blurt
Published April 16

“Posted by newb on April 18, 4:23 p.m.”

If they pepper spray a nice guy like Mike they’ll probably shoot a jerk like me.

I’d like to know that this boucer was fired so I can feel safe walking past U-31

City Lights, by Don Bauder

Published April 16

“Posted by maybelar on April 19, 4:36 p.m.”

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Aqua Day Spa Body scrub and massage $90
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Beautik Salon Free haircut with purchase
Beauty by Judy $200 off a full head of hair extensions
Beauty Forever Permanent brows $199
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Bella Pelle Medical Spa $25 off treatment
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South Coast Tan Free Mystic tan
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Sunshine Dental: Zoom! teeth whitening $199
Syner Chi Day Spa IPL, Photofacial $125
Tanya at Salon D 50% off haircut or $10 off updo
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Vichy Chiropractic Wellness Center $25 off laser treatment
Ven’s Lipoculpture Center Laser hair removal $49
VIP Salon & Day Spa Two 1-hour massages $109
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Votre Beau: Free Lumina Light therapy treatment
Walden Aire Skin & Body Spa 15% off massage
Dr. Weiss Med Spa 850 Laser hair removal $189
Welles & Lonergan $50 off initial consult
West Coast Eyecare $200 off LASIK “custom.”
Wink’s Aesthetics 10% off dermaplaning
World Spa 2 spa treatments $149
Amy Tishler Up to $50 off hair extensions
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I hope my friends & my co-workers in UT Packaging Department will have an interest reading this article (or site) and hopefully wake up and open their eyes and be not afraid to stand up for their rights! Being ignorance & fear are two of our greatest weaknesses, and these are all what they have to bust the union! Again we should educate the Union Tribune (SKUNK) and tell them "We are not colony of ants they are dealing with human beings, I said HUMAN BEINGS!" I don’t know how these people live everyday with words full of lies and what values they have in raising their families & their own kids. Yes, they can run but they cannot hide with their own conscience which I know they don’t have either! But all of us has their own mirror (conscience) which we cannot deny, if not they do not belong to us."Homeland Security is Job Security!!! Truly They are American Junk! Something stinks @ the Union-Tribune and they are really a SHAME, SHAME & SHAME to America! (goose-bumps)! They don’t want a good worker in UT. All they want are stupid, ignorant & lazy people in the Packaging Department. "WHAT A SHAME!!!" These are the kind people we have "Why America Is In BIG CRISIS NOW!!"

Let’s pray for them!!!

Posted by dbauder on April 19, 7:04 p.m.

Response to post #21:
There is much bitterness and rancor in the U-T packaging department, as exemplified by your message. The company is trying to effectuate deep salary and benefits slashes; the Teamsters are battling management. I hope you can keep us up to date on what is going on there.

Posted by JohnnyVegas on April 20, 8:15 a.m.

The top American hedge-fund/private equity CEO made $3.7 billion last year—that is pretty out of control.

This nonsense started with lax regulation in the '80s that allowed dirtbag financiers to destroy small and medium sized American businesses for the greed of the few. If you remember the mid '80s when Michael Milken was by far the highest paid fund manager (and basically Milken/Drexel were a private equity fund) made $562 Million personally in one year (1987/88), which was 63 on the Forbes 500, right in front of McDonald’s.

Has only gotten worse, by allowing greedy individuals to loot American companies. Pathetic.

Response to post #27:
You are so right. Leveraged buyouts, for example, are a scam. Period. The private equity group takes over a company that is already publicly held by piling debt on the company. The buyers put in a little money. The company is taken private. The buyers pay themselves an enormous dividend, so they have essentially taken no risk. The company goes public a second time, but this time it is loaded with debt. So what has happened? The insiders at the private equity group have amassed great sums of money. The company is now leveraged to the eyeballs. In the current credit crisis, the private equity groups such as Kohlberg Kravis wail that they have no access to capital (essentially, junk debt). That’s good. If they were permanently blocked from the debt market, society would be much better off. But they won’t be, because they are among the largest donors to politicians — particularly those on the House and Senate finance committees.

Posted by Anon92107 on April 20, 5:32 p.m.

What is truly amazing is that The Greatest Generation was able to raise the level of humanity as high as they did. But in spite of all their truly heroic accomplishments the 20th century is now being characterized as the “Savage Century”.

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Intimate Opera

A Selection of Puccini

O peretta is a lighter genre; it’s somewhat bubbly and occasionally frivolous and comedic in nature,” says Tom Oberjat, coordinator and tenor for the Solana Intimate Ensemble, an opera singing group. Eight members of the San Diego Opera Chorus formed the ensemble in July 2005. Now the group of nearly a dozen singers performs “intimate concerts” (for around 100 people) each month at Galerie D’Art International in Solana Beach. “What we do is sing selections — mostly from various operas — and sometimes we’ll focus on a theme or a genre. The last genre was operetta. This month we’re doing a broad array of Puccini’s selections from almost all of his known operas, and in May we’re focusing on works of Mozart.”

In terms of training, mezzo-soprano and singing teacher Kathleen O’Brien says different genres share the same foundation, “I use an analogy of dancers,” she explains. “If they are jazz dancers, or ballroom dancers like on Dancing with the Stars, they take their ballet lessons every day of the week — ballet is the classical technique, and it is all grounded in classical technique. [Similarly], all singing is grounded in classical Italian vowels and breathing techniques.”

Though singers of different genres have their unique challenges, O’Brien says some voices lend themselves to specific genres. “If I have a student who walks in the door, and they have a bright sound, I know immediately they’re going musical. Brightness, a brighter edge [to the voice], lends itself more to musical theater.” Some contemporary artists are producing albums on which they perform songs from a variety of genres. “Crossover is a real big thing right now,” says O’Brien. “A lot of your classical artists, like Renée Fleming, do musical theater and jazz types to have [a broader] appeal. In Renée’s case, where her voice is most beautiful is when she’s singing opera. Then take someone like Bernadette Peters — she was born to sing musical theater.”

“Voice tends to be dominant in opera,” says Oberjat. When it comes to musicals, either for film or stage, he says, “Voice is less important than the show aspect. In musical comedy, you want nice and pleasant voices, but you want people who are good looking and sound nice and really tickle your fancy. In opera you can get away with folks who are not that good looking, but they really have to have a first-rate voice because the music is extremely difficult and taxing. To get through a major opera role is a feat, like being a gymnast — there’s an increasing degree of difficulty as you move from operatic to operetta to opera.”

The difference between a musical and operetta, Oberjat explains, can also be found in the voice. “People who do musical comedy may not be able to sing operetta or opera because their training can be substantially different from that of a classically trained opera singer. They use a lot of chest voice and tend to bark a little bit. Although you do get wonderful singers doing musical comedy as well, like Robert Goulet.”

The operetta genre is most often attributed to French composer Jacques Offenbach, who penned humorous pieces with more dialogue than traditional opera, such as Orpheus in the Underworld (1858). In Offenbach’s pieces, says O’Brien, there was “always dialogue, all the can cans, all the fun French pieces rooted in the Viennese tradition.” During the same time period, Franz Lehár, an Austrian composer, wrote The Merry Widow (1861), in which, O’Brien explains, “there was dialogue and a lot of dance.” This, and other operettas, “called for certain characters that would appear, like a high soprano who was very classically trained but had a certain lyric and brightness to her voice.”

O’Brien says notable American composers — such as Victor Herbert, who wrote Babes in Toyland (1903) and Naughty Marietta (1910) — were born of the operetta tradition. “Eventually that evolved into the American theater, and then Rodgers and Hammerstein in the 1940s and ’50s. The duo cowrote South Pacific and The Sound of Music, among many other American classics. Operettas, says O’Brien, embrace the fun parts of life. “In an operetta, no one is going to tragically die. Opera is usually much heavier — a lot of people die in opera. In operettas, you don’t get into the real tragedies, or if they approach them, they do so not in the serious way that opera would.”

When selecting pieces for a concert, O’Brien is mindful of the tempo that is created. “We generally try to balance a program. We wouldn’t want a soprano doing all the well-known arias from well-known operettas. We also try to find ensembles, trios, duets, or quartets. An audience needs an ‘Oh!’ — there’s that big huge moment — but then they need a quieter piece as contrast.”

Solana Intimate Ensemble performs Puccini Sunday, April 27 5 p.m. Galerie D’Art International 320 S. Cedros Avenue, Suite 500 Solana Beach Cost: $20 reserved seat, $23 at the door Info: 858-793-0316

To get an online version of this story, go to sdriver.com. You can print the story, email the story to friends, get other stories on the same subject or stories by this author.
DANCE

“Bellydance: Philosophy and Technique” Leilainia leads “Bellydance Basics: Fun with Bellydancing” 7-8 p.m., followed by lessons in “using the dance to get into your body” (8-9 p.m.). “Workshop is great for intermediates, yogis, and all who have awareness of their body and movement.” $120 fee is for six weeks. 619-884-7707. Thursdays, 7 p.m., through Tuesday, May 20, 2008. $60-$120. Bamboo Yoga and Bodywork Center, 1172 Loma Avenue (CORONADO).

All Things Swing Dance Party DJ plays music for East Coast, Lindy, jitterbug. West Coast dancing, performances. Intermediate “traveling moves workshop,” beginner class. Dance only $13; additional fee for lessons. 619-291-3775. Saturday, April 26, 6:30 p.m.; $7-$8. Pacific Beach Women’s Club, 1721 Harborside Street. (PEACE BEAUX)

Belly Dance and Flamenco Show Performers include Suliana Rose, Lucia, Flamenco Teller, Juan Moror, Ahmed El Asmer, others. 619-405-2308. Sunday, April 27, 6:30 p.m.; $20. Al Bustan, 801 C Street. (CUBANO)

Belly Dancing Sabrina and Marissa perform with live music by Middle-Earth Ensemble. 858-488-4200. Sunday, April 27, 8 p.m.; $10. Turquoise Cafe, 873 Turquoise Street. (PAACE BEAUX)

Contradance Steve Barlow calls, Old Time String Band makes music for dance hosted by San Diego Folk Heritage. Optional potluck supper at 6:30 p.m. precedes dancing; bring food or beverage to share. 619-283-8350. Saturday, April 26, 6:30 p.m.; $7. Trinity United Methodist Church, 3030 Thorn Street. (NORTH PARK)

Danger, Conflict, Repulsion! Adrenaline choreography showcased during 5-spec event presented by Ultime Vez for ArtFest. For mature audiences. 858-534-8497. Wednesday, April 30, 8 p.m.; $34-$38. Mandeville Auditorium at UCSD, 9500 Gilman Drive. (SAKLAY)

English Country Dancing Janet calls for English country dancing. 858-676-9731. Thursday, April 23, 6 p.m.; $8. Jean Hart Academy of Dance, 12272 Poway Road. (POWAY)

Jitterbug! Learn to jitterbug with Jim and Margie. Beginner and intermediate classes offered. Three-week series. No partner needed. 619-291-3775. Thursday, April 24, 6:30 p.m.; $25-$34. Pacific Beach Women’s Club, 1721 Harborside Street. (PEACE BEAUX)

The Ancient Art of Bellydance Leilainia offers mixed-level classes on Thursdays “focusing on balancing and invigorating through dance.” Stretch, tone, strengthen your body. Drop-in fee: $15; $60 for six weeks. 619-884-7707. Thursdays, 6 p.m., through Thursday, May 8, 2008. $15. Rock Paper Scissors, 4967 Newport Avenue. (DISSAPE)

USA Dance Ballroom Party Ballroom, Latin, swing, salsa, more. All ages, ability levels, singles, couples. Casual dress. Fourth Saturday each month. Lessons at 7 p.m., dancing from 8-11 p.m. 760-725-5124. Saturday, April 26, 7 p.m., 87. Synergy Dance Zone, 7480 Miramar Road. (SDNENA)

World Dance Day Celebrate with CaliTime International Folk Dancers starting with easy dances at 7 p.m.; dances become progressively more difficult as evening continues. 619-422-1584. Tuesday, April 29, 7 p.m.; Balboa Park Club, 2150 Fan American Road West. (BOLIVIA)

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<OUT & ABOUT>
FALLBROOK
FILM FESTIVAL
Mission Theatre, Friday-Sunday, April 25–27.
(SEES FILM)

**Hula Girls** Japanese comedy following coal miners’ daughters becoming heroes in their depressed mining town screens for International Film Series in room 201 at Miramar College. $15. Film repeats at 7 p.m. on Oceanside campus. 760-795-6612.

*Hula Girls* Again! Japanese comedy following coal miners’ daughters becoming heroes in their depressed mining town screens for International Film Series in room 3601. In Japanese with English subtitles. 760-795-6612. Friday, April 25, 7 p.m.; Miramar College, Barnard Drive. (OCEANBUR)

*Lars and the Real Girl* Enjoy this “naughty fable” starring Ryan Gosling and Emily Mortimer during Film Forum. 119-236-5800. Monday, April 28, 6:30 p.m.; San Diego Public Library, 820 E Street. (DOWNTOWN)

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**Significant hiking feats can be accomplished in the "wilds" of Orange County, especially in the upper elevations of the Santa Ana Mountains, which define the county’s east border. A case in point is the 10-mile, 2700-foot-elevation gain hike from Trabuco Canyon to the so-called "Main Divide" of the Santa Ana. From Trabuco Canyon Road, at the easternmost end of Tustin Regional Park in Rancho Santa Margarita, turn east on the rough, unpaved Trabuco Canyon Road. Drive all the way to the end of the road, nearly six miles, to the Trabuco Canyon Trailhead. Be sure to post a National Forest Adventure Pass on your parked car.

Begin by hiking upstream along the oak-and-bayleaf-strewn Trabuco Canyon stream, which will flow with reasonable vigor during the next month or two. Check out the spring wildflowers, which will likely include bush lupine, matilija poppy, pantwrush, wild sweet pea, red and yellow monkeyflower, prickle poppy, mariposa lily, wild hyacinth, and penstemon.

At 1.8 miles you come to a signed junction where the West Horsethief Trail branches left. Earlier, you probably spotted switchback trails curving up the treeless slope that now lies east of you. After following these canyons about a mile or so, the West Horsethief Trail begins climbing in earnest, zigzagging through chaparral. During the coolness of the morning, diligent effort will get you to the top of this tedious stretch fast enough; later in the day this could be a hot, energy-sapping climb.

After 1100 feet of elevation gain the trail straightens, begins to level out along a ridge, and enters a vegetation zone dominated by manzanita and blue-flowering ceanothus. Cooler air washes over you, perhaps bearing the scent of the pines that lie ahead. At 3.3 miles from the Trabuco Canyon Trailhead, the Horsethief Trail joins Main Divide Road in a sparse group of Coulter pines. Turn right and follow the dirt road east, then south, for an easy, meaningful, 2.5 miles.

At 5.8 miles, amid a patch of Coulter pines and inch-high cedars, you come to Los Pinos Saddle. At the northwest corner of a large, cleared area in the saddle itself, find the old roadbed (Trabuco Canyon Trail) angling downward along the shady slopes of Trabuco Canyon’s main fork. Stands of oak and big-cone Douglas fir keep this part of the trail well shaded. Flowering ceanothus shrubs at the trailside brighten things up in the spring.

**TRABUCO CANYON LOOP**

Climb to the Main Divide of the Santa Ana Mountains for far-ranging views of Riverside County, Orange County, and the ocean.

Distance from downtown San Diego: 85 miles
Hiking length: 10 miles
Difficulty: Strenuous

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**Free Legal Clinic**

Lawyers from 21 areas of law are giving a free legal clinic at the location below.

**Saturday, May 3 • 8 a.m. to 3 p.m.**

Kohey’s Swap Meet at the Sports Arena
619-231-6858

Sponsored by the S.D. County Bar Association

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**In Person**

**“Awaiting Judgment”**
Common Ground Theatre presents depiction of “20th-Century theologians Martin Luther King Jr. and Dietrich Bonhoeffer, in adjoining cells, discussing their faith journeys and the challenges they encountered. 619-263-7911. Saturday, April 25, 4 p.m.; 615-845 Ages 6 and up: Bayview Baptist Church Martin Luther King Jr. Christian Center, 61548 Avenue. (SOUTHEAST SAN DIEGO)

**“Be Not Afraid of Greatness”**
San Diego Shakespeare Society plans third annual Shakespeare Festival, with over 200 students from nearly 30 San Diego County schools participating. Enjoy ten-minute scenes from various Shakespeare plays on one of four designated stages along the Prado. Students perform in traditional Renaissance style, create a modern interpretation, or create collage featuring dance, vocal, and/or instrumental music. Event begins with procession from Spreckels Organ Pavilion to visit center at 12:30. Awards, closing ceremonies at 3:30 p.m. 619-917-2577. Saturday, April 26, 12:30 p.m.; Balboa Park Visitors’ Center, 1549 El Prado. (BALboa PRADO)

**“The Best of Both Worlds”**
Comedy variety show with comedians and comedy sketches. 619-253-2053. Saturday, April 26, 8 p.m.; Sunday, April 27, 8 p.m.; $10. Community Actors Theatre, 2957 34th Street. (COLLEGE AREA)

**“The Dance Drums of Tagore”**
Vocalist Sharmila Roy and two musicians from Bengal will interpret recitations of Tagore through song and poetry. Roy will explain how worked revolutionized

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**IN PERSON**

**“Strange Culture”** Artist-filmmaker Lynn Hershman Leeson’s experimental documentary explores Steve Kurtz, “an artist whose movies make you feel that you are in the process of being accused of being a terrorist.” San Diego premiere promised for spring film series. 8:30-45 minutes. Thursday, April 24, 7 p.m.; $5-5. Sherwood Auditorium at Museum of Contemporary Art San Diego. 700 Prospect Street. (DOWNTOWN)

**“Tots and Tales”** See this “compelling story of crime and redemption” during “Calsin Reads Together”-themed Carlsbad Library film series, 7:00-620. Wednesday, April 30, 6 p.m.; Schuham Auditorium at Carlsbad City Library, 1775 Dove Lane. (CARLSBAD)

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**San Diego Reader** and Jerry Schad

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

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**“A New Year’s Family”**
Author, illustrator Cookie Grimes signs, discusses her illustrated children’s book by San Diego author Cary Ratcliff commissioned to celebrate the new millennium. 619-623-3970. Friday, April 25, 12 p.m.; $5. San Diego State University, 5500 Campanile Drive. (SOUTHEAST SAN DIEGO)

**“The Black Pimpernel”** Based on true story of Harold Eddleston, Swedish ambassador to Chile in the 70s, who broke diplomatic rules to save lives during Pinochet’s coup of 1973, screen for Swedish Center Film Festival 2008. RSVP by April 25: 619-233-3683. Sunday, April 27, noon, Ken, 4061 Adams Avenue. (NORTH PARK)

**Fallbrook Film Festival**
Nearly 80 independent films from all over will be showcased during events hosted by Fallbrook Film Factory. Festival includes workshops, student productions, recognition of those who work behind the scenes to make, distribute, and produce films.

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**For Kids**

**“A Year’s Family”** Author, illustrator Cookie Grimes signs, discusses her illustrated children’s book by San Diego author Cary Ratcliff commissioned to celebrate the new millennium.

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**“Totals and Tales”** Interactive story time for preschoolers with crafts and animals. Reservations: 619-243-3432. Thursday, April 24, 10:30 a.m.; $5. Ages 2 and up. San Diego Museum of Man, 1200 Park Boulevard. (Balboa Park)

**“Mice and Beans: The Opera”** World premiere of opera by composer Cary Ratcliff commissioned by San Diego North Coast Singers, based on award-winning children’s book by San Diego author Pam Muñoz Ryan. Opera features North Coast Singers’ children’s chorus in “innovative, audience-friendly format.” Conducted by...

"Bleacher Bums" The Organic Theatre Company’s piece, directed by Eric Bishop, performed by Carlsbad Playreaders. Donation. 760-602-2026. Monday, April 28, 7:30 p.m.; $1-$5. Schulman Auditorium, Carlsbad City Library, 1775 Dove Lane. (GEMGEM)

“Free Food for Millionaires” Min Jin Lee discusses and signs her debut novel, about “maintaining identity within changing communities.” 858-454-0347. Monday, April 28, 7:30 p.m.; Warwick’s Books, 7051 Clairemont Mesa Boulevard, Suite 302. (CLAIREMONT)

An Evening with Alexander McCall Smith Author of Carlsbad Reads Together selection The No. 1 Ladies’ Detective Agency will talk about his work, sign books. Free tickets, limit two per person, given out at 6 p.m. 760-602-2026. Thursday, April 24, 7 p.m.; Carlsbad City Library, 1775 Dove Lane. (GEMGEM)

Comic Demetri Martin Intimate comedy show. 619-260-2727. Thursday, April 24, 7 p.m.; $15. Shiley Theatre at University of San Diego, 5998 Alcalá Park. (LINDA VISTA)

Comic LaVell Crawford Reservations: Tickemaster (619-220-TIXS). Thursday, April 24, 7 p.m.; $22-$32. Comic LaVell Crawford presents his comedy show. 619-260-2727.

Bujold signs The Sharing Knife: Pas- soros, 707 South Oceanside Boulevard. Suite 302. (CARLSBAD)

Comics That Kill Danielle Stewart, Mal Hall, Matt Zint, Amadeus, Jason Bang, Mark Gonzales take stage. 760-230-2038. Saturday, April 26, 8 p.m.; Ages 14 and up. E Street Cafe, 128 E Street. (MUSTANG)

Fantasy Author Lois McMaster Bujold signs The Sharing Knife Passage, the third volume of her fantasy saga. 858-268-4747. Thursday, April 24, 7 p.m.; Borders Books and Music — Mission Valley, 1072 Camino del Rio North. (MOUNTAIN VALLEY)

Fern Street Circus Enjoy the local circus’s talents and antics. 619-641-6103. Saturday, April 26, 2 p.m.; City Heights Performance Annex, 3791 Fairmount Avenue. (CITY HEIGHTS)

Fred Moramarco Poetry-Reading Series Inaugural event celebrates unveiling of issue number 12 of Poetry International, a literary magazine. 619-534-4618. Wednesday, April 30, 4:30 p.m.; University of California San Diego, 9500 Gilman Drive. (UCSD)

Gospel Comedian Lester Barrie Barrie has hosted BET Comic View 1999-2000, had six-week winning streak on Star Search, more. 619-460-7469. Saturday, April 26, 7 p.m.; $15-$20. Sews and Shows Community Theater, 7860 Golden Avenue. (LIMON RUN)

Literary Reading World Literary Series continues with reading by novelist and poet Barbara Henning, author of You, Me, and the Insects and other books in Grand salon (room 113) of M. Gordon Clarke Field House. 760-750-8077. Thursday, April 24, 7 p.m.; CSU San Marcos, 333 South Twin Oaks Valley Road. (SAN MARCOS)

National Poetry Month celebration North County Authors and Poets host fourth annual Book Extravaganza in Turrentine Room. Poets reading from their work include Brandon Cosnar, Mary Lenore Quigley, Carol Ann Lindsay, Jane Lancaster, Irene Hendricks, Bob Hendricks, Hal Altenben, and many other authors. Signed books available for purchase. 760-510-9587. Saturday, April 26, 10 a.m.; Escondido Library, 239 S Kalmia Street. (LEMON GROVE)

New Writing Series Antoine Wilson, author of the novel The Interlopers, reads for series in the Visual Arts Facility, Performance Space. His work has appeared in The Paris Review, Story Quarterly, and Best New American Voices. 858-534-4618. Wednesday, April 30, 4:30 p.m.; University of California San Diego, 9500 Gilman Drive. (UCSD)


The Big Read Author journalist Valerie Boyd — author of Wrapped in Rainbows: The Life of Zoe Neel Hurston — speaks during event hosted by University of San Diego and Black Storytellers of San Diego. Evening opens with performance by vocalist Lance Noyes, readings and discussion about novelist, anthropologist, boundary-breaker Hurston. 619-260-7402. Friday, April 25, 7 p.m.; Joan B. Kroc Institute for Peace and Justice, University of San Diego, 5998 Alcalá Park. (GOLDEN GLOW)


"New Voices: A Student Reading" showcasing “standout students’” reading original and uncensored work follows on Tuesday, April 29. “Lover and Warrior: A Celebration of the Literature of Marge Piercy” slated for Wednes-
LECTURES

*Architecture and Archaeology: Forensic Science and Art* Maurizio Seracini of Center for Interdisciplinary Science for Art, Architecture, and Archaeology at UCSD speaks for "SDMA in Art, Architecture, and Archaeology." (Balboa Park) Thursday, April 24, 7:30 p.m.; Al如期um Music and Arts Library, 1008 Wall Street. (SPECIAL)

**Lecture in International Humanitarian Law** Speaker Diane Marie Amann is visiting professor of law at UC Berkeley’s Boalt Hall School of Law and professor of law at UC Davis. Her scholarship examines law’s response to globalization. UCSD, Thursday, April 24, 2 p.m.; University of California San Diego, 9500 Gilman Drive. (UCSD)

**Military Homemaking — The War Continues** Bill Mahedy, author of Out of the Night: The Spiritual Journey of Vietnam Veterans, leads panel discussion on challenges facing veterans returning home. Hahn University Center, Forum A. Reservations: 619-260-4784. Thursday, April 24, 7 p.m.; 4105 Union, San Diego. 5998 Alcali Park. (UCSD)

**Opera Insights Series** Historical and cultural background, music analysis, plot synopsis, musical selections from Verdi’s The Pearl Fishers presented by Ron Shulman to highlight upcoming San Diego Opera production. 619-256-3800. Wednesday, April 30, 12:30 p.m.; San Diego Public Library, 820 E Street. (SPECIAL)

**The Genetics of Hominid Evolution: A Rosetta Stone for Understanding Human Disease** Grey Matters lecture series continues with talk by Ajit Varki of UCSD’s School of Medicine. Learn about human susceptibility or resistance to some microbial pathogens, effects on immune system, more. 619-232-3821. Thursday, April 24, 6:30 p.m.; San Diego Natural History Museum, 1788 El Prado. (BIBLIA PAH)

**Backyard Compost Workshop** Learn art and science of composting from Solana Center master composters. 760-436-7986 x121. Saturday, April 26, 10 a.m.; Quail Botanical Gardens, 230 Quail Gardens Drive. (SPECIAL)

**British Tea** The British Isles Geographical Research Association host afternoon tea while genealogist Susan Gibson speaks on “The Saus, Lost Church Records of Scotland and Ireland.” Reservations by April 23: 619-583-8352. Saturday, April 26, 11 a.m.; St. John’s Community Center, 1230 Cleveland Avenue. (MUTHER)

**Do Frogs Have Teeth? Why shouldn’t you touch a tadpole? Get to know local "Frogs, Toads, and Amphibians" when Susan Nowick, president of San Diego Herpetological Society, speaks for wildlife appreciation series. By appointment. Saturday, April 26, 7 p.m.; Agua Hedionda Lagoon Discovery Center, 1580 Cannon Road. (SPECIAL)

**Film Workshops** Offered in conjunction with the annual San Diego Film Festival, five workshops on topics such as "Acting for the Camera," "How to Market Your Film Online," "Art of Cinematography," presentation by Adam McKay, writer/director of Anchorman, among others. Registration: 760-728-6383. Saturday, April 26, 9:30 a.m.; $20-$50. Art Campus, 310 East Alvarado Street. (PALMROI)

**HubWorld 2008** Workshops, seminars, forums, activities on culture, views, ideas, perspectives from around the world. Insights into history, culture, modern-day life in China, East and South Africa, European Union, India, Latin America, Middle East, U.S.A. Friday focuses on business and professional development. Saturday’s topic is for consumer interests. 619-463-1704. Friday, April 25, 9 a.m.; Saturday, April 26, 9 a.m.; 545-8719. The Handlery Hotel and Resort, 950 Hotel Circle North. (IMMERSE)

**Law Week 2008** Lectures on variety of topics at county law library locations all over county, April 28-May 5. Details: 619-683-6552. Monday, April 28, 8:30 p.m.; Tuesday, April 28, 10:30 a.m.; San Diego County Public Library, 1105 Front Street. (BIBLIA PAH)

**Parrot Body Language Decoded!** Parrot Education and Adoption Center seminar at 1 p.m., followed by look at "Feather Destructive Behavior." 2:45 p.m.) in room D & Keenan Center 619. 287-8200. Sunday, April 27, 9 a.m.; 815. Marina Village Conference Center, 1938 Quivira Way. (MARCH BEACH)

**Poetry-Writing Workshop** Susan Luzzato looks class. Required reservations: 619-236-8477. Saturday, April 26, 2 p.m.; San Diego Public Library, 820 E Street. (SPECIAL)

**The Kafka Project** Local journalist Kathy Diamant discusses in investigations to recover missing writings of Franz Kafka (1883-1924; papers were confiscated by the Gestapo during a 1933 raid on the flat of Kafka’s lover, Dora Diamant. Required registration: 619-544-0003. Tuesday, April 29, 7 p.m.; Le Travel Store, 745 Fourth Avenue. (SPECIAL)

**Watercolor Workshop** Helen Shafter Garcia, known for her paintings of plants, teaches a contemporary approach to painting with garden elements. Materials list supplied upon registration. Required registration: 619-436-7986 x126. Sunday, April 27, 9:30 a.m.; 653-857 Quail Botanical Gardens, 230 Quail Gardens Drive. (SPECIAL)

**What’s Up With Athletes?** Stuart Buchman, president of Atheists United of L.A., addresses Atheist Coalition of San Diego. 619-342-7388. Tuesday, April 29, 6:30 p.m.; North Park Recreation Center, 4044 Idaho Street. (SPECIAL)

**Wildlife Appreciation Series** Learn about marine life on the coast and in the desert, from the coastal bluffs to the lower slopes of the mountains. As you drive Interstates 8 or 5 near Mission Valley, look for the rust tints these flowers give to the steep hillsides. On the terraces just above San Onofre State Beach, you’ll also usually see springtime monkey-flower blossoms of every intermediate shade from yellow to red.

**Bracken Ferns** are rising on the higher mountains of San Diego County, their bright green, unfurling fronds (called "fiddleheads") pushing up through the rust remains of last year’s growth. Look for waist-high bracken fern along the...
Bizarre trees, cacti, succulents showcased when Offshoot Tours hosts its monthly hour-long guided stroll through desert garden. 619-235-6189.

Alien Invasion! Walk with trail guide through grasslands struggling to retain their native plants. 619-668-3281.

Birding Basics Class Trail guide Winona Sollock presents five simple steps for identifying birds at a glance, how to use a field guide (bring yours if you have one). 619-668-3281.

Audubon Society Bird Walk Bring binoculars and drinking water to explore Tecolote Canyon. 858-581-9944.

Creek to Bay Cleanup Celebrate Earth Month with I Love a Clean San Diego at sixth annual cleanup at approximately 60 inland and coastal cleanup sites throughout San Diego County. Help clean up beaches, bays, lagoons, lakes, rivers, or canyons. Location details: 619-291-0103.

Desert Garden Tour Bizarre trees, cacti, succulents showcased when Offshoot Tours hosts its monthly hour-long guided stroll through desert garden. 619-235-1122.

Emerald and Gold Along the Trails See sages and sunflowers along trails during guided walks. 619-668-3281.

Explore Native Plants in Dove Canyon See native plants at their best after winter rains on easy walk led by Dave Flietner and Paul Hornack starting at First Unitarian Universalist Church (at circular driveway north of church). 619-501-3799.

Panoramas Everywhere Hike with three experienced naturalists on Wilson Trail along Pinyon Ridge during Anza-Borrego Institute adventure. Trail starts at 4000 feet and meanders over ridges and valleys. Leisurely-paced hike will be five to six miles round trip. Wear sturdy hiking boots, pack lunch, bring ample water. Registration: 760-767-4063.

Desert Agaves, or century plants, are sending up their asparagus-like flower stalks on rocky hillside throughout much of the Anza-Borrego Desert. On warm, sunny days the stalks may grow almost one foot per day (fast enough for you to notice the sharp leaf tips at the bud actually separating from one another). After the stalk reaches a height of 10-20 feet, clusters of waxy, yellow flowers appear, ready for pollination by bees and other insects. After blooming, the fleshy, dagger-like leaves at the base of the plant die (after a life of 10 or 20 years, not a century) and the stalk, bearing a crop of seeds, dries up as well.

Winona Sollock presents five simple steps for identifying birds at a glance, how to use a field guide (bring yours if you have one). 619-668-3281.

Alien Invasion! Walk with trail guide through grasslands struggling to retain their native plants. 619-668-3281.

Birding Basics Class Trail guide Winona Sollock presents five simple steps for identifying birds at a glance, how to use a field guide (bring yours if you have one). 619-668-3281.

Audubon Society Bird Walk Bring binoculars and drinking water to explore Tecolote Canyon. 858-581-9944.

Creek to Bay Cleanup Celebrate Earth Month with I Love a Clean San Diego at sixth annual cleanup at approximately 60 inland and coastal cleanup sites throughout San Diego County. Help clean up beaches, bays, lagoons, lakes, rivers, or canyons. Location details: 619-291-0103.

Desert Garden Tour Bizarre trees, cacti, succulents showcased when Offshoot Tours hosts its monthly hour-long guided stroll through desert garden. 619-235-1122.

Emerald and Gold Along the Trails See sages and sunflowers along trails during guided walks. 619-668-3281.

Explore Native Plants in Dove Canyon See native plants at their best after winter rains on easy walk led by Dave Flietner and Paul Hornack starting at First Unitarian Universalist Church (at circular driveway north of church). 619-501-3799.

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What’s That You’re Writing?

NAME: STEVEN GREGORY | AGE: 39 | OCCUPATION: TECHNICAL WRITER STORYTELLER
NEIGHBORHOOD: BAY PARK | WHERE INTERVIEWED: AT HIS HOME

What have you written?

“The Lion’s Drum.” It’s the retelling of an African folktale. It’s available at talesalive.com, and some major bookstores.

Tell me about it.

“A young African hunter finds a lion beating what he thinks is a magic tree stump, and all the animals are dancing. Later, he steals the magic tree stump, bring it to his village, and produces the villagers, and essentially the people of Africa, to the drum.”

How did you come to write this?

“I actually have my bachelor’s in writing from UCSD. I went to college dreaming of becoming a famous writer and being retired before I hit 35. That didn’t work out, but I still enjoy writing, and when I got into storytelling, it gave me a different avenue. My wife and I do multicultural storytelling. We’re trying to raise cultural awareness, which will in turn promote harmony among different people and different cultures. She’s half Japanese, and we do Japanese stories when, of course, with my background, we do African stories. We go to libraries and schools and we’re just up at the Carnival of Cultures in San Marcos. We bring out different backdrops with typical motifs from each culture, and we always have musical accompaniment with instruments from that culture. A lot of people are familiar with the African drum, but they might not know the exact name or be familiar with the thumb piano or some of the shakers and rattles. And only a very few people have seen the Japanese koto — it’s about six feet long and played with picks on the fingers. It kind of sounds like a harp.

“In the course of reading folk tales and traditional stories, we came across this [story], and it wasn’t in book form like this anywhere that we could find, so we went ahead and did our own version. With a lot of tales, you can go straight from the book. But with others — and particularly with Africa, because it’s such a harsh culture — the tales are not really appropriate for children. There are a lot of stories where the penalty is death for somebody who tells a lie. In the story ‘Koi and the Kola Nuts,’ Koi has to do all these tasks to keep from being eaten by the villagers he meets. In the published version, Koi is trying to win the chief’s daughter. We go through and kind of rework it — keep the same African flavor, but make it a little more palatable. This was a nice story about the drum, and it’s an origin story.”

When do you write?

“Whenever it hits me. We’ll do a lot of storytelling shows where I’ve got stories going through my head and I really want to sit down and write one because it’s just there, present, and it’s kind of calling. ‘Hey, put me down so you don’t forget me.’”

What’s the worst book you’ve ever read?

“I’m not a big fan of Hemingway or Fitzgerald. They’re very good at, basically, stories about somebody you know is going to fail. Hemingway is very good at bringing you into the character — you’re wanting the wonderful ending for the character — and then he drops you. The hero dies, or everything he’s fought for is destroyed.”
Cruisin' Grand
Over the Hills Gang from San Bernardino showcased. 760-745-8877. Friday, April 25, 5 p.m.; Cruisin' Grand, Grand Avenue (and Second Avenue). (ESCONDIDO)

Doggie Café
Take your friendly, on-leash dog to socialize with other canines. Trainers offer training tips on keeping dogs calm, civilized around distractions. Donation. Reservations: 619-299-7012 x2230. Friday, April 25, 6 p.m.; Doggie Café, Grand Avenue (and Second Avenue). (ESCONDIDO)

European Philosophers and the Constitution
What was the effect European philosophers had on the U.S. Constitution? P&R Discussion Group gathers to discuss. 619-370-1027. Thursday, April 24, 7 p.m.; the Other Side Coffee House, 4096 30th Street. (NORTH PARK)

Encinitas Street Faire
Browse among 400 vendor booths offering wares, children’s rides, live entertainment on Coast Highway 101. 760-945-9288. Saturday, April 26, 9 a.m.; Sunday, April 27, 9 a.m. (ENCINITAS)

Encinitas Street Faire
Browse among 400 vendor booths offering wares, children’s rides, live entertainment on Coast Highway 101. 760-945-9288. Saturday, April 26, 9 a.m.; Sunday, April 27, 9 a.m. (ENCINITAS)

Here Comes the…
Bridal Bazaar, with caterers, florists, musicians, locations, other businesses offering wedding-related wares. 760-334-5500. Sunday, April 27, 10 a.m.; $10. Del Mar Fairgrounds, 2260 Jimmy Durante Boulevard. (DEL MAR)

House Beautiful Home Show
Demonstrations, vendors. 800-999-5450. Friday, April 25, 10 a.m.; Saturday, April 26, 10 a.m.; Sunday, April 27, 10 a.m.; Del Mar Fairgrounds, 2260 Jimmy Durante Boulevard. (DEL MAR)

House of England
Group hosts lawn program of songs and dances at International Cottages. 619-234-0739. Sunday, April 27, 2 p.m.; House of Pacific Relations, 2125 Park Boulevard. (BALBOA PARK)

If You Could Talk to the Animals…
Animal communicator Terri Steuben will be on hand to help you “understand what is going on in your pet’s head” ($40 for 20-minute session). Chris McLay and Unleashed Photography will be on hand for photographing your pet ($40 sitting fee). Reservations: 619-232-7387. Sunday, April 27, 10 a.m.; South Bark Dog Wash, 2037 30th Street. (SOUTH PARK)

Linda Vista Multicultural Fair and Parade
Parade begins at 11 a.m., with booths open from 10 a.m.-5 p.m., three stages for entertainment (noon-5 p.m.). Ethnic foods from all over, kids’ zone, more. Find festivities in 6900 block of Linda Vista Road (between Comstock and Ulric Streets). 619-715-3792. Saturday, April 26, 10 a.m. (LINDA VISTA)

Native Garden Tour
Join guided one-mile walking tour of over 10 residential California native plant gardens, hosted by Buena Vista...
San Diego Reader  April 4, 2008

Calendar

LOCAL EVENTS

Native Plant Club. Local kids sell lemonade, cookies along the route. 7:00-8:30-2473. Thursday, April 24, 7 p.m.; the Other Side Coffee House, 4096 30th Street. (Point Loma)

P&R Discussion Group

Paint-out at the Water Conservation Garden Event hosted by San Diego Watercolor Society, led by watercolorist Cal Fortmuck, in gazoo during Spring Garden Festival. Artists and community members encouraged to bring materials and join in. 619-660-0141. Saturday, April 26, 9 a.m.; Water Conservation Garden, 12122 Cuyamaca College Drive West. (SOUTHERN SD)

Point Loma Garden Walk Seven-ninth annual Point Loma Garden Walk, a self-guided tour of private gardens and residences hosted by Point Loma Garden Club. Plant boutique including “more than 300 heirloom tomato plants for sale.” Tickets: 619-223-4374. Saturday, April 26, 7 a.m.; San Diego Sports Arena, 3000 Sports Arena Boulevard. (POINT LOMA)

Tea on Terrace Enjoy a mid-morning or afternoon tea on terrace. Tea menu includes an assortment of finger sandwiches, scones, jam, Devon clotted cream, sausage rolls, lemon meringue pie, followed by coconut cream pie. House tour offered at completion of each tasting. Guests encouraged to attend dressed in tea attire, including hats, gloves, feather boa. Reservations: 619-232-6203. Sunday, April 27, 11 a.m. $20-$25. Mission Bay Park, on east side of Vacation Island, off Ingram Street. (MISSION BAY)

Tower After Hours Celebrate China with “sights and sounds of Chinese culture.” Authentic food and drink served. Reservations: 619-239-2001. Thursday, April 24, 6 p.m. $5-$20. San Diego Museum of Man, 1300 El Prado. (SAN DIEGO)

Workout in the Park SelfMagazine’s 15th annual outdoor health, fitness, wellness festival takes place in Mission Bay Park’s Ski Beach. Expect workouts, beauty consultations, fashion tips, nutritional advice, “toys of free- nies.” 212-679-2233. Saturday, April 26, 11 a.m. $25. Mission Bay Park, on east side of Vacation Island, off Ingram Street. (MISSION BAY)

SPORTS

Alpine Challenge Andy Hampsten—white jersey winner of Tour de France, and Tour de Su- mane and Giro d’Italia winner—is in Alpine for three days during the annual Alpine Challenge. Tour de France, and Tour de Su-

Alpine Challenge

BOWLING FOR THE ANIMALS Spay Neuter Action Project and Feral Cat Coalition benefit from event. Pledges requested. $10 registration fee includes two games, shoes, ve- gan lunch. Required advance reservations: 760-943-8212. Sunday, April 27, noon; $10. Poway Fun Bowl, 12941 Poway Road. (POMONITA)

Boys of Spring Padres host San Francisco Giants on Thursday, April 24. Arizona Diamondbacks arrive for games Friday-Sunday, April 25-27. Game broadcast on FOX on 26th, and on radio station XPRS (1090 AM). XEMX (860 AM) in Spanish. Tickets: 619-795- 5000, 877-374-2784. Thursday, April 24, 7-9 p.m.; Friday, April 25, 7:05 p.m.; Saturday, April 26, 12:35 p.m.; Sunday, April 27, 1:05 p.m. $8-$85. Petco Park, 100 Park Boulevard. (PETCO PARK)

Del Mar National Horse Show Competition continues through the weekend. Dressage week is April 24- 27. “Evening of Musical Freestyles” set for Saturday, April 26, 6 p.m., featuring United States Equestrian Federation Host Qualifying Grand Prix Freestyle, for the Olympic trials, showcasing many past Olympians ($8-$12).

Meet concludes with hunter/jumper week, April 26-May 4. The $100,000 Premier Truck and Trail Grand Prix of Del Mar is Saturday, May 4, 7 p.m. ($18, $23).

Total Combat 28 Cage Fighting Mixed martial arts cage fighting. Service Agency: 858-274-2273. Saturday, April 26, 8 a.m.; De Anza Cove, 3000 East Mission Bay Drive. (MISSION BAY)

Mission Gorge Trail Run San Diego trail run series continues with 5k and 10k runs. Runners and walkers welcome. 619-890-6687. Saturday, April 26, 8 a.m. $35- $40. Mission Trails Regional Park, One Father Junipero Serra Trail (SAN CARLOS)

Boys of Spring

No Brakes, No Gears! Tuesday night bicycle racing season continues with racing in many categories. Free for spectators. 619-573-4953. Tuesdays, 6:30 p.m.; through Thursday, September 4, 2008. San Diego Velocipede, 2221 Mission Field Drive. (SAN DIEGO)

Pining for Alpine—Three’s a Charm! Alpine Bicycle Club organizes bicycling for (twice attempted) 65- mile round-trip jaunt to Alpine including lunch at Bread Basket and a 1920s warlord’s bed, exhibits on Chinese footbinding and Chinese-American culture. The museum is in a building originally built in 1927 for the Chinese Mission. Adjacent to the building is an Asian garden with koi pond and water- fall. 404 Third Avenue, 619-338- 9888. (MISSION BAY)

Chinese Historical Society and Museum See artifacts from San Diego’s Chinese and Chinese-American history, culture, and art. Current museum artifacts include a 1920s warlord’s bed, exhibits on Chinese footbinding and Chinese-American veterans. The museum is in a building originally built in 1927 for the Chinese Mission. Adjacent to the building is an Asian garden with koi pond and waterfall. 404 Third Avenue, 619-338-9888. (MISSION BAY)

Chula Vista Heritage Museum The museum features glimpses of Chula Vista’s past; exhibits feature packing crate crate label, photographs of downtown Chula Vista, doors and door blocks from the original Star newspaper building, and relics from the Otay Watch Company, 360 Third Avenue, 619-427-8092. (CHULA VISTA)

Creation Museum A museum contrasting the evolution and cre- ation world views. 10946 Wood- side Avenue North, 619-448-0900. (BONITA)

OUT & ABOUT

“BE NOT AFRAID OF GREATNESS” —SHAKEPEARE FESTIVAL Balboa Park Visitors’ Center, Saturday, April 26. (SEE IN PERSON)

Tower After Hours

Registration deadline extended to April 25th. Rooms at the Hotel del Coronado and USD. For more information and to register, call 619-223-4374. Location: USD. (SAN DIEGO)

Dance for $10

For 1-hour introductory class:
• Latin and Ballroom
• Jitterbug and Swing
• Salsa and Merengue
• ‘52 for 4-week course! With this coupon.

Classes start April 29!

Social Dance Experts Dance parties every Thursday through Sun. Dumpster Center: 515 Wisconsin Avenue. 619-275-3533

“Art and Expression: The Legacy of Our Collections” highlights 17 key collections, relates stories of the collectors, how collections came to museum, their significance in preserving history of past generations. Objects include pottery, baskets, beadwork, jewelry, woodcarving, folk art, kachinas, bone and ivory implements, shields, textiles.

In “Artists Speak: Contemporary Art from Ghana and Zimbabw,” museum has partnered with artists from Ghana and Zimbabwe to showcase paintings and sculpture by accomplished African artists.

Permanent anthropology exhibit “Footsteps through Time: Four Million Years of Human Evolution” features “more than a hundred touchable replicas of early humans, primates, and prehistoric cytobys (part human, part machine.” 1350 El Prado, 619-239-2001. (BALBOA PARK)

San Diego Tug Boat Museum A 100-foot retired Korean War-era tug boat built in 1953 is open for tours at museum. Boat is docked along Harbor Drive, between Grape Street and Broadway, Harbor Drive, 619-200-7417. (DOWNTOWN)


More than 80 automobiles and motorcycles from hotrod cars to future prototypes are included in the museum’s permanent collection. Find the museum near the Starlight Bowl. 200 Pan American Plaza, 619-231-2886. (BALBOA PARK)

San Diego San Diego Air and Space Museum ‘Technological advancements 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 Jumo 004, 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 Padre area. 2001 Pan American Plaza, 619-234-8291. (BALBOA PARK)

San Diego Archaeological Center “A Letter from the Ocean Hotel: Victorian Lady Traveler’s Adventures in San Diego, 1888” includes glassware, dishes, bottles, personal items dating from late 1880s that were excavated from a block in East Village area downtown in 2002.

The museum is dedicated to promoting, recognizing, and preserving athletic heritage. 2131 Pan American Plaza, 619-234-2344. (BALBOA PARK)

San Diego Maritime Museum “The War through Steichen’s Eyes — Combat Photography in the Pacific 1943-45” features 50 photographs produced by Edward Steichen and photographers under his supervision, many famous images of World War II featured. Additional photographs, documents, artifacts chronicle the life and work of this accomplished photographer. Through July.

“San Diego’s Navy,” based upon book by same name written by Bruce Linder, is said to be “the only comprehensive exhibit depicting the extraordinary contribution the Navy has made to the history of the San Diego region.”

The museum features permanent exhibits documenting the history of San Diego’s waterfront and the building of the West Coast by sea, the old San Diego-Gorondo ferryboats, the fishing industry, and the military. The museum fleet consists of the 1863 bark Star of India, the 1898 San Francisco ferryboat Berkeley, and the 1904 Scottish steam yacht Midas. The HMS Superb, used in film Master and Commander, is permanently on exhibit, see artifacts, costumes, props used in making of the film.

Also open for touring: A B-39 Soviet attack submarine, among the largest conventionally powered submarines ever built. This Project 641/Frocess class diesel-electric submarine was designed to track U.S. and NATO warships throughout the Earth’s oceans. There are also naval exhibits, ship carpenters, model building, ships in bottles, woodcarvers, complete research library, 1306 North Harbor Drive, 619-234-9153. (DOWNTOWN)

San Diego Museum of Art “Surfing in San Diego,” exhibits of baseball card art, fencing, local rugby history. The museum is dedicated to promoting, recognizing, and preserving athletic heritage. 2131 Pan American Plaza, 619-234-2344. (BALBOA PARK)
**CLASSICAL MUSIC**

**San Diego Reader**

**Classical Music Listings**

**HOW TO SEND US YOUR LISTING:** Contributions must be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number, and a phone number (including area code) for public information to **READER CLASSICAL MUSIC, Box 85803, San Diego CA 92186-5803.** Or fax to 619-881-2401. You may also submit information online at SDRreader.com by clicking on the events section.

**CLASSICAL**

“The Three One-Act American Operas” San Diego State University’s Opera Theater performs Samuel Barber’s “Hand of Bridge,” The Face on the Barroom Floor by Henry Mollicone, and world premiere of La Divina by Thomas Cabell (soprano), Nicholas Phan (tenor), Stephen Richardson (SDSU) (baritone), and Joseph Lin, violists Cynthia Lowe, Ernest Silva, Raul Guerrero, and Daniel. Reservations: 619-235-0040. Copley Symphony Hall (750 B Street), 8 p.m., Friday, April 25, and Saturday, April 26; 2 p.m., Sunday, April 27. (LINDA VISTA)

**Spotlight on the Masters** Dvořák’s “Tetoretto in C,” “String Quartet No. 12 in F Minor,” and the “Quintet in E Flat” may be heard when violinists Sara Troback and Joseph Lin, violists Cynthia Phelps and Che-Yen Chen, and cellist Desmond Hoebig perform for Mainly Mozart. Re- ception at 5:30 p.m., concert at 6:30 p.m. 619-239-0100. St. Elizabeth Seton Church (1062 Santa Isabel Drive), 5:30 p.m., Sunday, April 27. (SOLANA BEACH)

**Indian Music Concert** Kartik Seshadri, USCSD’s master sitarist, performs a variety of classical Indian ragas. 858-534-4850. Mandeville Recital Hall at UCSD (9500 Gilman Drive), 8 p.m., Sunday, April 26. (LA Jolla)

**Organ Concert** Civic organist Carol Williams in concert 619-702-8138. Spreckels Organ Pavilion (2211 Pan American Road), 2 p.m., Sunday, April 27. (AMALFI)

**French Horn Concert** Amanda Tabor performs new works created in collaboration with six composers, performers, and scientists, representing a wide variety of styles in Mandeville Recital Hall at UCSD. 858-534-3229. University of California San Diego (9500 Gilman Drive), 7:30 p.m., Monday, April 28. (LA Jolla)

**Soiree for Music Lovers** Celebrate 20th anniversary of this concert series with famous violinist Janos Leszegy and friends. 858-534-3229. Mandeville Recital Hall at UCSD (9500 Gilman Drive), 8 p.m., Monday, April 28. (AMALFI)

**Percussion Concert** Matt Jenkins, a member of UCSD’s resident percussion ensemble known as red fish blue fish, presents his spring concert 858-534-3229. Mandeville Recital Hall at UCSD (9500 Gilman Drive), 8 p.m., Tuesday, April 29. (AMALFI)

**LISTINGS**

**How to send us your listing:** Contributions must be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number, and a phone number (including area code) for public information to **READER CLASSICAL MUSIC, Box 85803, San Diego CA 92186.** Or fax to 619-881-2401. You may also submit information online at SDRreader.com by clicking on the events section.

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Find the museum directly across from the Santa Fe Railroad Depot. 1001 Kettner Boulevard, 838-454-5341. (ESCONDIDO)

Museum of Contemporary Art San Diego, La Jolla In the room-sized “Erwin Redl: Matrix II,” the space seems to recede in all directions, as if the walls were mirrored. Floor-to-ceiling and wall-to-wall, the room is filled with grids of phosphor-green LEDs, creating an immersive web of light. Closes Sunday, May 4. 700 Prospect Street, 838-454-5341. (LA Jolla)

Museum of Photographic Arts “Flesh: The Portraiture of Gary Schneider,” opening Saturday, April 26 and continuing through Sunday, September 14, includes John in Sixteen Parts, a set of black-and-white fragments of Schneider’s partner’s face seen through time. Also included: Genetic Self-Portrait, an installation utilizing medical-imaging techniques to depict his own body from the inside out, and Heads and Nudes, where the South African artist uses exposures of up to three hours to explore and transform the flesh of friends and family.

“Painting the Process” focuses on “an evolution of the early history of photography.” Exhibition including photographic works ranging in date from mid-19th to early 20th Century closes Sunday, July 6. 1649 El Prado, 619-238-1000. (SAN DIEGO)

Museum of Science and Technology “The Sacred Origins of Tattoos and Body Marking,” opening Saturday, April 26, features over 100 black and white photographs by documentary photographer Chris Rainer reflecting “humanity’s efforts to forge identity, beauty, storytelling, and sacred beliefs.” Closes Sunday, August 24. 704 Pier View Way, 760-721-2787. (OCEANO)

San Diego Museum of Art “Kindred Spirits: Asher B. Durand and the American Landscape”— closing on Sunday, April 27 — surveys over 50 paintings, drawings, engravings by Durand, a foremost artist of his era “who created the most memorable American landscape paintings of the mid-19th century.” Exhibit gives extra emphasis given to large-scale landscape paintings for which he is best remembered. “ plein Air Past and Present: A Collaboration between SDMA and the Lux Art Institute” runs concurrently, featuring more than 20 California plein-air paintings.

“Rhythms of India: The Art of Nanadalal Bose (1882-1966)” is described as the “first comprehensive traveling exhibition outside of Asia to survey the expansive repertoires of Bose…the father of modern art in India.” Exhibit boasts close to 100 of Bose’s finest paintings, executed in variety of styles and media, revealing how Bose contributed to success of India’s nonviolent struggle for independence from colonial rule through his association with Mahatma Gandhi. Closes Sunday, May 18.

“The Chinese Woodblock Print in the Style of the Ten Bamboo Studio” are likely from a 19th-Century edition of Treatise on Calligraphy and Painting of the Ten Bamboo Studio. Prints are noteworthy for technique of printing using multiple blocks. Both exhibits are ongoing.

“American Viewing Stones: Natural Art in an Asian Tradition” Chinese connoisseurs began using large stones to decorate gardens, courtyards during the Han Dynasty (206 B.C.-A.D. 220); Lin’s recent earthworks and arches, river sheds, and images Domjan often portrayed. American viewing stone collectors began with first- and second-generation Japanese-Americans who continued traditions of bonsai and ruisuki.

The “Chinese Woodblock Print in the Style of the Ten Bamboo Studio” are likely from a 19th-Century edition of Treatise on Calligraphy and Painting of the Ten Bamboo Studio. Prints are noteworthy for technique of printing using multiple blocks. Both exhibits are ongoing.

Newton/Bankers, puppets, wooden toys. 155 West Grand Avenue, 760-735-3355. (ESCONDIDO)
The Reader offers $25 for news tips published in Blurt. Call us at 619-235-3000, ext. 456, or e-mail your tip to blurt@sdr reader.com

The Songsmith and the Tennis Star

Tennis star Anna Kournikova may have met her match in songwriter Black Swann, a.k.a. Christopher Swann. On March 3, Swann filed a copyright infringement suit in Los Angeles California against multiple defendants, in the court case Christopher Jerry Swann v. Anna Kournikova et al.

Swann moved to San Diego from his native Washington, D.C., to play bass with pro-surfer Tom Curran’s group, the Noahs. The band can primarily be found at surfing and environmental events, most recently touring the West Coast as the opening act for the surf film Walking on Water. In his solo guise, Black Swann, he performs as an acoustic, funk-influenced troubadour. In an unusual deviation from the typical coffeehouse fare, he accompanies himself on bass. Swann alleges that two of his solo songs, “If I Die” and “Only Your Eyes Can Tell,” were used without permission in Kournikova’s 2002 DVD A Date with Anna — The Making of the Anna Kournikova Calendar. He is seeking a permanent injunction against distribution of the video and punitive damages. According to the report, Swann had submitted the songs for possible use in the Kournikova project. However, after producers made an offer, he declined to license his music for inclusion in the video. It may be notable that although the music in dispute had already been released on his own album, Swann didn’t copyright the songs until February 2003. Three years later, in February 2006, he bought a copy of the Kournikova DVD and found 22 minutes of his music featured in its soundtrack. The “et al.” in the lawsuit includes the film’s producers, Lions Gate Entertainment and ESPN, which aired the video.

Both Swann and his attorney, Lisa Cervantes, declined to comment on the lawsuit for this story. No one could be reached at Lions Gate. At press time no trial dates had been set. — Bart Mendosa

Deep Pockets

One promoter trying to book a certain headliner for an upcoming summer date says he probably won’t succeed. He says he is in a bidding war against the Viejas casino and its deep pockets.

“They will pay 25 to 50 percent more for an act because they have casino money.”

The promoter maintains that Viejas enjoys an edge over promoters who are subjected to normal market realities. “It’s not a level playing field. They will lose money on a show just to get people there to spend money on gambling, food, and drinks. Sometimes they double any rational offer.”

So far Viejas has announced some 22 headliners for its 2008 Concerts in the Park series. By booking Seether, Rilo Kiley, and Unwritten Law, Viejas shows it wants to bring modern rock names to its lineup.

However, after producers rejected all talent contracts against the Viejas casino and Clearwater Revisited and Swann didn’t disclose real figures and real offers because open communication is not a part of the business. “If we get a call from an agent who says he has an offer for $250,000 when our last offer was $175,000, what are we going to do? Call the competitor and talk to them about it? I don’t think so. That’s the mysterious part of this business.”

Hodges would not give any financial specifics, but he did say that Viejas approves or rejects all talent contracts brought to them by Nederlander.

The other promoter maintains that some headliners, such as Creedence Clearwater Revisited and
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get $25,000 or $50,000 for a casino show, but if it wasn’t for the casinos, they probably wouldn’t have a career now.”

Hodges agrees. “I used to be an agent. I see many of these agents kicking their chops nowadays. These last eight years have brought a new-market economy for some of those bands.”

While Viejas’s Concerts in the Park series may be hurt by its location 40 minutes from downtown, Hodges admits that Viejas does have one big ace in the hole as it competes for modern-rock headliners: it is an all-age venue that also serves liquor. “Yes, some managers and agents like all ages.”

Hodges expects Nederlander to book the new Viejas 13,000-seat outdoor concert venue that he expects will be completed next year.

— Ken Leighton

The Emo Chromosome

Thought by many to be the worst radio promotion of all time, a 1997 “Disco Sucks” event at a Chicago White Sox home game led to a ballpark riot, fires, property damage, and 39 arrests. But the event organized by rock DJ Steve Dahl did have an impact to many it signaled the beginning of the end for many it signaled the end for many it signaled the end for many it signaled the end for

Dahl did have an impact: to organized by rock DJ Steve

and 39 arrests. But the event

riot, fires, property damage,

home game led to a ballpark

worst radio promotion of all

Thought by many to be the

concert venue that he expects

Nederlander to book the new

ages.”

It's time to call an end to all

sucks when they are probably

upper-middle-class suburban

kids who never mowed the

lawn. With emo we’re talking

about manufactured, Cheez

lawn. With emo we’re talking

about how much their life

sucks when they are probably

with the emo swoop haircut

wearing the super skinny tight

T-shirts bitching incessantly

about just one thing.”

But what if 94/9’s emo

sucks campaign itself becomes

irrelevant since bands
generally don’t like to be
called emo anymore?

“Whatever they call it, we

all know what it sounds like.”

“The morning Michaels

announced the Emo Sucks

campaign, the new 91X

morning show read an item

about Ashlee Simpson’s

alleged pregnancy with Fall

Out Boy’s Pete Wentz.

Phil Manning, 91X

program director, did not

return a call requesting

comment.

— Ken Leighton

The Pumpkin Stays

Here Local pop act Hill

recently returned from

Toronto, Canada, where their

new album End of the Hits

was mixed by Steve

Thompson, famed for his

work on Guns N’ Roses’ hit
disc Appetite for Destruction.

“We learned all the gossip we
ever wanted to know about

Guns N’ Roses,” says guitarist

Dagart Allison. “Steve let us

listen to the demo version of

‘November Rain,’ which had

been in the works years before

Use Your Illusion came out. It

was a 50 recording of an

out-of-tune guitar and a

scratches-voiced Ad that

seemed like a very distant

relative of the grandiose final

version.”

Outside the studio, however,

“We were surprised to be
deadly snubbed by Canadians at the airport and at the bus stop…. We went to jump on the metro [bus], but we didn’t have exact change. Not sure how things work in Canada, before jumping on the bus we asked the driver, ‘Do we need exact change?’ He answered ‘No’ but proceeded to slam the door in our faces and drive off…”

— Jay Allen Sanford

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This Week In Music

**Thursday 24**

All aboard the Express Kundalini! Baha boys Daniel Ash, David J, and Kevin Haskins reconvene '90s goth-rock trio Love & Rockets. Though L&R haven't recorded or toured since 1993's Lift. Lift.

they have reunited with batman Peter Murphy as Bauhaus to record this year's Go Away White album, their first original collection in 25 years, and play select live sets — the players are fans on the rock-fest circuit. They'll play a one-off at Canes tonight before trekking out to Coors Field for the weekend. Baladeron Richard Marx brings down-tempo adult contempo to Anthology tonight as the Chicago native kicks off a Left Coast tour. Nothing new in the singer/songwriter's catalogue since 2004's My Own Best Enemy, while 1980's Repeat Offender ("Satisfied," "Night Here Waiting") remains the troubadour's high-water mark. Cred: according to the club's site.

The Black Crowes are getting a bucketload of press for their latest, Waxplay, which, at #5 on Billboard, we can call a certifiable comebacker for the vets. The joint rocks, no doubt, but you either love or hate Chris Robinson's voice — Rod the Bod singing Southern rock. Still 'n' all, have to recommend this one at Harrah's. And this one at Casbah: Night Marchers (John Reis, the Muslims, and the Nightmares LOUD LOCALS NIGHT!) The Crow's gig something up. the venue's first big bill under its new marquee goes like this: REO Speedwagon, Styx, and, uh-huh, Def Leppard. You just know there's gonna be a run on sneak-a-tokes this week. Chapeau'd maestro Leon Redbone appears at Anthology Saturday night. The 60-year-old singer/guitarist still cuts some rug. Tin Pan Alley-style. Check '95's Live from Paris 1992 re-masters. V. cool. Boulder's bluegrass jam band Yonder Mountain String Band will be o'er yonder at Belly Up. Baltimore techno-ecumenical Dan Deacon swings Spindom of the Kings through Chel. U-31's shilling an '80s night. Drop the daughter and head west, where the joint rocks, no doubt, and his bluegrass jam band bares his country soul on his owny-o. LOUD! The Rotten American takes the Stone Temple Pilots side. The band's "SOS Shows" list has her booked uptown at the San Diego Women's Club. Hard-riding Firethorn drop a CD release on Casbah with Someday Assassin, Laservolt, and Thunderbolt in support. Punk rock trio Bermondsey Joyriders crash into Zombie.

**Friday 25**

Ladies and Gentlemen, We Are Floating in Space. Jason (Spaceman 1) Pierce brings his love-drunk (and again) Britt band Spiritualized to 4th@8.

Friday night. The ambient noisemakins will preview Songs in A&D, their first original disc in five years, due to drop next month. Pure-pop Euro-trashers the Teenagers are giving the world a reality check. The trio steps in at Casbah, where local electronicists Buddy Akai set the Middle East stage. Check Akai's nu-wave rave on debut e.g. Cut Me Up. Home again, Hot Club of Cowtown bring Western swing to Acoustic Music San Diego. Remember the trio busking in Balboa Park? The Austin-based band is reportedly set to drop their first original collection since 2002's Ghost Train. Check live takes on Continental Stamps for the retro's show. What's on third? B-Side bring the bounce to Belly Up. B-3 organ donors Creepy Crawlies haunt Pink Elephant. And Whistle Stop props Genius of Soul and Joel Plummer, "Two great local jazz and soul groove bands," according to the club's site.

**Saturday 26**

The Black Crowes are getting a bucketload of press for their latest, Waxplay, which, at #5 on Billboard, we can call a certifiable comebacker for the vets. The joint rocks, no doubt, but you either love or hate Chris Robinson's voice — Rod the Bod singing Southern rock. Still 'n' all, have to recommend this one at Harrah's. And this one at Casbah: Night Marchers (John Reis, the Muslims, and the Nightmares LOUD LOCALS NIGHT!) The Crow's gig something up. the venue's first big bill under its new marquee goes like this: REO Speedwagon, Styx, and, uh-huh, Def Leppard. You just know there's gonna be a run on sneak-a-tokes this week. Chapeau'd maestro Leon Redbone appears at Anthology Saturday night. The 60-year-old singer/guitarist still cuts some rug. Tin Pan Alley-style. Check '95's Live from Paris 1992 re-masters. V. cool. Boulder's bluegrass jam band Yonder Mountain String Band will be o'er yonder at Belly Up. Baltimore techno-ecumenical Dan Deacon swings Spindom of the Kings through Chel. U-31's shilling an '80s night. Drop the daughter and head west, where the joint rocks, no doubt, and his bluegrass jam band bares his country soul on his owny-o. LOUD! The Rotten American takes the Stone Temple Pilots side. The band's "SOS Shows" list has her booked uptown at the San Diego Women's Club. Hard-riding Firethorn drop a CD release on Casbah with Someday Assassin, Laservolt, and Thunderbolt in support. Punk rock trio Bermondsey Joyriders crash into Zombie.

**Sunday 27**

Singer-songsmithies Matt Currell and his Ex-friends, brother Paul, and Gregory Page hold forth at Casbah Sunday night. “The Currells are a musical family, much like the Jacksons or the Osmonds.” Men-He.

**Monday 28**

Cal girls! Kim and Kelley Deal are Breeders. The sibs have got a new disc, Mountain Battles, that no amount of hype can save from its experimental flops — Kim butchers a few foreign tongues on this one. Blender: “The ‘90s alt-rock heroes get way mellow, stay way weird.” First track cooks, but go to the show for the goody obbies. They play Canes with Colour Revolt. 4th@8 books U.K. club-rock diva M.I.A. The beats queen raps politics — her dad was a Sri Lankan activist — in raga, electronic, Jamaican dancehall, and disco. She's out to tout last year's crit-pick Kala.... Remember the “San Diego sound?” Get a refresher at Casbah with FLUF and Buckfast Superbro. Brit alt-rockers Mexicos attacks headline. Same hushed-to-heavy sound, diff. accent. Something other? Check in at Whistle Stop's Debaser night, where your grown-up friends’ll read their teenage journals at the mic. A bar fave.

**Social D dude Mike Ness brings his solo show to Belly Up Tuesday night. Though Social D are known to favor punk takes with country cool, Ness bares his country soul on his own-owny. Cheating at Solitaire is a primo primer of the rockers' roots. Always entertaining psychobilly bad boys the Night Marchers take the Stone Temple Pilots side of the Stone Temple Pilots' show. What's on third? B-Side bring the bounce to Belly Up. B-3 organ donors Creepy Crawlies haunt Pink Elephant. And Whistle Stop props Genius of Soul and Joel Plummer, “Two great local jazz and soul groove bands,” according to the club's site.

**Wednesday 30**

Belly Up books a Neighborhood Watch showcase with local indie kids: Get Back Loretta, No Krifer Ryan Ferguson, and ’70s sing-song throwback Chris Torres. You Have No Idea What You're Getting Yourself Into if you check the dance bill at Casbah Wednesday night, where UK dance-punk darlings Does It Offend You, Yeah? will prop that fresh collection. Pitchfork kicked it with a 2.3 — uh, Daft Junk? Tampa bay twosome No Knifer’s shilling an ’80s night. Drop the daughter and head west, where the joint rocks, no doubt, and his bluegrass jam band bares his country soul on his owny-o. LOUD! The Rotten American takes the Stone Temple Pilots side. The band's "SOS Shows" list has her booked uptown at the San Diego Women's Club. Hard-riding Firethorn drop a CD release on Casbah with Someday Assassin, Laservolt, and Thunderbolt in support. Punk rock trio Bermondsey Joyriders crash into Zombie.

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The Piano Thief

“Even steak-eating, sports-watching brutes like me can enjoy a good romantic comedy.”

Growing up, Greg Laswell says he confiscated his sister’s upright piano after she showed no interest in the instrument. “It was my sister’s 13th birthday present, but she never got into it... I remember waiting for her to finish practicing the soundtrack to Land Before Time after school so I could take it over until dinner. I’ve admitted this before, but the first song I learned on piano was ‘Pop Goes the World’ by Men Without Hats.”

Laswell arrived in San Diego in 1993 to attend Point Loma Nazarene University. After graduation he played with Shilligen, who released one album before Laswell decided to go solo. Vanguard Records signed him in 2006; his sophomore release each time you watch it.”

3. A Clockwork Orange: “Stanley Kubrick is one of my favorite directors, Steven Spielberg once said that all great directors steal from someone, but Kubrick steals from no one.”

4. Pulp Fiction: “There was Greg before he saw Pulp Fiction and then another Greg after.”

5. Love Actually: “Even really masculine, muscular, steak-eating, sports-watching, ass-kicking brutes like me can completely enjoy a good romantic comedy. And, yeah, sign me up for that scene where Mark goes to Juliet’s house on Christmas Eve and holds up posters that she has written to her. That works just fine for me.”

MOST VISITED WEBSITES?
1. themen.com: “News-parody site with stories and videos.”
2. rotten.tomatoes.com: “Excellent movie-review site.”
3. cm.com: “I got rid of my TV, so it’s my news source.”
4. myspace.com: “Hard to be a musician without these days.”
5. marfaithwart.com: “So many ideas for crafts and decorating on a budget. I’m currently learning how to be a better scrapbooker.”

LOCALS DESTINED FOR FAME?
1. “Anya Marina. She knows how to write a lyric and where to place it within a song. Her stage presence is captivating, and it’s about damn time people learn about her.”
2. “Molly Jensen. Just go listen to her online, and you’ll see why.”

WHERE DO YOU HANG OUT?
1. “The Ould Sod in Normal Heights. It’s not a scene — people don’t look at what you’re wearing when you walk in. It’s the kind of bar that Toby Keith was singing about when he wrote ‘I Love This Bar.’”
2. “Balboa Park. It feels like I’m on vacation every time I go there.”

I did it for nine months, to buy my recording studio, and then got the hell out of it. Cold calling people is a terrible existence.”

LENNON OR MCCARTNEY?
“Paul McCartney. I find that most of my favorite Beatles songs are ones he wrote: ‘Blackbird,’ ‘Yesterday,’ ‘Here, There, and Everywhere’ — the list goes on. I also think he was the better singer. No one else could have pulled off ‘Hey Jude.’”

INSTRUMENT YOU WISH YOU PLAYED?
“The cello. It’s my favorite instrument to listen to.”

BIGGEST POLITICAL CONCERN?
“Whether Obama wins. We have been under two families for the last 20 years, and I believe that we need a fresh start. His support of embryonic stem cell research is among the many things we agree on.”

SOMETHING ABOUT YOU FEW WOULD KNOW OR GUESS?
“Sometimes, when no one is around, I’ll pop in an Avril Lavigne album. And thoroughly enjoy myself.”

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THIS WEEK'S SHOWS

4th & B: 345 B Street. Downtown, 619-231-4343.
Friday, 8 p.m. — Spiritualized. Monday — M.I.A. Hip-hop/electro.

710 Beach Club: 710 Garnet Avenue, Pacific Beach, 858-483-710 Beach Club: — M.I.A. Hip-hop/electro. $5.
Friday, 8 p.m. — Custard Pie.
Saturday, 7:30 p.m. — Leon Redbone.
Rock/R&B/soul. $15-$56.

2891 University Ave, North Park, 619-239-8836. Wednesday, 7:30 p.m. — The Pat Senate.
Saturday, 9 p.m. — The Yonder Mountain String Band. Bluegrass rock. $20-$25.

1542 North 4th Street. Downtown, 619-231-9200.
Thursday, 9 p.m. — Victor Wooten.
Friday, 7:30 p.m. — Terry Sylvester. Former Hollies member in concert. $20.
American Legion Post 310: 460 47th Street, Southeast San Diego, 619-264-1919.
Sunday — Willovlokat. Jazz.

Friday, 7:30 p.m. — Hot Club of Cowtown. $20-$45.
Sunday, 7:30 p.m. — Terry Sylvester. Former Hollies member in concert. $20.

The Bele: 919 Fourth Avenue, Downtown, 619-231-9200. Thursday — Fire & Ice Ball Anniversary party with Slick Rick. Hip-hop.

Birch North Park Theatre: 2891 University Ave, North Park, 619-239-8836.
Thursday, 7:30 p.m. — The Klamath. The 2007 Grammy Award winners play klezmer incorporating themes such as social rights and anti

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Viejas Concerts in the Park

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- The Cult: May 23

- Keith Sweat: May 31
- Gary Allan: Jun 4
- PDiddy & MTV Presents Making a Band 4: Jun 7
- True Colors: Jun 27
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- Boy George In Concert: Jul 12
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- George Thorogood & The Destroyers: Aug 3
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**RAVING ROCKETEER**

**MAY 2**

**THE FUTUR**

**MAY 3**

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**MAY 5**

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**KATHY GRIFFIN**

Sunday, May 11 • 7:30

**JOE JACKSON**
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Thursday, May 15 • 8:00

**JESSE COOK**
Friday, May 30 • 8:00

**CRAG FERGUSON**
with special guest Randy Kagan

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**JUNE**

Saturday, June 7 • 7:30

**BEACH BOYS**

Tuesday, June 10 • 7:00

**ERYKAH BADU/ THE ROOTS**

Thursday, June 12 • 8:00

**KEM**
with special guest M'Dambi

Friday, June 13 • 7:30

**JONNY LANG**
with special guest Dave Barnes

Saturday, June 14 • 8:00

**WANDA SYKES**

Tuesday, June 17 • 8:00

**CROSBY, STILLS & NASH**

Wednesday, June 18 • 7:00

**KEB’ MO’/TAU MALAH**

Thursday, June 19 • 7:30

**INDIGO GIRLS**
with special guest Brandi Carlile

Friday, June 20 • 7:30

**IDINA MENZEL**

Wednesday, June 25 • 7:30

**ANI DIFRANCO**
with special guest Martyn Joseph

Thursday & Friday, June 26 & 27 • 7:00

**ONEHAWAII TOUR**
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Friday, June 2

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**JULY**

Tuesday & Wednesday, July 1 & 2 • 6:00

**BOB WEIR & RATDOG/ GOV’T MULE**

Wednesday, July 16 • 7:30

**CHRIS ISAAC**

Thursday & Friday

July 17 & 18 • 6:30

**HIPPIEFEST: A CONCERT FOR PEACE & LOVE**
with Jack Bruce of Cream, Eric Burdon & The Animals, The Turtles featuring Flo & Eddie, Mel & Mitch, Badfinger featuring Joey Molland and Jonathan Edwards

Sunday, July 20 • 6:30 & 9:00

**GEORGE CARLIN**
Tuesday, July 22 • 8:00

**FEIST**
Wednesday, July 23 • 7:30

**DOOBIE BROTHERS**
Friday, July 25 • 8:00

**FRANKIE VALLI & THE FOUR SEASONS**
Thursday, July 30 • 7:30

**N’DAMBI**
with special guest Danny Joom

Friday, July 31 • 7:30

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**AUGUST**

Tuesday, August 2 • 7:00

**ROBERT PLANT and ALISON KRAuss**
featuring T Bone Burnett

Monday, June 30 • 7:00

**RODNEY CHERRY**
Sunday, July 2 • 7:00

**DEREK TRUCKS & SUSAN TEDESCHI**

Soul Stew Revival with special guest Scrapomatic

Tuesday, July 29 • 7:30

**TOOTS & THE MAYTALS**

Wednesday, July 30 • 8:00

**DANA CARVEY**
Thursday, July 31 • 7:30

**EMMYLOU HARRIS**
with special guests Jimmy Gaudreau and Moondi Klein

Monday, August 4 • 7:30

**HUEY LEWIS & THE NEWS**

Thursday & Friday, July 17 & 18

2 premium-seat concert tickets (center section, rows 1-4);

or guest room at Humphrey’s Half Moon Inn & Suites.

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**SEPTEMBER**

Thursday, September 1• 7:30

**THE NEWS**

Tuesday, September 8• 7:00

**DOLLY PARTON**
Saturday, September 12 • 7:00

**PAT BENATAR & NEIL GERALDO**
Monday, September 14 • 7:30

**LYLE LOVETT**
Wednesday, September 17 • 8:00

**BOZ SCAGGS**
Friday, September 19 • 7:30

**THE NEWS**
Saturday, September 20 • 7:00

**ETTA JAMES & THE ROOTS BAND**

Saturday, September 27 • 7:00

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**LESLIE CREWS**
Tuesday, October 7• 7:00

**DANIELLE BRONFMAN**
Thursday, October 9 • 7:30

**PAUL DIAMOND**
Sunday, October 12 • 7:00

**DOLLY PARTON**
Thursday, October 16 • 7:30

**SUSAN B. LOUZADO**
Saturday, October 18 • 7:00

**ETTA JAMES & THE ROOTS BAND**
Monday, October 20 • 7:00

**BRENDAN BOYCE**
Saturday, October 25 • 7:00

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Additional acts will be added. Please check humphreysconcerts.com for updates.
Seize Mother's Day Champagne Brunch

94 San Diego Reader April 24, 2008

APRIL 24TH !DNGR’S GOING AWAY PARTY FEATURING !DNGR, XCITE + FRIENDS THURSDAYS @THIN

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VICTOR WOOTEN

BY DAVE GOOD

It was legendary Motown bassist James Jamerson who proved that the electric bass guitar needn’t simply follow along with the drums in a generic fortification of the bottom end. With Jamerson began a new mode of bass-guitar thinking that would ultimately place the instrument at center stage in the hands of pop/jazz artists like Larry Graham and Stanley Clarke. By the late ’70s, the electric bassist was no longer a sideman. Victor Wooten began to learn music in that climate. He learned bass parts as a child on a detuned electric guitar and performed in bands with his older brothers before he was a teen. But it was years later as a member of the Flecktones that he found his groove. Hired by the avant garde player Béla Fleck, the Flecktones’ tree-form jazz meets bluegrass footprint unleashed Wooten’s development as an eclectic artist.

Wooten’s skills are such that he has been compared to the much-vaulted Jaco Pastorius, but I have trouble with that. I always thought that Jaco, while gifted, was playing way over his head during his time with Weather Report and that he courted a self-indulgent style. Wooten’s style, on the other hand, is a grounded musical dialogue. Wooten releases energy from within the tonalities of his instrument by decorating complex ideas with unexpected triplets or thunderous slaps and pops to remind us that this is, after all, bass guitar. “Classical Thump” is his “Crossroads,” a four-string tour de force that is reminiscent of the apegios inside Eddie Van Halen’s “Eruption.” But no matter the wild raves, a bassist must always return to traditional service as the wheels of his band. That Wooten can cover both sides simultaneously is his genius.

VICTOR WOOTEN, Belly Up, Sunday, April 27, 8 p.m. 858-481-8140. $25.

Mother’s Day Champagne Brunch

10:00 AM – 3:00 PM
MISSION BALLROOM
Adults $42.95
Children 5-12 $19.95
Under 5 complimentary.

Treat the family to a fabulous Mother’s Day brunch overlooking Mission Bay, with soft piano music and a special Kids’ Knee-High Buffet, followed by a complimentary tour of Mission Bay aboard one of our beautiful sternwheelers, the Bahia Bell or the William D. Evans.

RESERVATIONS 858.539.7615

BAHIA RESORT HOTEL
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398 WEST MISSION BAY DRIVE • SAN DIEGO, CALIFORNIA 92109
UPCOMING SHOWS

Thursday, April 24
8 pm • 80's Dance
Metro

Friday, April 25
6 pm • Soul & R&B
Electric Soul
9:30 pm
Disco & Dance
Rising Star

Saturday, April 26
4-7 pm • Memorial Tribute to
Calvin Romance
9:30 pm • Blues
Zac Harmon

Sunday, April 26
8 pm • Smooth Jazz
Reggie Smith

Monday, April 28
Private Event

Tuesday, April 29
7 pm
John Garner Trio

Wednesday, April 30
8 pm • Classic Rock
Private Domain

UPCOMING SHOWS

Saturday, May 10
Wishbone Ash

Saturday, May 17
Jim Thackery

Monday, May 19
Trombone Shorty
& Orleans Ave

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

2241 Shelter Island Dr. • 619.224.3577

FERNET-BRANCA
Shockingly Unique.

Fernet Branca is like nothing you’ve ever tasted. It’s strong, aggressive and not for the easily intimidated; but the closely guarded secret recipe rewards the adventurous with a bold taste, and leaves you feeling revitalized and alive. Try a shot of Fernet Branca and you’ll experience over 40 herbs and spices that give it a natural and unique taste.

www.humphreysrestaurant.com

San Diego Reader April 24, 2008 95
**Calendar**

**MUSIC**

**April 24, 2008**

- **Hamon. Blues. $12.**
  - Sunday, 8 p.m. — Reggie Smith. Smooth jazz. $12.
  - Tuesday, 7 p.m. — The Jon Garner Trio. Soul/funk/acoustic. $5.
  - Wednesday, 8 p.m. — Private Domain. Rock/alternative/reggae. $5.

- **Joe’s Pub:** 10436 Clairemont Mesa Boulevard, La Mesa, 619-589-8684.
  - Friday, 9:30 p.m. — Reverend Stickman. With guests. $3.
  - Saturday, 9:30 p.m. — Malaki. Reggae. $5.

- **The Kensington Club:** 4079 Adams Avenue, Kensington-Talbotadale, 619-284-2448.
  - Friday — The Spin and the Oikonomos. With the Black & Whites and Lover. Garage/punk.
  - Saturday — Red Credit and the Victorians. With Lilt/Velho Hip-hop/alternative/punk.

- **Le Papagayo:** 1002 North Highway 101, Leucadia, 760-944-8522.
  - Wednesday, 6:30 p.m. — Freestyle Jazz.

- **Lestat’s Coffee House:** 3343 Adams Avenue, Normal Heights, 619-282-0437.
  - Thursday — Annie Bethancourt and Barrett Johnson. Acoustic/folk.

- **McP’s Irish Pub and Grill:** 1107 Orange Avenue, Coronado, 619-435-5280.
  - Thursday, 8 p.m. — Talmadge, 619-284-2848.
  - Friday, 9 p.m. — The Big Provider. With Jenn Ginsel. Pop/rock/soul.
  - Saturday, 9 p.m. — The Blues Brooks Band. With Lindsay White. $5.

- **McP’s Irish Pub and Grill:** 1107 Orange Avenue, Coronado, 619-435-5280.
  - Saturday, 8 p.m. — The Stifttoss. Rockabilly/jazz/roots.
  - Sunday, 9 p.m. — The OffBeats. Covers/standards/classic rock.

- **The Metaphor Cafe:** 258 East 2nd Avenue, Escondido, 760-747-1882.
  - Saturday, 8 p.m. — P.J. Otakal. CD release show with Wendy Bailey and Stunt Double. Acoustic. $7.

- **O’Connell’s Pub:** 1010 Main Street, Downtown, 619-239-1800.
  - Friday, 7 p.m. — Guava Belly. Rock/reggae/funk.
  - Saturday, 7 p.m. — Los Reyes del Rritmo. Flamenco and Latin music. $5.

- **Patrick’s II:** 13314 Pacific Beach Bar & Grill, 858-272-7278.
  - Wednesday, 9 p.m. — Contact Solutions.

- **Peter D’s:** 30000 Pala Temecula Road, Pala, 858-946-7252.
  - Friday, 9 p.m. — MVPs. In the Grand Cabaret.

- **The Offbeats:** 1107 Orange Avenue, Coronado, 619-435-5280.
  - Saturday, 9 p.m. — Mystique. Jazz/funk/R&B.

- **The Kensington Club:** 4079 Adams Avenue, Kensington-Talbotadale, 619-284-2448.
  - Friday — The Spin and the Oikonomos. With the Black & Whites and Lover. Garage/punk.
  - Saturday — Red Credit and the Victorians. With Lilt/Velho Hip-hop/alternative/punk.

**NOTE**

In loudQUIETloud, a film about the Pixies’ 2004 reunion tour, you get to see one of the most influential bands of all time play your beloved favorites, and you may ask yourself: Why is this so boring? You see all the off-stage weirdness, and you may ask yourself: Why do the songs sound so normal?

That’s when you may decide that what you really want to hear is not the Pixies but the Breeders. Led by Pixies’ bassist Kim Deal and her twin sister Kelley, the Breeders are best remembered for “Cannonball” and “Divine Hammer,” two simple, upbeat, catchy hits that were nearly ubiquitous in the mid-’90s. For a while there, every band featuring women singing and playing guitar was compared to the Breeders — fairly or not. But the Breeders were always far stranger than the competition and more interesting than most people gave them credit for.

Mountain Battles, the band’s new album, is the first since 2002’s Title TK, but six years doesn’t seem like such a long break when you remember that nine years passed before the Breeders issued a follow-up to Last Splash. The new album begins with “Oglazed,” a song that’s full of backwords guitars and off-kilter drums and seems to stop and start again several times before retreating in under two minutes and 15 seconds. Elsewhere on the album there are more traditional song structures (there’s even a lovely Latin ballad sung in Spanish), but the sense of vagueness and disorientation lingers. Recording engineer Steve Albini is famous for a stark, unadorned sound, but even he can’t tame the murkiness of the Breeders. And that’s the way it should be.

**THE BREEDERS, ’Canes, Monday, April 28, 8 p.m., 858-488-1780. $20.**
PianoSD.com hosts concert. 619- Piano and Liberace's Piano.” Pop. $20.
Friday Reservation Road, Fallbrook, 760- Casino Pauma: The Red Parrot Lounge at Jacobson. Smooth-jazz saxophone. Seville: Metal/hardcore. Reasons, Pantera’d.
Reasons, Pantera’d. Thursday Downtown, 619-233-5979.
Stage Saloon: 762 Fifth Avenue, 619-695-7777. Wednesday, 6 p.m. — Keith Jacobson. Smooth-jazz saxophone.
The Red Parrot Lounge at Casino Pauma: 777 Pauma Reservation Road, Fallbrook, 760-742-2177.
Friday, 8 p.m. — MoonDance. Classic rock/rap/soul cover band.
The Round Table Cocktail Lounge: 1723 Euclid Avenue, City Heights, 619-284-6000. Tuesdays 6 p.m. — Charlie Blue. Blues.
Second Wind (Magnolia): 8528 Magnolia Avenue, Santee, 619-596-8350. Thursday — Known Enemy, Six Reasons, Pantora’s.
Metal/hardcore.
Friday, 6:30 p.m. — Seven Your Tie and This is The Hospital. With Hofs Marque, the 20th Hour, Tragedy & Triumph, The Day Sets Fire, and a Legend Unknown. Pop/punk/hardcore. $10. Saturday, 7 p.m. — Autumn Black and Pardon the Outlaw. With Endure the Fall, Siletto Silhouette, and Endless. Metal/hardcore/funk. $8.
South Park Bar & Grill: 1946 Fern Street, South Park, 619-696-0896.
Thursdays, 9:30 p.m. — Open jazz jam. Ages 21 and up.
Friday, 7 p.m. — The John Kopecky Trio. Jazz. Ages 21 and up.
Saturdays, 8:30 p.m. — Open blues jam. With Will Jackson. Ages 21 and up.
Stage Saloon: 762 Fifth Avenue, Downtown, 619-982-7862. Thursday — Crab Encore. Indie/alternative.
Friday — Trainwreck. Wednesday — Silent Comedy. Indie rock/electronica.
The Grove: 3015 Juniper Street, South Park, 619-284-7844.
Friday, 7 p.m. — Arbor Day Concert. Peter Sprague concert. Receive a tree seedling to plant. Reservations: 619-284-7844. $15.
-
-
Friday, 8 p.m. — Hugh Gaskins & the G String Daddies. Blues/soul/rockabilly. Saturday, 8 p.m. — Celt & the Committee. Blues.
USCD: University of California San Diego: 9500 Gilman Drive, UCSD, 858-534-2230. Thursday, 8 p.m. and 10 p.m. — “Ethel” Tentacle Sessions. This “bad-ass quartet” performs in Porter’s Pub for USCD’s ArtPower series. 858-534-8497. $12.
VFW Post 5179: 1116 South 42nd Street, Southeast San Diego, 619-282-0566. Friday, 7 p.m. — Willowrat. Jazz.
Friday, 5 p.m. — Vamp. Hard rock/blues. $8-$10. Mondays, 9 p.m. — The Electric Wreck Band. $7.
Tuesday — Del Zero. Wednesday — 1 Wall. Electro/funk.
hometown CDs

Album: Hopping It Stays Just This Broken (2007)
Artist: Immovable Objects
Label: self-released

Songs:
1) Raindrops in Morning Traffic 2) Bad Judgment
3) Shut Up and Listen 4) Summer Is a Broken Heart
5) What?
6) I'm Not Depressed I'm Existential Rock
7) You Don't Have to Go Home (But You Can't Stay Here)
8) Raindrops in Evening Traffic
9) James Trent 10) Steen

Band: Matt Gagin (vocals, guitar, keyboards, drums, electronic programming, bass, percussion, harmonica, recorder, whistles), Nicola Wilson (vocals), Aryn Grusin (vocals), Sean Taugher (drums, bass), Shanth Berman (trumpet), Mike Kamoo (effects)

Website: myspace.com/immovableobjects

Ignoring convention creates the possibility of both reward and peril. Immovable Objects' electronic tones keep heat instead of drums, atmospheric vocals enchant, and keyboards plink out toy-piano noise. It's almost as if Gagin took Devo, rounded off the hard edges, and [something] painted a watercolor sunset over the remnants, using Flaming Lips pink, and Postal Service blue.

While there's a kinkiness to hearing something (good Lord, anything) except guys in T-shirts bang out the same song every hand has ever played, there's also a difference between expressing individuality and irritating the listener. Some of Immovable Objects' electronics-laden tracks accomplish the latter.

Acoustic guitar and well-played bass ground the music, but when things settle into being comforting and familiar, Gagin ramps up the reverb and special effects until it's a muddled and sometimes fuzzy mess. I'm interested to see what the city's notoriously mainstream crowd will do with this beautiful and strange offering.

TO GET YOUR LOCAL CD REVIEWED, PLEASE MAIL IT TO: Music Editor, Hometown CDs, San Diego Reader, P.O. Box 85083, San Diego, CA 92186-5803
as i hear it
by Brian Carver

June 13, June 27 — Hugh Gaskins & the G String Daddies.

Firehouse YMCA Community Center: 1787 Herschel Avenue, La Jolla.
May 1 — Zrzunzy Quartet.

The Handlery Hotel and Resort: 950 Hotel Circle North, Carlsbad, 619-299-4951.
May 5 — Irish Republican Ballad Night.

Hennessey’s Tavern — Carlsbad: 2777 Roosevelt Street, Carlsbad, 760-729-4951.
May 5 — The Band in Black.

Hilltop Center for Spiritual Living: 331 East Elder Street, Fullerton.
May 25 — Harpist Peter Sterling.

May 2, May 9 — Cool Fever.
May 11 — Willowood and Deborah Abrams.
June 6 — Z’Boys.
July 4 — The Baron Brothers.
August 1 — Cool Fever.
September 5 — West of 5.
October 3 — Z’Boys.

House of Blues: 1055 Fifth Avenue, downtown, 619-299-5838.
May 1 — The Slackers, Still Little Fingers.
May 2 — Liz Zepagain.
May 4 — Menudo, NLT, V.

It’s not my type of music, so I really didn’t enjoy it. I listen to hip-hop and R&B. I would describe it as a “punkish” song. I think I picked up on some of the lyrics...he said something like “die!” I couldn’t really understand it. The song was very energetic. I really don’t know who I would compare them to. I have a cousin who listens to this type of music. Some of it was okay. I could see that song in a commercial or maybe a TV show...if something crazy was going on...I picture being at a concert with a live band playing when I hear that song. I would enjoy it more if I saw them live. I’ve been to certain places where bands like that have played, and I like it better live.

TO GET YOUR LOCAL CD HEARD, PLEASE MAIL IT TO:
Music Editor, As I Hear It, San Diego Reader, P.O. Box 85803, San Diego, CA 92186-5803

SAN DIEGO SONGS TAKE THE STREET TEST

Artist: Wayne Riker
Song: “The Betrayal” (from the CD Firefall)
Heard By: Marley Peifer, San Diego

Well, it’s kind of hard to talk about it because it’s instrumental, but it was very mellow and it’s easy-listening. You could listen to it while you’re reading; it could be a good soundtrack for a film. It’s just one guy. It’s acoustic guitar — I’m not sure exactly what kind of music he’s playing. He seemed pretty good. My mom plays banjo in a folk-music society. Maybe this guy is even part of that folk-music society. I could see him playing music in something like that. It says (in the CD booklet) that he used to always play music in group settings. He’s been playing music for 40 years, it definitely seems like it could accompany something else.

Artist: Lisa
Song: “Feel It” (from her self-titled EP)
Heard By: David Meza, North Park

It’s definitely pop, I’ll tell you that. It sounds like Jennifer Lopez. It basically sounds like her sister. Now that I think about it, (the lyrics were) “Can’t stop the feeling.” I guess the mood of the song was “get up and dance.” The music definitely went along with the lyrics. It sounds better than some of Britney Spears’s crap, to be quite honest with you. I’d never heard of the artist. The mom listens to the song; the catcher gets it. When I hear that song, I picture a bunch of young kids getting out of high school with tongue rings and flashy clothing...and a bottle of soda. It would go good with a soft-drink commercial.

Artist: Crime Desire
Song: “Succusbus” (from their self-titled CD)
Heard By: Gissel Martinez, Imperial Beach

It’s not my type of music, so I really didn’t enjoy it. I listen to hip-hop and R&B. I would describe it as a “punkish” song. I think I picked up on some of the lyrics...he said something like “die!” I couldn’t really understand it. The song was very energetic. I really don’t know who I would compare them to. I have a cousin who listens to this type of music. Some of it was okay. I could see that song in a commercial or maybe a TV show...if something crazy was going on...I picture being at a concert with a live band playing when I hear that song. I would enjoy it more if I saw them live. I’ve been to certain places where bands like that have played, and I like it better live.

2 for 1
Admission Adults-Only Night!
*Buy 1 admission and receive 2nd admission free.
Great place to host a Birthday Party!
(Valid for adults)

Adult Night Skating
Roller Skating Excitement
Now every Tuesday 7:30-10:30 pm
Adult Learn-to-Skate Clinic
Every Tuesday 6:30-7:15 pm.

Coupons apply to session only. Same coupon good for same time of day on both dates.

Family Fun Saturday & Sunday
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San Diego Reader April 24, 2008
100
May 5 — Palomar Jazz Ensembles.

Humphrey's Backstage Music Club: 2241 Shelter Island Drive, Point Loma, 619-224-3577.
May 5 — Candy Kane Benefit Show.
May 10 — Wishbone Ash.
May 17 — Lindsay White.

Humphrey's by the Bay: 2241 Shelter Island Drive, Point Loma, 619-224-3577.
May 3 — Smokin' Joe Kubek & Benno King.
May 11 — Joe Jackson.
May 15 — The Ian McFeron Band and Simon Lyne.
May 22 — Mayfield and the Howls.
May 29 — The Devon Allman Band.

Palomar College: Howard Brubeck Theatre at 1140 West Mission Road, San Marcos, 760-744-1150.
May 19 — Palomar Jazz Ensembles.

May 3 — Reeve Oliver.
May 7 — Jenni Alpert and Kori Withers.
May 8 — Amber Rubarth.
May 9 — Eleanor England and the ShipMoyers Trio.
May 10 — Lisa Sanders and Friends.
May 11 — The Ian McFeron Band and Simon Lyne.
May 13 — Amber Rubarth.
May 15 — Sharon Fender.
May 16 — Carlos Olmeda and Gregory Page.
May 17 — Allison Lansdale and Jonathan Coulton.
May 18 — Terami Hirsch.
May 21 — LIL T Man.
May 22 — Mayfield and the Howls.
May 23 — Arrix Rose and the Wrong Turners.
May 24 — Art Host, Jake Newton, Brynhild.
May 30 — Cotton Fever and Joshua O'Brien.
May 31 — Gayle Skidmore and Greg Lawell.

Miraca Costa College: One Barnard Drive, Oceanside.
May 9 — "Surfing Guitars."
May 10 — "Spring Concert."

MiraCosta College Theatre: One Barnard Drive, Oceanside, 760-756-5637.
May 4, May 9 — "Off to Costa Rica."
May 10, May 11 — "Sing into Spring."


San Diego Reader: April 24, 2008
San Diego Sports Arena Box Office
Karl Strauss Brewery and Ale House: 4126 Executive Drive, La Jolla, 858-234-8201.
May 3 — Benois King.

The Kensington Club: 858-273-2739.
5985 Santa Fe Street, Pacific Beach, 760-795-6815.
May 10 — "Spring Concert."

Island Sports and Spirits: 104 Orange Avenue, Coronado, 619-435-5466.
July 12 — TrunkMonkey.

Karl Strauss Brewery Restaurant - Pacific Beach: 5985 Santa Fe Street, Pacific Beach, 858-273-2739.
May 10 — Louis XIV.
The Kensington Club: 4079 Adams Avenue, Kensington - Talmadge, 619-284-2848.
May 3 — The Aces of Wrath and the Holy Rolling Empire.

The Lake Wohlford Cafe: 25493 Lake Wohlford Road, Escondido, 760-749-6385.
June 14 — The Band in Black.
July 5, Aug. 2 — The City Limits Band.

Lawrence Family Jewish Community Center: 4128 Executive Drive, La Jolla.
August 4 — "The Prince of Kosher Gospel Music."

May 2 — Rob Dee.

Krauss.

July 1, July 2 — Bob Weir & RatDog.
July 16 — Chris Isaak.
July 17, July 18 — Hippiefest.
July 22 — Feast.
July 23 — The Droohe Brothers.
July 25 — Frankie Valli & The Four Seasons.
July 27 — Ringo Starr & His All Starr Band.
July 28 — Derek Trucks & Susan Tedeschi.
July 29 — Toots & the Maytals.
July 31 — Emmylou Harris.
August 1 — Dolly Parton.
August 4 — Huey Lewis & The News.
August 6 — Boz Scaggs.
August 8 — Peter & Gordon.
August 10 — UB40.
August 11 — David Sanborn and Leroi Nourour.
August 12 — Paolo Nutini.
August 13 — Michael McDonald.
August 14 — Joe Cocker.
August 19 — Tenor of Power.
August 18 — The Gipsy Kings.
September 3 — Lucinda Williams.
September 12 — The Alan Parsons Live Project.
September 13 — Air Supply and Christopher Cross.
September 25 — Kenny G.
September 28 — Etta James & the Roots Band.
October 1 — America.
October 3 — Cecilio & Kapono.
October 19 — Gordon Lightfoot.

Island Sports and Spirits: 104 Orange Avenue, Coronado, 619-435-5466.
July 12 — TrunkMonkey.
May 3 — Original Kiss Army.
May 9 — Metro.
May 9 — Montgomery Gentry.
May 17 — The Greatest Hitmakers.
May 17 — Dave Matthews Tribute Band.
May 23 — Typhl Ship.
May 24 — Smokin.
May 30 — Makai.
May 31 — Anthem.
June 13 — Superfunk.
June 14 — Skynnyn Lynnyrd.
June 20 — Boogie Knights.
June 21 — Dave Brightmon.
June 27 — Superfunk.
June 28 — Belladonna.
July 12 — Arrival.
July 18 — The Spazmatics.
July 25 — Platinum Groove.
July 29 — Ringo Starr & His All Starr Band.
August 11 — UB40.
October 8 — Smokey Robinson.

San Diego United Methodist Church: 170 Calle Magdalena, Encinitas.
May 10 — Jamie Laval and Ashley Broder.
May 23 — Bill Staines.

Seaside Center for Spiritual Living: 1613 Lake Drive, Encinitas, 760-844-9226.
May 9 — “Old-Time Religion with New Thought.”

Second Wind (Navajo): 8515 Nacojo Road, Santee, 619-465-1730.
May 22 — The Burnsville Band.

Soma: 3350 Sports Arena Boulevard, Point Loma, 619-226-SOMA.
May 2 — Invictus and a Shattered Hope.
May 3 — The Voodoo Glow Skulls and Mustard Plug.
May 8 — The Used.
May 9 — Lorene Drive and Secret & Whisper.

Palomar College Performance Lab (room D-10): 1140 West Mission Road, San Marcos.
May 8 — “Ladies’ Night Out.”
May 22 — Palomar Concert Band.

Round Table Pizza: 1161 East Washington Street, Escondido, 760-489-0191.
May 6 — Sara Petite.
June 3 — The Bladerunners.
July 5 — The Blue Creek Band.

SDSU: San Diego State University: 5500 Campanile Drive, SDSU, 619-594-5200.
May 5 — Gamelan.

May 3 — Juanes.

May 7 — Alicia Keys.
June 17 — George Michael.
July 5 — Raven-Symone.
TAILGATE
ROCK BOTTOM STYLE

Wednesday, June 4th
from 5pm - 7pm

Come hang with Johnny O and the Rock Bottom crew in the Starlight Loft for a special San Diego Padres pre-game tailgate party.

Game time is at 7:05pm and our hometown heroes are taking on the Cubs!

Cost for this ballpark-style party is $45 and includes a Carne Asada Taco Buffet with all the fixings, King Crab legs, Johnny O’s handcrafted brews and a ticket to the game!

(right field lower reserved)
(Tax and gratuity not included)

TICKETS ARE LIMITED AND MUST BE RESERVED BY MAY 19TH.

Call or email to make your reservation at 619.231.7005 or rbspecialevents@aol.com.
June 7 — Strung Out and Authority Zero.
June 11 — The Matches and Scissors for Lefty.
June 13 — No Lifeguard on Duty and the Amalgamated.
June 14 — Scram The Prayer Tour.
June 20 — The Almost and Emery.
July 6 — Dance Gavin Dance and a Static Lullaby.
July 13 — Summer Slaughter 2008.
July 14 — A Change of Pace and Houston Calls.

Spreckels Theatre: 121 Broadway, Downtown, 619-235-9500.
May 5 — K.T. Tunstall.
May 7 — The Fab Faux.

Surf N’ Saddle: 123 West Plaza Street, Solana Beach, 858-755-9474.
May 2 — The High Rolling Loners.

Templar’s Hall at Old Poway Park: 14134 Midland Road, Poway.
July 12 — The Bluegrass Ramblers.

Turquoise Coffee: 841 Turquoise Street, Pacific Beach, 858-488-4778.
May 24 — Sharon Hazel Township.

UCSD: University of California San Diego: 9500 Gilman Drive, UCSD, 858-534-2230.
June 26 — Paul Ingram Quartet.

Viejas Casino Concerts in the Park: 5000 Willows Road, Alpine, 619-445-5400.
May 3 — Unwritten Law.
May 15 — Rilo Kiley.
May 17 — The Cult.
May 31 — Keith Sweat, Bell Biv DeVoe, En Vogue.
June 4 — Gary Allan.
June 7 — Day 26 and Danity Kane.
June 27 — Cyndi Lauper, B-52s, Joan Jett & the Blackhearts.

Viejas Casino DreamCatcher Show Room: 5000 Willows Road, Alpine, 619-445-5400.
May 18 — The Robert Cray Band.
May 22 — Stephen Marley.
July 15 — Tonto Boci.

Wave House: 3125 Mission Boulevard, Pacific Beach.
May 3 — The CHI Club, High Tide, Major Healy.

Whiskey Girl: 600 Fifth Avenue, Downtown, 619-236-1616.
May 10 — The Whiskey Dicks and Oakes.

WorldBeat Cultural Center: 2100 Park Boulevard, Balboa Park, 619-236-7911.
May 5 — Tribal Seeds.
May 17 — Stranger.
May 31 — Rebellion.
DJ

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Coyote Bar and Grill: Thursdays, 10 p.m.: DJ Earl Henry. Fridays, 10:30 p.m.: Saturdays, 10:30 p.m.: DJ Steve Hasty. 505 Cardboard Village Drive, Carlsbad. 760-729-4695.


The Filling Station: Fridays, 9 p.m., Saturdays, 9 p.m.: DJ Dance Party. 9522 Miramar Road, Mira Mesa. 858-578-0757.


Inferno Young Adult Nightclub: Fridays, 9 p.m., Saturdays, 9 p.m.: DJ Kool T. Top 40, techno, and ‘80s. 775 Metcalf Avenue, La Jolla. 858-456-8111.

Jack’s La Jolla: Thursdays, 10 p.m., Saturdays, 10 p.m.: Wall Street Bar. DJs and dancing. 7863 Girard Avenue, La Jolla. 858-456-8111.

Kadan: Mondays, 9 p.m.: Mayhem Mondays. Punk rock every Monday. Live bands and resident DJ Nate Horror provide the tunes. Saturday, 9 p.m.: Underground Playground. Electro, house, and dance mashups. Jack Tripper hosts with guest DJs every second, third, and fourth Saturday of the month. 4066 30th Street, North Park. 619-640-2500.

The Kava Lounge: Saturday, 9 p.m.: Trans Europe Express. European techno/new wave/house. 2812 Kettner Boulevard, Little Italy. 619-545-0933.

Molly Malone’s: Saturdays 9 p.m. to 2 a.m.: Live music. 1240 Main Street, Ramona. 760-789-9030.

Moondoggies Pacific Beach: Saturdays, 9 p.m.: What’s Good. DJs Enigma and Cisco. Hip-hop, R&B, and Top 40. 832 Garnet Avenue, Pacific Beach. 858-483-6530.

O’Connell’s Pub and Nightclub: Friday, 9 p.m.: DJ Young Chavez. Saturday, 9 p.m.: 1130 Morena Boulevard, Clairemont. 619-276-5637.

On Broadway: Friday: Scooter & LaVelle. House/electronica. Saturday: Eddie Halfway...
Trance/techno. 615 Broadway Avenue, Downtown. 619-231-0011.
San Diego Sports Club: Thursdays, 9 p.m.: Club '80s. New wave, punk, and new romantic with DJs Bryan Pollard, Roxanne Redlight, Sickboy, and Stem. $2-$4. 1271 University Avenue, Hillcrest. 619-299-7372.
Sevilla: Fridays, 9:30 p.m.: Blazin' Fridays. Hip-hop and reggaeton with Blazin 98.9. 555 Fourth Avenue, Downtown. 619-233-5979.
Tio Lee's Lounge: Thursdays, 8 p.m.: Zydeco Dance. DJ Gator Boy. 5302 Napa Street, Clairemont. 619-542-1462.
Whiskey Girl: Fridays, 9 p.m., Saturdays, 9 p.m.: DJ Marc Thrasher. Mixes music videos. Sundays, 9 p.m.: 10 Spot Sundays. DJ Famous Dave mixes your favorite music video requests. Mondays, 9 p.m.: Manic Mondays. DJ Marc Thrasher mixes the best of the '80s and '90s music videos. Tuesdays, 9 p.m., Wednesdays, 9 p.m.: DJ Famous Dave. Mixes music videos. 600 Fifth Avenue, Downtown. 619-236-1616.

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Thursday, April 24
Monsters Of Rock
Friday & Saturday, April 25 & 26 • 9 pm
Classic Rock
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Sunday, April 27
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Love’s Cruel Melody
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Fuzz Huzzi

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8528 Magnolia Avenue • 619-596-8350
(Corner of Prospect & Magnolia)
Thursday, April 24
Known Enemy
Six Reasons
Pantera'D
Friday & Saturday, April 25 & 26 • 9 pm
Classic Rock
6 One 9
Wednesday, April 30
Chastize
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Hot Spot & Lotto
Free Parking • Free WiFi Access
I've had some people in the office bugging me about going to more “upscale” parties, and there was a party at the Malibu mansion of director James Cameron. It doesn't get more upscale than that. He's the guy behind a couple Terminator films, True Lies, The Abyss, and his biggest hit, Titanic.

I found out about it because my step-dad played Captain Smith in Cameron's 3-D Titanic movie Ghosts of the Abyss.

April 15 wasn't just tax day; it was the anniversary of the sinking of the Titanic. A few days before, someone who worked on the film had planned a party at their house in L.A. Cameron found out and planned a party at their house worked on the film had planned a party at their house in L.A. Cameron found out and said, “Let’s have it at my place.”

I called Ken Callaway for help. At one of his parties, he had bottles of wine with really cool labels. He said, “You buy a bunch of bottles of two-buck Chuck,’ let them sit in warm water for ten minutes, and peel the labels off. You can design your own labels on the computer. You can make up vintages that fit the theme of your party better.” I said, “And save a fortune on expensive wine.”

I asked him to make me a Titanic label, so I could show up with some wine to hand fancy calligraphy, but this worked. He also had a picture of the Titanic on it. On the side, he described the wine, while using various film titles in the description. I told him to make sure he had the year the Titanic sank.

Not trusting L.A. traffic, I got up to Malibu an hour and 20 minutes early, so my girlfriend and I stopped at a café for coffee and pastries. The party started at noon. We got there around 12:30, and I saved my parents pulling up.

I had to check in with the security guards at the main gate and at Cameron's place. I parked on the street and watched in my rearview mirror as my parents drove in.

I asked my step-dad why he didn't park on the street. “I’m in the movie, bud. We get special treatment.”

Cameron had a cherried out old Cobra. It was signed by Carroll Shelby on the dashboard. I brought the Usual Suspects DVD for Cameron's wife to sign. She was the only female in the film.

Three huge black dogs ran over, and I thought this was the best security anyone could have — two security guards, three dogs.

They didn't bark and were friendly. Cameron said “hi” and introductions were made. I handed over the bottle and he said, “Cool. Oh, it's a 1912. I better not open this.” I saw him reading the sides of the label. He smiled and said, “Thanks. I'm going to save this.” I told Ken on the phone driving up that I wished he could be there with me. He joked, “As long as you let him know I have a few scripts...”

There were chips and salsa...
Crasher

on a table at one side of the pool. There was a bar set up on the other side. I got a Coke from the bartender, who looked as if he was a Secret Service agent with his stash and short haircut.

Since there were only a couple of people, I figured I’d take the opportunity to ask Cameron a movie question before he was swarmed with guests.

He was sitting in the shade talking with artist Ken Marshall. I waited for a break in the conversation and said, “This is probably going to be the stupidest movie question you’ve ever been asked.” Cameron smiled and said, “I doubt that. I’ve been asked a lot of weird questions before.” I said, “The movie Strange Days has a cover of the Doors song ‘Strange Days.’ Was that your original title for the movie or did someone at the studio decide to go with that? Since the Doors are my favorite band, I have to ask.”

He said, “Yeah, I came up with the title when I wrote it. But, we couldn’t get the song for the movie.”

“When it was finished,” he said. “It’s just a really weird version. You can barely tell it’s the same song.”

Cameron replied, “Oh, yeah, I guess we did finally. For the longest time, we couldn’t get the rights. It was Point Break. We wanted to call that Riders on the Storm, but they were doing that Doors movie, so nobody else could get any songs.”

“So, it sounds like you’re a big Doors fan,” I said.

“Yeah, when I was in high school, they were the band.”

As people started to trickle in, I walked over and talked to a guy who works with Ken Marshall. I mentioned how the paintings I’ve seen of his in Titanic books look just like photographs. He laughed and said, “You should hear what some people say to Ken. They say, ‘I didn’t know they had color photography back then.’ He has to explain that it’s not a photograph but his painting.” He told an interesting story about the kind of art Ken does and how on movie sets Marshall will sometimes paint a brick wall that the actors need to stand in front of. He explained how it’s often easier to do that than to find a location and all the other hassles that go along with filming on location.

I told him I was going to get something signed by Cameron’s wife, actress Suzy Amis. He said, “Cameron is really good about signing stuff. One time I brought a Titanic poster, and he was late for a meeting. He was saying, ‘Do I have to sign it now? Can I sign it later?’ He then just signed it. I guess as long as you don’t say ‘Thanks. I can put this on eBay now.’”

I joked about his shoes not having shoelaces. He said, “That’s a comment I’d expect from your mom. I thought you knew more about fashion.”

He pointed out his Belfast shirt, which is where the Titanic was built.

I saw a guy wearing an old Padres cap. He was from Carmel Valley and talked a little about sunken ships, which is a passion of Cameron’s. The guy’s wife and I talked about old punk bands and the recent X show at the Belly Up. She told me an interesting story about her 16-year-old son. “He’s so good with computers,” she said. “He’s going to Torrey Pines right now, and one day we got a call from the school. The FBI were there, and two other agencies. Apparently, he hacked into the school’s system. He didn’t change his grades or anything, but he also hacked into sensitive military sites.”

I said, “It’s like the movie War Games.” She said, “It was crazy. We asked him why he did it, and he just said because he could. I had to explain about him jeopardizing his dad’s security clearances.”

I wondered if her car has a bumper sticker that reads, “My son can hack into your computer system.”

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

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San Diego Reader April 24, 2008

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ECLIPSE 79

THURSDAY, MAY 1
THE BREAVERS
COLOUR
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SATURDAY, MAY 3

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SOJA
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FRIDAY, MAY 16
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Music is time-bound. It must move forward or cease to be. A few hundred years from now, most likely music will leave linear progression and become vertical as well as horizontal. It may even move forward and backward at the same time. Or blast at once toward the four winds, creating harmonies and dissonances in nether regions heretofore unimaginable. Gardens of notes will bloom inside a grace-note, like quaternion mathematics or chaos theory’s “self-similarity.”

Listening to this music might feel like playing three-dimensional tic-tac-toe (but with eight or ten dimensions) and, for full appreciation, will probably require an out-of-body experience.

Beginning in 1819, Ludwig van Beethoven made a foray into the extraempral. Anton Diabelli, a budding publisher, composed a bass-heavy, two-part diry so simple that, by comparison, Antonio Salieri’s compositions shine with genius. Diabelli asked 50 composers to write a variation on his “Goldberg Variations.” Though each may, or may not, have called the piece a “cobbler’s patch.”

Then he changed his mind and fixated on the music inside Diabelli’s waltz as if it held the meaning of life. The great composer, who could im,
Theater listings and commentary are by Jeff Smith. Information is accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military. Ask at the box office.

Awaiting Judgment
For one performance only, Common Ground Theatre stages Rev. Art Cribbs’s drama about Dr. Martin Luther King Jr. and Dietrich Bonhoeffer. They examine each other’s actions and their respective martyrdoms. Bayview Baptist Church, Martin Luther King Jr. Christian Center, 6536 Benson Avenue, Southeast San Diego, Sunday, 4 P.M.

Baldwin New Play Festival
UCSD Theatre & Dance presents five new works by MFA playwrights: Jennifer Barclay, Stephanie Timm, and Lila Rose Kaplan, Alex Lewin, Jenna five. The Bald New Play Festival takes place through April 26. University of California San Diego, times of each, call the box office.

Critic’s pick.
This classic tale centers on the tribulations of Charles Condomine as he’s haunted by the ghost of his first wife, Elvira.

May 2–June 1
Thursdays, Fridays and Saturdays 8 p.m. Sundays at 2 p.m.
Coronado Playhouse
1835 Sand Way
Coronado, 619-435-4856
Coronadoplayhouse.com

Critic’s pick.
In this sequel to Michael Wulffhart’s缠’s comedy about three widows who make monthly visits to their late husbands’ graves. Jerry Pilato directed. Broadway Theatre, 340 East Broadway, Vista, 703-806-7005. Thursdays, 7:30 P.M. Fridays, 7:30 P.M. Saturdays, 2 P.M. and 7:30 P.M. Sundays, 2 P.M. through April 27.

42nd Street
San Diego City College presents the popular salute to Broadway, in which a million-to-one shot just might win the jackpot. Songs include “Lullaby of Broadway” and “We’re in the Money.” San Diego City College, 2 Street and 14th Street, Downtown, 619-388-3037. Fridays, 8 P.M. Saturdays, 2 P.M. and 7:30 P.M. Sundays, 2 P.M. through April 27.

The Glass Menagerie
The Old Globe Theatre presents Tennessee Williams’s drama about a mother, a son, and a Gentleman Caller. Joe Calarco directed. The Old Globe Theatre, 1363 Old Globe Way, Balboa Park, 619-234-5223. Thursdays, 7 P.M. Fridays, 8 P.M. Saturdays, 2 P.M. and 7:30 P.M. Sundays, 2 P.M. and 7 P.M. Tuesdays, 7 P.M. Wednesdays, 7 P.M. through May 18.

Hysterical Blindness
Backyard Productions stages the San Diego premiere of Laura Calih’s drama about three women finding meaning in their lives “within the cultural boundaries of 1980s Bayone, New Jersey.” Francis Gercke directed. Cygnet Theatre Company, 6333 El Cajon Boulevard, Suite N, College Area, 619-237-5252. Thursdays, 8 P.M. Fridays, 8 P.M. Saturdays, 8 P.M. Sundays, 2 P.M. and 7 P.M. through May 11.

I Can’t Let Him Go
Hef & Hef Productions stage Rachel Robinson and Angela Nixon’s “gospel extravagana” about four women and their individual relationships with God. Robinson and Cynthia Fullard co-directed. Lyceum Theatre, 78 Horton Plaza, Downtown, 619-858-0322. Thursdays, 8 P.M. Fridays, 8 P.M. Saturdays, 8 P.M. Sundays, 2 P.M. and 7 P.M. Mondays, 7:30 P.M. Wednesdays, 8 P.M. through May 18.

A Little Night Music
For its inaugural show at the Old Town Theatre, Cygnet chose Stephen Sondheim’s difficult musical “masque.” Night Music requires a top performance from every participant — and they deliver! Part of the thrill of opening night came from watching local talent excel in a theater heretofore occupied by commercial touring shows. The musical’s based on Ingmar Bergman’s 1956 movie, Smiles of a Summer Night. These come in three kinds, says Madame Armfeldt: smiles of the young, who know nothing of fools, who know too little; and of the very old, who know too much. Actually Mme. Armfeldt, who has 40, omnissupemilf: Night Music looks at the whole zodiac of love, almost every possible combination, in fact, except a happy couple. Like the mismatched lovers in A Midsummer Night’s Dream they wander, stumble, and shed illusions. In the end they not only fall into a potentially abiding love, they all grow up a little. One could quibble that Sondheim’s music is piped in, though Don LeMaster’s musical direction is clean and precise, and the singers are splendid, from the chorus (who behave a bit like Titania’s fairies) to Sean Murray and Marc Anne Wurthers. “Send in the Clowns,” to Randall Dodge’s booming Carl Magnus, and Sandy Campbell and Courtney Evans’s “Every Day a Little Death.” Sporting some of Sondheim’s most elegant costumes ever, the cast perform on Sean Fanning’s spare, gauzy stage, a forest of white birch tree trunks behind the scrim, an apt locale for unstable lovers to get lost and, owing to the alchemy of a summer night, quite possibly find longings fulfilled.

Critic’s pick.
Old Town Theatre, 4040 Twiggs Street, Old Town, 619-337-1525. Thursdays, 8 P.M. Fridays, 8 P.M. Saturdays, 8 P.M. Sundays, 2 P.M. and 7 P.M. Wednesdays, 8 P.M. through May 18.

Love Crazy
In this sequel to Michael Wulffhart’s Crazy Love it’s visitor’s day at the clinic. Patients tell Dr. Anderson about problematic relationships, and the comedy takes “a laughing look at the difference between men and women.” Open-ended run. Old Town Theatre, 4040 Twiggs Street, Old Town, 619-337-1525. Thursdays, 8 P.M. Fridays, 8 P.M. Saturdays, 8 P.M. Sundays, 2 P.M. and 7 P.M. Wednesdays, 8 P.M. through May 18.

Miss Julie
August Strindberg’s “naturalistic tragedy” takes place then and now (Los Angeles). Critics have described it as a "naturalistic tragedy" that explores the physical, emotional, and psychological relationships between the characters. It is set in Sweden during the 1880s, where a plantation owner, Count Arvedon, is having an affair with his young maid, Julie. The drama unfolds as Julie, frustrated by her position in society, becomes more independent and eventually confronts Arvedon. This classic tale centers on the tribulations of Charles Condomine as he’s haunted by the ghost of his first wife, Elvira.

San Diego, Wednesdays, 7 P.M. through May 23.

Critic’s pick.
New Village Arts Theatre, 3251 Calle Ochoa, Carlsbad, 760-438-5844. Fridays, 8 P.M. Saturdays, 8 P.M. Open ended run.

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Large Pigs slam skillets (for unclear, some of it arresting, and dance frame. The production includes mu-
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At Farm House Cafe, chef-owner Olivier Bioteau claims to serve “rustic French cooking.” That he does — if you remember that France is a country where “rustic” and “sophisticated” aren’t contradictory terms. (Paris has no lock on Michelin three-star restaurants — many of the greatest are out in the boonies, near smaller cities in the provinces.) And unlike what’s served at many bistros south of 1-8, Bioteau’s cooking is genuinely French in technique and in spirit — exquisitely artisanal and wholly free of shoddy shortcuts and heavy, tourist-food clichés. Little wonder the staff of Tapenade (and Marine Room, 1500 Ocean, and Kensington Grill, among others) have been hanging out here on their off-hours. If you’ve ever been to France and eaten well, you’ll want to eat here. If you’ve never been, then you’ll want to eat here to discover what you’ve been missing.

The neighborhood is very nearly rustic itself, one of the sweet green corners of the center city, and the interior decor is classy-rural — a small bar on one side of a divider, the eating area on the other, with an array of wooden duck carvings along a ledge, but also glint sparkly light fixtures over the blond-wood tables. Music plays softly, but the bass rhythms can penetrate the room. A small patio in front, shaded by an awning, holds a few tables and chairs for fair-weather dining or al fresco coffees after I did have raved about it, and the chef’s proud snail butter. (Several friends who ate at Farm House would want to eat here most: Marty and Dave habitually vacation in France (even in winter, when they do apartment-switching with Parisians fed up with snow), and they know the difference between French cuisine and le fake-French blague made for the Yankee hordes of August-in-Paris. So Farm House was a natural for them and vice versa.

The menu changes frequently with the seasons, so by the time you read this, many of the dishes I ate may have left the stage, replaced by fresh players of equal panache. We began with potato and leek soup topped with Stilton whipped cream. Unlike the spudly German rendition, or ultrarchichilled vichyssoise, this is more of a light leek soup with a little potato — warm green velvet, not too thick and perfectly salted. It seemed like a French grandmother’s equivalent of Jewish chicken soup. (French doctors probably tell their patients, “Take a bowl of leek-potato soup and call me in the morning.”)

The chicken liver mousse is extraordinary, a rare lesson in how to do it right — that is, rare. The interior is pink, not brown — the chef gently precooks the livers in a bain-marie rather than the more usual hurried sauté. Hence, the mousse’s texture is as lush as foie gras. It comes with the standard garnishes of mustard, toasted baguette, a cornichon, and a few lightly pickled veggies.

We found a “salmon confit” less successful — a hunk of raw salmon, very silky but rather bland, fresh treatment than the standard Burgundian snail butter. (Several friends who ate at Farm House attested the dish firmly in Provence, where fish and fennel go together like, uh, steak and frites.]

The inevitable steak frites was a grilled flat-iron from the admirable Meyer Ranch, which provides humanely raised natural beef. Rare as ordered, it was as tender as a toddler’s thigh. It came with the recipe), a little ramekin of superfluous ketchup and it brought to mind a dish I still remember from the early days of Chez Panisse, when Alice Waters was turned potatoes. The turnips were shockingly good — I never knew that I could love that vegetable so much. (Joan Cheever’s, the chef’s mother, when she wrote about turnips, called them “the sweet notes of the Sea of Cortez. It’s one of the finest, most flavorful fishes of this hemisphere, and Farm House gave it all the honors due it. Cooked tender, barely opaque, it was served with fennel root, roasted tomatoes, and fava beans in a very light cream sauce — just enough to disseminate the sweet notes of all the vegetables. Dave raved about how the tomato complemented the fish. Marty thrilled to the young fava (as I did).)

The menu changes frequently with the seasons, so by the time you read this, many of the dishes I ate may have left the stage, replaced by fresh players of equal panache. We began with potato and leek soup topped with Stilton whipped cream. Unlike the spudly German rendition, or ultrarchichilled vichyssoise, this is more of a light leek soup with a little potato — warm green velvet, not too thick and perfectly salted. It seemed like a French grandmother’s equivalent of Jewish chicken soup. (French doctors probably tell their patients, “Take a bowl of leek-potato soup and call me in the morning.”)

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natural, in proportion. Even the meat dishes feel light.

Going with the totally affordable wine list. The white Graves (Bordeaux) and the Macon (Beaujolais) are both good, so is the Côtes du Rhône Village. Plenty of far-thug bottlings and California choices, but — with a French chef carefully choosing French wines, why be a smartass? Drink those Assis at Bordeaux.

It’s worth saving a little appetizer for dessert because chef Olivier is a master of sweets and a genius of imaginative chocolates — equal to our local Chuso, and potentially challenging even San Francisco’s legendary Michael Recchiuti.

Clafouti is a light, creamy, baked-fruits dessert, somewhere between a custard and a pancake. Chef Olivier’s version features pear in the richest, silkiest custard, amended with a ropy rosemary ice cream. It was exciting to discover that rosemary would work in a sweet, but I found the ice cream distracting, given the quality of the clafouti itself.

But at Créme is normally a chocolate pudding, but here the flavoring was coffee, which was more interesting in this airy, mousse-like concoction dusted with cocoa nibs.

And then — ah-ha! — there were 13 chocolate tassies with coffee. The chocolates range from near-conventional milk to a hazelnut through bittersweet filled with passion fruit, blueberry, and a fierce black peppercorn wafer. It’s one knockout after another — and the coffee is fine, too. Ditto the decaf espresso (which is so often a huge enough drag to spoil the end of a meal). Marty was so thrilled, she told the handsome blonde waftress (an obvious pro at her job, not some surly wannabe) to give our compliments to the chef. Olivier promptly emerged from the kitchen. He is compact, blond, handsome, with a smile as sunny as the first golden dandelion of spring. He graciously accepted the praise and returned to the kitchen. “He’s always so nice,” said one of my guests. “A lot of chefs are very tense and egotistical, but he’s always sweet and good-natured.”

A week or so later, I returned for the weekend brunch. Normally I breakfast minimally and regard brunch as something of an ordeal, but when I looked at various food blogs, they were all a-rave about the ricotta pancakes, eggs en cocotte, Jim, Fred, and I snagged a heavily table on the shaded patio on one of the first warm days of spring.

Mimosas are made with Cara (Spanish sparkling wine) with tangy fruit purées — passion fruit, pomegranate, mango, and peach are among the choices, as well as standard orange juice. The thick purées aren’t housemade but are high quality, and they sit to the bottom of the glass, where, topped by the diamondine sparkle of the bubbles, they look like jewels.

The brunch menu offers numerous choices but no clichés — no Brie, no maple syrup (real or fake), no pseudo-Grand Slams or omeles McMuffins. (You can, however, choose from the list of side dishes if that’s what you want.)

The ricotta panckes fully justify all the praise: They’re airy, barely subject to gravity, garnished with poached mangetout and a tangle of any orange-butter sauce (made with reduced juice and no added sugar, and lightly drizzled on top. It’s the perfect breakfast food. (Light eaters can get a “petite” portion for just $5; ditto the French toast.)

The French toast goes by its French name, pain perdu, because it’s the actual Gallic version of the dish, made with sliced day-old baguettes only lightly roasted in egg batter. The slices are crisp rather than soft, very different from the soaked-through American prétentions made with more porous bread. Their sauce is a discreet application of seductive warmed maple syrup.

Turn between the choices (eggs en cocotte! asparagus omelette! house cured salmon!), we finally settled on the dish that most roused our curiosity: “sauces, sausage, and gravy.”

I didn’t recognize the name because it’s not the sloppy Southern classic as you know it, but a conceptual art re-make of the dish — and probably the healthiest rendition in the whole USA. The biscuits are moderate-sized, crisp-surfaced, and superlumely light. They’re heaved with baking powder (not the usual standard Georgia drop biscuits, but they’re more likely to fly away than to drop to the bottom of the oven). It’s a riff on French Caribbean cannonballs. The crisp-skinned sausages are Bruce Aidee’s sublime chicken apple links (I think Bruce actually invented this sausage), moist but lean and slightly sweet. Instead of the plumper, coarser, cured version you sometimes find in groceries here, Farm House has gotten a job of the original fresh (uncured) product with its fruitier flavor, slimmer profile, and, yes, that color. And the pale brown gravy? Instead of Bubba’s roux-thickened, sausage-studded starchy milk gravy, it’s light and silky — a pure mushroom-cream-reduction sauce. By the way, if you order the tarts without the biscuits, (they, and applewood-smoked bacon) are available from the list of side dishes.

“Can’t believe it!” Fred ex-ulted. “The prices are so low for such quality — and not one of these dishes makes you feel weighed down.” “Yeah, I feel like I could go for a six-mile run right now,” said Jim. “No more Sunday mornings at Rudolf’s for me. This is the place.” Me? I’d eat brunch here every week if I could, even though I hate normal brunches — and I’d have dinner at Farm House once a month. It’s that good.

ABOUT THE CHEF

Chef Olivier Bioteau was born in the Loire Valley, one of France’s loveliest regions, famed for its majestically riverside chateaux and lyrical white wines.

He seems to have burst upon the local food scene from out of nowhere, but he’s actually been cooking in San Diego for 19 years.

Unlike many French chefs, Olivier chose the profession rather than having his family force him into it. He’s 47 and at age 14. (Perhaps this explains his sunny temperament.) “Being a chef was a goal of mine ever since I was a little boy,” he says. “Both my parents were huge gardeners. They showed me how to [build] soil and grow strawberries and beans, and shaking the walnuts until the nuts fall, and how to dry them out, and Grandma was hanging and smoking the ham and the sausage — we were growing our own food and fishing for our fish. It was such a good experience of raw product, you had to see what you could do with it. After graduating from high school, my parents said, ‘You’re sure you want to be a chef?’ and I said, ‘Yes, so they sent me to chef’s school in Saumur in the Loire Valley for two years, and after that, the school finds you a job and after that you’re on your own.’

“I moved around every year and a half to two years, to make sure I knew everything, I had to learn in a place, and then [you] move to a new chef and learn new techniques and new dishes. So you went from summer season to winter season, places in Paris to places in southwest France, to make sure you learned everything that you could. It was hard, but something was going to be hard. You just roll up your sleeves and go to work.”

“Why I moved to San Diego? I was working in a little French restaurant in London in 1988, and that year, it raised something like 361 days. So I started to look in a French newspaper that offers jobs in the world. I answered an ad, and I moved to San Diego in 1989. It was just marriage, I was twenty. And I never live anywhere else.”

He worked for Philippe Beltran (of Bleu Boheme) for about seven years, first at the French Side of Avenue 5. I wanted to go on the line, to see if I still had the hots for rushes on Saturday nights and all the chaos in the kitchen. The answer was yes. So [meanwhile] my wife and I were looking for a restaurant to buy for about the last five years. We looked in Del Mar, we looked in Hillcrest — there was always something missing or some- thing wrong.... And suddenly we found this place advertised on craigslist. It was a place called Cafe 2121, which got evicted because they didn’t pay the rent and left everything behind. The kitchen was there, everything was there, all we had to do was build an ADA bathroom, add a little bar, give it a good cleanup, and we were ready to go. We opened on February 1.

Unlike most chef-owners, Olivier doesn’t have investors to answer to — he and his wife refinanced their house (three blocks from the restaurant) and took out a business loan. (Hence, it’s a neighborhood restaurant in the chef’s own neighborhood — just like a rural restaurant in France.)

Olivier uses locally made cheese and olive oil from Fallbrook and shops at the farmers’ market in the neighborhood.

“I really want to respect the season. You have to respect Mother Nature and do your work accordingly. If you buy berries out of season, they don’t have the sugar, the flavor. You try to do everything in-house. We do homemade pasta, pâté, ice cream, sorbet. We’re starting to make homemade gnocchi and ravolios and things like that. The only thing we buy is the breads, from Bread & Cie.”

As a private chef, he had the leisure to learn new skills. “Cooking for a family of four, you start to get bored,” he says. Attending a pastry chef contest in Las Vegas, he attended an in-spring seminar in chocolates, with imaginative fillings like rosemary, lavender, rose petals. “At first I wanted to do cheeses, but the lady [I worked for] told me, ‘You’re not going to sink up my house.’ “ Chocolates were another matter, and he took an online Internet course in chocolate-making. Now, he designs his chocolates, haling a small chocolate company on Market Street to execute them.

“I like to be as simple and fresh as possible,” he says. “Like simple recipes with quality ingre-dients, but executed very well, so every ingredient on the plate can be tasted individually but combine together to make a new combination in your mouth — but very subtle, very simple, not too excessive, just good quality, in a very casual, comfortable neighborhood place.”
I've got troubles,” I say. “I'm trying to explain why I'm half an hour late.” Trolley security had me off the damned train. Lemon Grove. Must have been 20 of them swarming on board. The one I forgot to get a ticket. This new system sucks. No more transfers, dude! You have to pay for each leg of the journey. They gave me a warning, but I tell you. That MTS. They’re soaking the poor...

“Will you have troubles,” says Hank, “if we’ve missed lunch. It’s three o’clock already.”

We’re here in La Mesa, outside this little corner place that looks a bit like Ye Olde Ciosity Shoppe. “Jitters Coffee.” Has eats, too. “What I don’t get is, why all the way out here?” I say.

Hank goes all misty. “This used to be the corner place that looks a bit like Ye Old Ciosity Shoppe. ‘Jitters Coffee.’ Has eats, too. ‘What I don’t get is, why all the way out here?’” I say.

By coincidence, the sparky, trim-figured lady we’ve got customers. “Walk for Hope” cards for breast cancer. Windows festooned with Scotch-taped pink-ribboned papers. Bricky exterior with maroon window frames, a kid. This was how we arrived, when we first...
Wine Machine

“Dom Perignon is a style; it’s a style of mouthfeel more than aromatics.”

There is perhaps no finer marketing machine in all the wine world than the one that operates out of Champagne. (You don’t get to be the world’s official party wine without doing something right.) And a little while back, that machine touched down on the rooftop of downtown’s Ivy Hotel, in the form of Dom Perignon’s national brand manager Nicole Ruvo and international brand manager Ludovic du Plessis, for a little lunch, a little chat with the local trade, and a tasting of three current releases from the estimable house: the Vintage ’99, the ’96 Rosé, and the ’93 Oenothèque — Dom Perignon is the paradox between freshness and maturity. Dom Perignon has at least seven years of aging in our cellars, so there’s a lot of maturity. But you also have a lot of freshness, vitality. And the last thing is, the wine is very ethereal — it has a real body, but it’s not too heavy. I can say that it has more elegance than power.

Smooth like butter. A crank might say, “A little light on the aromatics.” But Du Plessis has anticipated him: “The aroma is not the objective of the chef du cave. Dom Perignon is a style of mouthfeel.”

“Richard Geoffroy is our chef du cave,” said Du Plessis when he sat down with me. “He’s the guy who creates the wine — he’s our John Galliano. He’s an architect of wine — very passionate.”

Ruvo got up to introduce the Rosé. “One thing I wanted to point out is your glassware. You’ll notice that these are not flutes” — they were white wine glasses. “That’s because our chef du cave is very adamant about Dom Perignon being enjoyed with food. To be able to taste out of a glass like this allows the wine to open and breathe, and that element helps it to exchange with the flavors of the food. We invite you all to do this in your homes and restaurants and nightclubs, because it is truly extraordinary.

“I think we’re accustomed to flutes,” she explained after taking her seat. “It’s just about education, explaining why we’re doing this.” But what about maintaining the bubble? “I think the flute is great for nonvintage Champagne. With nonvintage, you want the bubbles there, so flutes are perfect. But for a vintage Champagne like Dom Perignon, it’s not a key factor. Our bubbles are so much finer because of the longer aging process, so…”

The chef du cave might have been adamant about Dom Perignon being enjoyed with food, but Du Plessis was less so. “Dom Perignon is a world unto itself,” he explained. “There are different facets. The night facet, the gastronomy facet…You need to have different messages to different people at different moments. The world knows about Dom Perignon, but there are different ways to experience it. It depends on the targets. If you are speaking to wine lovers, the message is not the same — they want to hear different stories about the brand. Some of them want to hear about Dom Pierre Perignon.” Others might prefer a story about the launch of Dom Perignon Rosé in 1971, at a monster bash to celebrate the 2500th anniversary of the Persian empire.

“The Shah of Iran came,” added Ruvo. “It was kings and queens and all of these fantastic celebrities. We have a very funny client — he’s quite a fixture in New York, he owns the Four Seasons restaurant — and I told this story to him once, and he said, ‘I was at that party.’”

So far, said Du Plessis, “I’ve been speaking as a wine lover, because I’m passionate about it. Then later, yes, I will meet everybody and have a discussion about what they expect. As the international brand manager, I need to have a vision of the market. I know a lot about Asia. I know quite a bit about the U.S. and Europe. But San Diego, this part of the U.S., I really don’t know. So I wanted to be here to see the markets, to see about the new hotels, to meet the people in charge of the trade and discuss with them. To tell them the good word — what is happening in Asia, in Italy, in the nightclubs, in the hotels and resorts. There are different brands, but Dom Perignon is one, maybe the only one, that...”
can cover all the markets, I think.”

He has some case. I once found Dom Perignon on the shelf at Vons in Laguna Niguel. A lot of brand-conscious California wineries — even wineries with high enough production for grocery sales to make sense — would just as soon avoid appearing on the shelf. They’d rather stick to restaurant lists and bottle shops. But Dom goes where it will, confident of its glamour’s indestructible sheen. Said Ruvo of Du Plessis, “Sort of his primary focus is the night. The night is really growing and expanding — we’re seeing this incredible trend internationally.”

People are not just going out and ordering cocktails. They’re wanting bottle service, they’re bringing eight to ten friends, and they’re wanting to drink tête-à-tête in caves. They’re going in, and it’s the status; they want to say, “I’m drinking the best in the world.” I was just in Asia, and I was shocked, I would go into a nightclub, and it was all al do covo — Krug, Dom Perignon. And our big collectors are going into nightclubs and saying, “Oh, we can get Oenothéque! Fantastique!”

The bump in quality may be real, but it seems the increased expense and rarity carry their own benefits. “At first, we said, ‘Oenothéque! No, not in nightclubs.’ But then we thought that you need to have this represented regardless — to have the three faces of the brand there. There are Asians who drink only Oenothéque. I said to one of my nightclubs owners in Las Vegas, ‘Try the Black — in Asia, they refer to it as ‘Black Dom’ — and let’s just see what happens.’ He said, ‘No, no — no one cares.’ I said, ‘Just take a three-bottle case.’ That was Wednesday. On Friday, he called and said, ‘I need a case.’ That was Wednesday. On Friday, he called and said, ‘Just take a three-bottle case.’ He said, ‘No, no — no one cares.’ I said, ‘Just take a three-bottle case.’ That was Wednesday. On Friday, he called and said, ‘I need a case.’ That was Wednesday. On Friday, he called and said, ‘Just take a three-bottle case.’”

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**RESTAURANT LISTINGS**

The Reader’s Guide to Restaurants are recommended listings written by our reviewers (Ed Bedford, Barbara David, Andrew Martin, Shari McCollough, Max Nash, Eleanor Wilner, Naomi Wise). Each issue contains only a fraction of over 700 reviews. A complete searchable list is available online at SanDiegoReader.com. Price estimates are based on the latest information available for a midrange entry. Inexpensive: below $10; moderate: $10 to $19; expensive: $20 to $29; very expensive: more than $30. Please call restaurants in advance for reservations.
Snow Crab Every Night
Prime Rib Fri.-Sun.
All-you-can-eat buffet
Free drink

BUFFET TO-GO AVAILABLE: LUNCH 3.99/LB. DINNER 4.99/LB.
GIFT CERTIFICATES AVAILABLE • PARTY TRAYS AVAILABLE

30% off total bill
2 off buffet Lunch or dinner.
3 off buffet Lunch or dinner. Minimum purchase $15 purchase.

1 FREE BIRTHDAY MEAL
With purchase of $6 adult meal and valid ID.

EXPIRE 5/8/08
Valid Mon.-Thurs. 5:30 pm-midnight. Limit one sushi roll order per person, per coupon.

From our regular menu only. Expires 5/8/08. www.tajimasandiego.com

Buy one lunch or dinner entrée and receive one of equal or lesser value free.

Max value $50. Dine in only. Expires 5/7/08.

STEAK • SEAFOOD • PASTA
Extensive international wine list
Half-price bottled wines on Mondays & Tuesdays
3/$ beers on Wednesdays

Under new ownership!
Open for lunch and dinner
7 days a week.
2363 University Avenue
619-683-2233
www.mediterraneansd.com

Free lunch or dinner
with purchase of another entrée of equal or greater value and two beverages. One coupon per table.
Not valid on holidays or with any other discount.
Dine in only. Expires 5/7/08.

Free Thai Entree
Buy one lunch or dinner entrée and drinks and receive one entrée of equal or lesser value free.
Max value $50. Dine in only. Not valid with other offers or on holidays. With this ad. Expires 5/8/08.

Buy one entrée and get second of equal or lesser value free.
With purchase of 2 drinks. Not valid with other offers or on Fridays. 1/2 off appetizers • $3 house wines

Buy one entrée and get second of equal or lesser value free.
With purchase of 2 drinks. Not valid with other offers or on Fridays. $12.95 maximum value. Expires 5/2/08.

NEWLY REMODELED
Bay Park location!
Live music Friday and Saturday nights.
Buy one entrée, get one free
Buy one entrée and get second of equal or lesser value free.
Valid from 5-10 PM Thursdays through Sundays. Not valid on Mondays.

120 San Diego Reader April 24, 2008

Calories

snow crab essay

Snow Crab Every Night
Prime Rib Fri.-Sun.
All-you-can-eat buffet
Free drink

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Buy one entrée and get second of equal or lesser value free.
Valid from 5-10 PM Thursdays through Sundays. Not valid on Mondays.

120 San Diego Reader April 24, 2008
Every Sunday, La Jolla, 858-454-0771. The stunning ocean Sky Room breakfasts daily except Tuesday and Saska’s & Saska’s Sushi seven days. Sushi bar open nightly, 5:30 brunch and lunch weekends; dinner two-story patio dining. Lunch weekdays, serviceable sushi bar (858-488-7255) and reserves. Next door is the restaurant’s interesting (if expensive) collection of from Cook’s sparkling wine to Cristal sion Beach. The wine list runs the gamut respite from the brighter buzz of Mis- on Boulevard, Mission Beach, 858-488—expensive.

Encinitas breakfast and lunch only. In- La Jolla and Del Mar three meals daily, worthy, though the retros among us will be looking for a soul kick at the very home. La Jolla and Del Mar three meals daily, Encinitas breakfast and lunch only. Inexpensive. — E.B. Saska’s & Saska’s Sushi 3768 Mis- inion (if expensive) collection of from Cook’s sparkling wine to Cristal sion Beach. The wine list runs the gamut respite from the brighter buzz of Mis- on Boulevard, Mission Beach, 858-488—expensive.

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La Mesa’s Best Sushi
Buy 1 sushi roll and get a second roll of equal or lesser value 50% off.

Please present coupon at time of order. One coupon per person. Some restrictions apply. Not valid with any other offers. Expires 5/8/08.

8687 La Mesa Blvd. La Mesa • 619-466-4470

Chopsticks Inn Restaurant

24 hours
7 days a week

Lobster Roll...
New England Style!
And don’t forget
fresh whole-belly
Ipswich clams straight
from Boston.

Studio Diner
4701 Ruffin Road, Kearny Mesa
858-715-6400
www.studiodiner.com

50 off
any entree

with purchase of any entree of equal or greater value and two beverages. 

Mond • Fri • Sun only
Limit one coupon per table. Not valid with any other offers or on holidays. Expires 5/8/08.

Mission Beach: 3795 Mission Boulevard 858-488-9060
North Park: 2801 University Avenue 858-755-2626
East Village: 1250 J Street 619-232-7662

It’s all about taste.
10 off cakes!

New orders only through 5/8/08. Please mention this ad.

Weddings • Birthdays
Special Occasions
Delivery & set-up available.
Gloria’s Bakery
gloriasbakery.com
1320 E. Valley Pkwy. Suite G • Escondido • 1-888-803-5460

Central
4.0 Deli
5844 Montezuma Road, College Area • 619-281-6400. This low-ceilinged, dark student sandwich hang-out gets the first house crowd, luring them in with draft beers and big flats that go for a song. Pitchyads, if you buy sandwiches with them, and the sandwiches are no dull lunch-counter fare. Try the Monterrey, a toasted sub with grilled chicken cutlets, chorizo, Monterrey Jack, and a “Jack-butt southwestern dressing.” Or grilled fajitas, named after a much-loved Colombian who worked here, grilled turkey, Monterey Jack, grilled onions, and peppers. Specials like the Buffalo Bleu, with grilled beef, bacon, red onions, bleu cheese, and Tostados. The owners had a full-scale deli in New York, so this range is no surprise. Open Monday through Friday 10 a.m. to 9 p.m., Saturday to 7 p.m., Sunday to 5 p.m. Inexpensive. — E.B.

Alambres’ Mexican Grill
756 Fifth Avenue, Downtown, 619-233-2383. Surprisingly good, like a Mexican City café-bar, where you hang out to watch soccer or talk over the night at two in the morning. They keep

Historic Tivoli Bar –
over 100 years old &
the beer still runs cold!
(List prices in the Gaslamp!)

– Beer specials each day - 15 taps!
– Happy Hour 4-7 pm daily
– Industry Night • Mondays 6 pm-2 am
– 2-for-1 Domestic Drafts • Monday-Wednesday

Beer
with Champagne or Bloody Mary $9.95

505 6th Ave. San Diego
619.232.6754

Wii Tournament.
Tues. & Thurs. 8 pm-2 am
Some of San Diego’s best players of all ages gather to compete. Do you have skills?
1 buck buys the fries!

Tuesdays 32 bottles
During Wii Tournament only.

Thursdays 1 6 domestic bottles

Not valid with any other offers.

Centinelli’s Bar & Grill
3835 La Mesa Blvd. • Downtown La Mesa
619-461-6445

During Wii Tournament only.

It’ll remind you of some-
thing (could it be Rubio’s?). Open 11
salsa blanca.

– Di & Bolly Donors 9 pm Friday & Saturday – Hukkah & cigar bar
– Large Lebanon beer and wine selection
– 18 different appetizers – Open after hours on weekends

Alhurst’s Fine Middle Eastern Cuisine
801 C Street (Corner of 8th), Downtown • 619.234.8141 • Open Lunch & Dinner

It’s all about taste.
10 off cakes!

New orders only through 5/8/08. Please mention this ad.

Weddings • Birthdays
Special Occasions
Delivery & set-up available.
Gloria’s Bakery
gloriasbakery.com
1320 E. Valley Pkwy. Suite G • Escondido • 1-888-803-5460
Peruvian Reader

Heaven Sent Desserts

ate.

OMNI

tarian-friendly menu. Both locations

champagnes), beers, fruit elixirs. Vege-

travels, from the cooking schools of Paris

espresso, teas, hot chocolate, Italian so-

rather than ethereal. To drink: coffee,

a bakery, and Heaven Sent arrived. They

2277; mini-branch near Fashion Valley,

dinner. Moderate to expensive. Also in

ing varietals. Lunch weekdays, dinner

flautas).

— A.M.

J-six 516 street, Downtown, 619-351-8951

Churros! Gravy is proud to be a card-carrying 550 Horton Plaza, 619-727-4700. This second — and

in season. Wait staff talks up the seafood,

— N.W.

Kemo Sabe

— E.B.

network.

— N.W.

California Market Kitchen

of the main plate sizes — light,

is particularly good, with peppers,

and meat or seafood kabobs (the shrimp

you can take them up a notch with nu-

seafood is processed at the chain’s

— N.W.

Taste of Africa Cuisine

— E.B.

eso. But they're delicious fun.

— N.W.

Bolsa Vietnamese Cuisine

5241 University Avenue, North Park, 619-236-0470. One of the oldest, best soul food cafes in the county. Sister Pee Wee has his own place and serves the same
too, unless you like the American Special

Sally’s Seafood on the Water

— E.B.

E.S.

fries are served in a separate basket, but so does lamb and goat meat. Start

without bananas, which are mixed in

sushi menu. Full bar. Long walk from

Taste of Africa Cuisine

spicy for burgers. Instant fame! Now Nacho

University Avenue, North Park, 619-

593-7565

A W H A S H E I T R I A L S T A R R E S T A U R A N T

in-house, as are desserts (try the deca-

4797 El Cajon Boulevard, San Diego

S A N D I E G O R E A D E R

— N.W.

Bolsa Vietnamese Cuisine

9225 Mira Mesa Boulevard #118, Mira

Mira Mesa, 858-695-9746. Seek out this splendid Indian restaurant. The setting is lovely, the service excel-

BEST RIBS

— N.W.

Now Nacho has his own plate and serves the same

sese spatula dough like they were in Cirque du

pizza dough like they were in Cirque du

J-Six

— N.W.

Audacity is Chef

see Venissimo), the Starbucks at

in season. Wait staff talks up the seafood,

is staffed

in-house, as are desserts (try the deca-

— N.W.

as they were in Cirque du Soleil. Other kids run back and forth

— E.B.

The setting is lovely, the service excel-

to the top of Horton Plaza is staffed

leather. The fare is

without bananas, which are mixed in

a single dish, such as the

are a mainstay; a single dish, such as the

were in Cirque du Soleil. Other kids run back and forth

— N.W.

— N.W.

565 Market Street, Downtown, 619-231-8051.

AAQI

— E.B.

Sally’s Seafood on the Water

— E.B.

— N.W.

Taste of Africa Cuisine

5241 Uni-

Sally’s Seafood on the Water

— E.B.

AAQI

“ichiban Hamachi” (also available in the

Asian, Arab, and Indian influences. Fish

— N.W.

Sally’s Seafood on the Water

— E.B.

San DiegoReader.com             Calendar

RESTAURANT

S A N D I E G O R E A D E R          R E S T A U R A N T S

Happy Hour Specials

— N.W.

Sally’s Seafood on the Water

— E.B.

Taste of Africa Cuisine

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Las Vegas

— E.B.

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A Delight of France

A Delight of France

Cabana Cove

Lake Murray, 858-566-1888. Curly-haired stone

member you and everything you ate —

cooking. Come once and Trang will re-

fish sauce). We’re talking family-style

pences. [83x-1378]lunch/brunch only on Sunday. Inex-

Tuesday through Saturday;

pcean dishes. If you're planning on a

flavor as they are in size. Whatever you

fles can be topped with fresh seasonal

and open beams festooned with knick-

surehouse is vast but cute, its brick walls

and hand the

satays,

and hand the
El Callejon Restaurant 345 South Coast Highway 101, Encinitas, 760-734-2791. This is a Mexican restaurant with a difference. Instead of the stand-and-suck border food and hot sauce, it offers a long menu of genuine, mostly mainland dishes, some with original Mexican touches. Shrimp arrozado with a rich sauce of chilies and cilantro is one of the delights. There’s even a paella (mixed grill) to serve two. The atmosphere is friendly, and service is prompt. It’s the perfect place for a substantial lunch, offering loads of crab and little fries. Location is very popular with locals and tourists both, so be prepared. This is truly seasonal, local and fresh. — E.B.

The Bird House Grill 214 North Coast Highway 101, Encinitas. There is a great place to check out great Turkish cuisine. The food is wonderful and the service is attentive. One of the best dishes is the “Kebab” which contains lamb, rice, tomatoes, and salad. The restaurant is located in the off-season but is sure to become a popular spot during the summer months. — N.W.

California Pizza Kitchen ? Carlsbad Valley 3900 Carmel Mountain Road, Carlsbad, 760-729-2525. This is a very popular chain restaurant known for its delicious pizzas. It has a very nice atmosphere and is located in Carlsbad. The menu offers a variety of pizzas, salads, and pastas. The pizza segment. — E.B.

The Calypso Café 537 North Coast Highway 101, Encinitas. This “Calypso” has nothing to do with the Caribbean music or food, (food) it’s purely tropical–the cuisine is French, ranging from old-world Basque onion soup and ouzo to newfangled Cali-Cal-Pacific Rim hip hop-ster. The traditional dishes are generally the most successful. Moussaka is the house specialty, and their tuna tartare here ensues freshness. Although there’s nothing revolutionary coming from this kitchen, the cooking is generally agreeable. Dinner night, reservations absolutely necessary. — N.W.

Firenze 162 South Rancho Santa Fe Road, Carlsbad, 760-753-3543. This restaurant is a hillside oasis overlooking the ocean. It is a beautiful restaurant located in the same mall as Harvest Ranch Market. The interior is beautiful, with an outdoor terrace and a separate outdoor deck. The menu offers both a homemade interior and a roman kitchen. Most dishes are prepared fresh and are served hot and fresh. The prices are slightly higher than most other restaurants in the area, but the quality of the food is definitely worth it. — E.B.

Jake’s Del Mar Waterfront Grill 1660 Coast Boulevard, Del Mar, 858-299-1626. Jake’s Del Mar Waterfront Grill is a popular restaurant located in Del Mar. The menu features a variety of dishes, including seafood, steaks, and vegetarian options. The prices are reasonable, and the service is friendly. The restaurant is known for its beautiful views of the ocean and is a great place to relax and enjoy your meal. — N.W.

El Q’ero 864 South Coast Highway 101, Encinitas, 760-735-9050. Tolsyth looks like a giant at an island party, an extra-decorated house at a beach home. The chef, a former Olympic boxer from the former East Germany, serves Mexican food with a twist. The sheltered patio is always crowded, but the food is worth the wait. The menu changes seasonally with a separate smoothies-and-ice cream bar. Open daily, breakfast to late lunch. Inexpensive. — N.W.

Tip Top Meats 6294 Paseo del Norte, Carlsbad, 760-753-1436. This place has an impressive selection of meats, including beef, pork, and lamb, as well as a variety of pre-made foods, such as salads and sandwiches. The atmosphere is welcoming, with a big open kitchen visible from the dining area. The prices are reasonable, and the service is friendly. — E.B.

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Lunch and dinner six days, 858-490-0440. "Es ist Wunderbar!" This is one of the best restaurants in Carlsbad, Vigilucci’s Pizzeria in Leucadia, and the same goes for this one. The food is delicious and the service is excellent. The atmosphere is warm and inviting, with a rustic charm. The restaurant is located in Carlsbad and is a great place to try some authentic Italian cuisine. — E.B.

Vigilucci’s 505 South Coast Highway 101, Encinitas, 760-942-7333. In the Land of 10,000 Turtles, this is one of the most popular — and for good reason. The restaurant’s motto, “a little piece of Italy,” is actually accurate. Freshness, simplicity, and service are what Vigilucci’s is all about. However, it’s not just about the food, it’s about the people. The service is always friendly and complimentary, and the atmosphere is cozy and inviting. — E.B.

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Bay Beach Café 1201 First Street, Coronado, 619-435-4900. The relaxing sitting area, indoor/outdoor “beach house,” and “beach house” serve grilled dishes and upwards — close to the beach to the deck to get sunsets “green flash” — this is a well on the terrace with a view of the beach. Open daily, lunch and dinner, with weekend breakfast. Moderate to slightly expensive. — N.W.

Lido Thai Restaurant 1601 First Street, Coronado, 619-435-7777. Lido Thai started on the island of Phuket in Thailand, but has gained a respected place on the culinary scene in Coronado. Prices are so reasonable, you feel like you're on a helping dish of Pad Thai. The signature Lai Thai Fish, topped with creamy coconut sauce, is great. You get the money for Pad Thai dishes. Lunch and dinner. Inexpensive to moderate. — E.R.

Lid Journal 1601 Orange Avenue, Coronado, 619-435-3228. This restaurant, a Napa old-timers’ favorite since 1886, has been a favorite spot for tourists to seek steak in the heart of Coronado’s historic La Jolla area. The restaurant is an all-American diner with the atmosphere of a classic American restaurant. Prices are moderate to expensive. — N.W.

Albane Inn 2321 Alpine Boulevard, Albone, 619-444-3107. The restaurant is located on the street level of the building. The atmosphere is relaxed and casual with a variety of dishes. The menu includes a variety of items, including seafood, steak, chicken, and vegetarian options. Prices range from moderate to expensive. — E.R.

Cafe D’Asie 201 Coastal Ave., Coronado, 619-435-0310. This restaurant is a French-Asian fusion restaurant located in the heart of Coronado. The menu includes a variety of dishes, ranging from French to Asian cuisine. The atmosphere is cozy and intimate, with soft lighting and comfortable seating. Prices range from moderate to expensive. — E.R.

Fix Me a Plate Cafe 606 Fletcher Park Avenue, La Jolla, 619-466-0084. Seriously delicious Mexican food, served in a cozy and welcoming atmosphere. The menu includes a variety of dishes, ranging from traditional Mexican dishes to modern twists on classic dishes. Prices range from moderate to expensive. — E.R.

Paipa’s Oasis 8130 Mission Gorge Road, Santee, 619-469-6441. A true gem in the heart of Santee, this restaurant offers a variety of dishes, ranging from traditional Mexican dishes to modern twists on classic dishes. Prices range from moderate to expensive. — E.R.

Order your $25.95 gift certificate now! Expires 5/8/08. Up to 5 persons. Reg. $25.95. — E.R.

If you prefer smaller portions, or just want a taste of the food, there are also many appetizers available. Prices range from moderate to expensive. — E.R.

Tyler’s Taste of Texas 157 North Second Street, El Cajon, 619-444-9245. A true Texas flavor that is sure to please! Prices range from moderate to expensive. — E.R.

SOUTH BAY

Mother’s Day Free-Flowing Champagne Brunch Buffet & A Long-Stemmed Red Rose for Every Mom! Featuring a dazzling display of family favorites
Sunday, May 11, 2008 9 a.m. to 2 p.m.
Adults $24.99 per person
Children (4 to 12) $11.99
Tax and gratuity not included.

Order your $25.95 gift certificate now! Expires 5/8/08. Up to 5 persons. Reg. $25.95. — E.R.

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SOUTH BAY

Bistro D’Asie 1601 Orange Avenue, Coronado, 619-437-6677. Featuring a dazzling display of fine French and Asian cuisines, Bistro D’Asie offers a variety of dishes, ranging from traditional French dishes to modern twists on classic Asian dishes. The atmosphere is cozy and intimate, with soft lighting and comfortable seating. Prices range from moderate to expensive. — E.R.

The House of Sushi 8657 Villa La Jolla Drive, Suite 125, La Jolla, 619-465-5501. With this ad. Expires 5/8/08. Up to 5 persons. Reg. $25.95. — E.R.

Here’s the plan: Bring $25.95 to Mother’s Day brunch at the Mission Bay Marriott and receive $25 worth of sushi, plus a long-stemmed red rose for every mom! The cost of the buffet is $24.99 per adult and $11.99 per child, with tax and gratuity not included. For reservations, please call 619-468-7711. — E.R.

Lido Thai has been a popular spot for tourists to seek Thai cuisine in Coronado, but has gained a respected place on the culinary scene in Coronado. Prices are so reasonable, you feel like you’re on a helping dish of Pad Thai. The signature Lai Thai Fish, topped with creamy coconut sauce, is great. You get the money for Pad Thai dishes. Lunch and dinner. Inexpensive to moderate. — E.R.

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Below the Fold

For all its liberal sentimentality, it indulges in no outsized emoting.

At the close of the Latino film festival last month, I used one festival film in particular (representative of several) as a club to beat up American filmmakers for their incapacity to treat serious, intimate, interpersonal subjects without injecting some journalistic juice: homicide, rape, pedophilia, child abuse, domestic violence, hate crime, something to add extraordinary “interest” to ordinary lives. But doesn’t Tom McCarthy’s The Visitor, the new film by the maker of The Station Agent, give me what I was missing? Deep absorption, for a start, in the enclosed world of a dour Connecticut college professor, the classroom, the private office, the school cafeteria, the empty hours at home where, to fill the void left by his late wife, a concert pianist, he tries desultorily to master the instrument himself, late in life. (“And remember,” instructs the newest in a line of unsatisfactory piano teachers, “fingers curved like a tunnel.”) Then a reluctant change of scene, when he is forced out of his orbit, under departmental orders, to attend a Developing Nations Conference in New York City, where he finds his unused apartment occupied by two squatters, a musician from Syria and a jewelry designer from Senegal, husband and wife. The initial shock gives way to starchy hospitality (he never shows as much curiosity as the viewer might wish about the identity of the mysterious “Ivan” who rented out the apartment), and the walls of his world expand little by little, exposing the touching and amusing spectacle of an introverted man opening up, taking a stab at warmth, attempting something new, discovering that the African drum (which gets his head moving like a bobblehead doll) is more his instrument than the classical piano.

Isn’t this the sort of thing I wanted? Well, yes and no. Yes, there is no murder, rape, pedophilia, etc., such as could claim space in the daily paper. But then again, not quite. I deliberately neglected to mention that the unthreatening squatters are Muslim, and that the film takes a dire turn before the halfway point with an illustration of Racial Profiling and the incarceration of the happy-go-lucky street musician in a detention center for illegals. A bit of hot topicality to give the story Relevance, Significance, Importance. People alone seldom seem to suffice. “Character-driven” though the story is, it could still find a place in the newspaper: the human-interest piece below the fold on the front page. All the same, I recommend the film highly. It presents just one, small, personal story of the post-9/11 world, not a Big Sweeping Statement. For all its liberal sentimentality, it indulges in no outsized emoting. And it offers a meaty role to Richard Jenkins, an able character actor, never the lead, who nibbles at the meat with proper restraint, hiding his avidness and gratitude. (With an eye on the most modest box-office, and with but a minor cost to integrity, the role could have been offered to more of a household name, a Richard Gere, a Kevin Kline.) Haaz Sleiman as the blissfully unguarded drummer, Danai Gurira as his fearlessly guarded mate, and Hiam Abbass as his dignified and elegant mother, in from Michigan to stand vigil outside the austere United Correctional Corporation, complete the ensemble, a dissonant quartet, resolving into sweetness. All four of them in their separate ways are painfully af-

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Opens in theatres May 2.
The Life before Her Eyes is very much more the other sort of American intimism I was talking about. From a novel by Laura Kasischke, directed by the House of Sand and Fog man, Vadim Perelman (blood on his hands in that one, too), and sharply photographed by Pawel Edelman, it frames its parallel plotlines inside a machine-gun high-school massacre, unveiling in flashback the events leading up to it as well as jumping ahead fifteen years to reveal the life of a guilty survivor, now a teacher herself at the school, with a husband and daughter at home. Uma Thurman might be acceptable as a later stage of Evan Rachel Wood (blond hair, blue eyes, a nose, a mouth), but acceptance gets tested when we switch continually back and forth between them. And the opening massacre makes the backslashes and forwards mundane in more, not less, boring, especially once we’ve been teased with a Sophie’s Choice/die-the-actress version in the girls’ restroom and, returning the film image as jungle, a luxuriantized windows, signage, slow-motion, incandescent color, reflected light, letting the imagery, so thin the story: the ten-termed performance yet.

“Jenkins’ performance is a work of quiet grace and understatement.”


from the director of the Station Agent - from the producer of Sideways

**THE VISITOR**

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– Peter Travers, Rolling Stone

“A deeply moving film. You can’t help but be uplifted.”

– Claudia Puig, USA TODAY

“Jenkins’ performance is a work of quiet precision. McCarthy directs with impressive grace and understatement.”


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**STARTS FRIDAY, APRIL 25, AT THEATRES EVERYWHERE**
Deception — Thriller with Ewan McGregor, Thandie Newton, and Michelle Williams, directed by Marcel Langenegger. (CARMEL MOUNTAIN; CHULA VISTA 10; DEL MAR HIGHLANDS; ESCONDIDO 16; PASADENA 15; HILLCREST LANDMARK’S; FROM 4/25)

The First Saturday in May — Digital documentary showing the equestrian events. (a) the Belmont Stakes (b) the Kentucky Derby (c) the Preakness, as he watched by the stars. (b) the Kentucky Derby (c) the Preakness, as he watched by the stars. (c) the Preakness, as he watched by the stars. (d) The main fascination of the thing is in mar-velling at how it managed to crawl so far along the ground without anyone uttering a line of dialogue he has written for himself. (The elephant’s crossing of a rickety rope bridge is a good sequence (meanwhile, a soporific. Directed by Rob Minkoff.)

The True Story of an Anti-War Hero — Drama in the events, but even the most casual looker for himself the role of a would-be seducer, and the lessons on tolerance and coexistence aren’t lost in the grandiosity. With the voices of Jim Carrey, Steve Carell, Will Arnett, Seth Rogen, and Carol Burnett; directed by Jimmy Hayward and Steve Martin. (CARMEL MOUNTAIN; CHULA VISTA 10; FASHION VALLEY 18; MISSION MARKETPLACE 13; MISSION VALLEY 7; MISSION VALLEY 20; OCEANSIDE 15; RANCHO SAN DIEGO 15; RIVER VALLEY 6; SAN MARIcos 18; SAN MARCOS 18; Santee Drive-In; Town Square; VIA STATION 14; VIA STATION)

Forgetting Sarah Marshall — Comedy of heartbeat and heartburn, under the imprimatur of producer Judi Apatow, but directed by newcomer Nicholas Stoller, and written by Simon regulator, partner in a post-breakup year. The elephant’s crossing of a rickety rope bridge is a good sequence (meanwhile, a soporific. Directed by Rob Minkoff.)

Hillbilly Elegy — Drama in the events, but even the most casual looker for himself the role of a would-be seducer, and the lessons on tolerance and coexistence aren’t lost in the grandiosity. With the voices of Jim Carrey, Steve Carell, Will Arnett, Seth Rogen, and Carol Burnett; directed by Jimmy Hayward and Steve Martin. (CARMEL MOUNTAIN; CHULA VISTA 10; FASHION VALLEY 18; MISSION MARKETPLACE 13; MISSION VALLEY 7; MISSION VALLEY 20; OCEANSIDE 15; RANCHO SAN DIEGO 15; RIVER VALLEY 6; SAN MARIcos 18; SAN MARCOS 18; Santee Drive-In; Town Square; VIA STATION 14; VIA STATION)

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My Blueberry Nights — Reviewed this issue. With Uma Thurman, Evan

The Life Before Her Eyes — Reviewed this issue. With Naomi Watts, Jude Law, Natalie Portman, Rachel Weisz, and David Strathairn; directed by Wong Kar-wai. 

Nim’s Island — When a reclusive marine biologist is lost at sea off his own private island, his motherless little girl (having picked up none of his Scots accent even though he’s the only person in her life) turns for help to the Indiana Jones-y fictional hero of a series of adventure novels. Worse luck, the actual author behind the books is an obsessive-compulsive agoraphobic female, a plucky performance by Ione Fester in an inspired children’s film, suddenly photographed by Stuart Drysdale. With Abigail Breslin and Gerard Butler; directed by Mark Levin and Jennifer Flackett. 2008. 

Priceless — Pierre Salvadori’s Gallic romantic comedy takes a long time in a mercenary amorality before succumbing, not too persuasively, to sentiment. Well paced all the way, well-constructed most of the way, very well-played by stick-thin Audrey Tautou and lip-glossy Gad Elmaleh, and scamperously photographed on the Côte d’Azur. 2007. 

The Ruins — Foolhardy American students (an “F” for everyone), in search of a secret Mayan archaeological dig, find along with it no more than they deserve: murderous natives, parasitic plant life, copious gore. The Mexican Tourism Board couldn’t be pleased, but who could? With Jonathan Tucker, Jenna Malone, Shaun Ashmore, Laura Ramsey, and Joe Anderson; directed by Carter Smith. 2008. 

Smart People — Dennis Quaid, Sarah Jessica Parker, Thomas Haden Church, and Ellen Page in an indie misfit comedy in an academic setting, which enables the viewer to feel more virtuous when not laughing than when not laughing at a low-brow Hollywood comedy: “My fans just a little more cerebral than your fun.” Anyone not fed up with Ellen Page in Juno ought to have ample opportunity. As well as from the viewer’s, it can match most any mainstream comedy in manner of pop songs. Noam Murro directed, Mark Jude Poirier wrote, first timers both. 2008. 

Stop-Loss — A hailed of nine years since Kimberly Peirce’s first feature, the gender-bending Boys Don’t Cry, is practically like starting from scratch. And blended into a crowd of Iraq War films, the bring-the-troops-home agitation (“With all due respect, sir, fuck the President!”) is not designed to claim the same attention. The chronic of close-knit young vets in Bravo, Texas, dutifully covers a range of possibilities (domestic and alcohol abuse, desertion, a military hospital, a suicide, and so on), but theunchanged is telegraphed, and for all the overarching, does not have much power behind them in any case. With Ryan Philippe (compare his understated work as a WWII vet in Clint Eastwood’s Flags of Our Fathers), Channing Tatum, Joseph Gordon-Levitt, Abbie Cornish, and Timothée Chalamet. 2008. 

Street Kings — Director David Ayer, from an original story by James Ellroy, stages a dirty cop mud wresting, idiosyncratic, illogical, and hypnotical, one cop dirtier than another, one actor badder than another, making Dirty Harry look, in relation, like a new-fallen snow and making Clint Eastwood look like God. The voila-swirling, trigger-happy Brando Reeves, in the lead, proves to be one of the least dirty police and least bad performers. With Forest Whitaker, Hugh Laurie, Chsu Fang, John Corbett, Jay Mohr, Cedric the Entertainer, The Game, and Common. 2008. 

Under the Same Moon — Patricia Riggen’s illegal-immigrant odyssey is a virtuoso heart-tugging machine; tagging it on at irregular and frequent intervals, so that you learn, like an experimental rat, to cringe in anticipation. The agony begins immediately: A camera-filming single mom (Kate del Castillo) in East L.A., making her weekly paycheck call to her south-of-the-border son (Adrian Alonso) on his sixth birthday, turns on the works when he reminds her he hasn’t seen her in four years. At the birthday party immediately thereafter, Granny is lacking her way to an imminent grave, scolding her brother of the attendant, drops by to volunteer for guardianship, fully cognizant of the $100 per month sent home by the mother. Granny, like clockwork, fails to wake up, and the boy, wanting only a little time for waterworks, heads north on his own to track down his mother before the next weekly call. Hair-raising adventures and close shaves follow bumper to bumper, though the boy always appears to have time to comb his hair as neatly as if he were sitting for a studio portrait. A happy ending never feels in doubt. It’s only a question of how many tags. 2008. 

Where in the World is Osama bin Laden? — With his wife pregnant — ostensible premise for wanting a safer world — Morgan Spurlock takes his camera on a quasi-doc quest for the world’s most Wanted man, or more ambitiously a quest for peaceable coexistence. As in Super Size Me, he strives for a tone of Michael Mooreish impulsion, but in spite of the cartoon segment, the video game parody, the mock baseball cards, and the silly musical selections, the tone is hard to maintain through man-on-the-street interviews from Morocco to Pakistan (the ruddiest subjects are Orthodox Jews in the Holy Land), and particularly hard because of the filmmakers own contentment with platitudes. 2008. 

— Reviewed this issue. With Richard Jenkins, Haze Steinman, Danai Gurira, and Hans Abbas; written and directed by Tom McCarthy. 

— HILLCREST CINEMAS; LA JOLLA VILLAGE; PARKWAY PLAZA STADIUM 18; Poway 10; Town Square 14; 

World War Z — — Document on a Massachusetts touring chamber of very se- moren citizens who perform a repertoire of punk and rock; the Ramones, the Clash, the Bee Gees, Talking Heads, Sonic Youth, James Brown, that ilk. It looks like fun for them, and a fair amount of that fun trickles down to the audience. British director Stephen Walker also the narrator, follows them through a seven-week rehearsal pe- riod for a new tour, and along the way he picks up bits of great individual stories, “from continent to continent till I be- came incontinent”) and intercuts several full-blown music videos made by the film’s producer, Sally George. It isn’t all fun, how- ever. Two of the members die within a week of each other, and the tribute songs to them, Dylan’s “Forever Young” and Coldplay’s “Fix You,” the first sung to a captive audience of prison inmates and the second on opening night of the tour, demonstrate convincingly that the act is more than just a gag, 2008. 

— FLOWER HILL 4; HILLCREST CINEMAS; LA JOLLA VILLAGE; 

Zombie Stripper — Amateurish horror comedy aims to ingratiate itself through a Woody Allen-like interview from Miroslav Naledi, who, on a quite different front, Jenna Jameson’s skin stretching bosoms. The digital photography turns people into rubber dolls well before they can be turned into zombies. With Robert Englund, Joey Medina, Shannon Moore, and Roxy Saint; written and di- rected by Jay Lee. 2008. 

— GASLAMP 15; 

Young @ Heart — — Documentary on a Massachusetts touring chamber of very se- mori citizens who perform a repertoire of punk and rock; the Ramones, the Clash, the Bee Gees, Talking Heads, Sonic Youth, James Brown, that ilk. It looks like fun for them, and a fair amount of that fun trickles down to the audience. British director Stephen Walker also the narrator, follows them through a seven-week rehearsal pe- riod for a new tour, and along the way he picks up bits of great individual stories, “from continent to continent till I be- became incontinent”) and intercuts several full-blown music videos made by the film’s producer, Sally George. It isn’t all fun, how- ever. Two of the members die within a week of each other, and the tribute songs to them, Dylan’s “Forever Young” and Coldplay’s “Fix You,” the first sung to a captive audience of prison inmates and the second on opening night of the tour, demonstrate convincingly that the act is more than just a gag, 2008. 

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— GASLAMP 15;
MISSON VALLEY

Fashion Valley 18
7077 Years Road (858-359-2282)

Bargain showtimes are in parentheses.

CENTRAL

CLAIREMONT

Town Square 14
8607 Clairemont Drive (858-274-1234)

BABY MAMA (PG-13); Deception (R); 88 Minutes (R); The Forbidden Kingdom (Not Rated); Forgetting Sarah Marshall (R); Harold and Kumar Escape from Guantanamo Bay (R); Horton Hears a Who! (G); Leatherheads (PG-13); Nim’s Island (PG); Smart People (PG); Street Kings (R); 21 (Pg-13)

DOWNTOWN

Gaslamp 15
7th & Broadway (619-645-4000)

BABY MAMA (PG-13); The Counterfeiters (R); 88 Minutes (R); Harold and Kumar Escape from Guantanamo Bay (R); The Other Bolen Girl (R); Stop-Loss (R), Street Kings (R); There Will Be Blood (R); 21 (Pg-13); Zombie Strippers (R)

Horton Plaza 14
Horton Plaza (619-444-1524)

The Bank Job (R) Fri. (12:00, 1:30, 5:05) 8:35, 10:15 Sat. (12:00, 5:05, 8:35, 10:15); Deception (R) Fri. (12:00, 2:45, 5:15) 7:30, 10:30 Sat. (12:00, 2:45, 5:15, 7:30, 10:30); Dirtill Taylor (PG-13) Fri. (12:00, 5:05) 8:15, 11:30 Sat. (12:00, 5:05, 8:15, 11:30); Expelled (PG-13) Fri. (12:00, 2:45, 5:05) 7:15, 10:00 Sat. (12:00, 2:45, 5:05, 7:15, 10:00); The Forbidden (Not Rated) Fri. (12:00, 1:20, 3:30, 5:10) 7:20, 9:45, 10:15 Sat. (12:00, 1:20, 3:30, 5:10, 7:20, 9:45, 10:15); The Ruins (R) Fri. (12:25, 2:25, 5:30) 8:00, 10:30 Sat. (12:25, 2:25, 5:30, 8:00, 10:30); Smart People (R) Fri. (1:05, 4:10, 7:45) 9:30 Sat.-Sun. (1:05, 4:10, 7:45, 9:30); Superhero Movie (PG-13) Fri. (12:40, 2:40, 4:40) 7:40 Sat.-Sun. (12:40, 2:40, 4:40, 7:40); The Uptown (R) Fri. (11:30, 2:20, 5:00, 7:45, 10:15) 1:00, 4:00, 6:45, 9:30, 12:00 Sun. 1:00, 4:00, 6:45, 9:30; The Visit (R) Fri. (12:45) 3:15, 5:45, 8:15, 10:45 Sat.-Sun. (12:45) 3:15, 5:45, 8:15, 10:45; Nim’s Island (PG) Fri. (12:35, 2:15, 5:20) 7:30, 9:45 Sat. (12:35, 2:15, 5:20, 7:30, 9:45); Prom Night (PG-13) Fri. (12:45, 1:45, 5:45) 7:35, 10:25, 10:35 Sat. (12:45, 1:45, 5:45, 7:35, 10:25, 10:35); Nim’s Island (PG) Fri. (12:35, 2:15, 5:20) 7:30, 9:45 Sat. (12:35, 2:15, 5:20, 7:30, 9:45)

EAST COUNTY

EL CAJON

Parkway Plaza 18
405 Parkway Plaza (619-401-3456)

BABY MAMA (PG-13); 88 Minutes (R); The Forbidden Kingdom (Not Rated); Forgetting Sarah Marshall (R); Harold and Kumar Escape from Guantanamo Bay (R); Horton Hears a Who! (G); Leatherheads (PG-13); Nim’s Island (PG); Smart People (PG); Street Kings (R); There Will Be Blood (R); 21 (Pg-13); Zombie Strippers (R)

L A M E S A

Grossmont Center 10
5000 Grossmont Center Drive (619-645-7106)

BABY MAMA (PG-13); 88 Minutes (R); The Forbidden Kingdom (Not Rated); Forgetting Sarah Marshall (R); Harold and Kumar Escape from Guantanamo Bay (R)

SAN DIEGO

San Diego Natural History Museum
1380 El Prado, Balboa Park (619-252-8021)

OCEAN ASIA (Not Rated) Fri. Sun. 11:00, 1:00, 2:00, 4:00, 6:00

EAST COUNTY

EL CAJON

Parkway Plaza 18
405 Parkway Plaza (619-401-3456)

BABY MAMA (PG-13); 88 Minutes (R); The Forbidden Kingdom (Not Rated); Forgetting Sarah Marshall (R); Harold and Kumar Escape from Guantanamo Bay (R); Horton Hears a Who! (G); Leatherheads (PG-13); Nim’s Island (PG); Smart People (PG); Street Kings (R); There Will Be Blood (R); 21 (Pg-13); Zombie Strippers (R)

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San Diego Natural History Museum
1380 El Prado, Balboa Park (619-252-8021)

OCEAN ASIA (Not Rated) Fri. Sun. 11:00, 1:00, 2:00, 4:00, 6:00
88 Minutes
Sun. (12:50, 3:35) 6:40, 9:35 Sat. (11:30, 2:15, 5:00, 7:30, 10:30)
7:30, 10:00 Sun. (10:30, 1:15, 4:15, 7:00, 10:00)
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Vista Village
Highway 76 at Vista Village Drive
270-291-4144

SAN MARCOS
San Marcos 18
1100 West San Marcos Boulevard at Old California Way (760-471-7211)
Baby Mama (PG-13) Fri.-Sun. (11:15, 1:45, 4:25, 7:00, 9:35 Sat.-Sun. (11:15, 1:45) 4:25, 7:00, 9:30, 9:50, 10:00
Harold and Kumar Escape From Guantanamo Bay (R) Fri.-Sun. (11:15, 1:30, 2:45, 4:30, 6:45, 9:00 Sat.-Sun. (10:00, 12:15, 2:45, 4:45, 7:00, 9:15)

IMPERIAL BEACH
South Bay Drive-In
2700 Coronado Avenue (819-423-2227)
Call theater for program information

NORTH COASTAL CARLSBAD
Plaza Carlsbad Real
2200 Carlsbad Boulevard (760-729-7469)
Baby Mama (PG-13) Fri.-Sat. (10:00, 11:15, 1:45, 2:45, 5:15, 7:45, 10:15 Sun. (10:00, 11:15, 2:45, 5:15, 7:45, 10:15, 12:30) 4:25, 7:00, 9:30, 9:50, 10:00
Harold and Kumar Escape From Guantanamo Bay (R) Fri.-Sat. (10:00, 11:15, 2:45, 5:15, 7:45, 10:15 Sun. (10:00, 11:15, 2:45, 5:15, 7:45, 10:15)

DELA MAR
Del Mar Highlands 8
2111 Highway 78 at Vista Village Drive
211-251-4701

ENGINAS
La Paloma
471 South Coast Highway 101
760-438-4920
The Divining Bell and the Butterfly (PG-13) Fri.-Sat. 8:55, 10:55, in Brugis (R) Fri.-Sun. 8:55 p.m.

LA COSTA
La Costa 6
6941 La Costa Village Drive (at Aviara/Alga)
760-399-8221
Baby Mama (PG-13) Fri.—Sat. (10:00, 11:15, 1:45, 2:45, 5:15, 7:45, 10:15 Sun. (10:00, 11:15, 2:45, 5:15, 7:45, 10:15)

OCEANSIDE
Mission Marketplace 13
1105 Pacific Beach Drive
760-484-7100
Baby Mama (PG-13) Fri.—Sat. (11:45, 2:15, 4:45, 7:00, 9:45 Sun. (11:45, 2:15, 4:45, 7:00, 9:45)

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Wed., May 14, 2008 • 6 pm
Balboa Park Club Ballroom
2150 West Pan American Road & Presidents Way

Thurs., May 15, 2008 • 8:30 am
Balboa Park Club Ballroom
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I'm from the Philippines. I haven't lived there in a long time, but they're corrupt over there. I think here, they're clean. I'm really not into everything behind the political process. I always look over there. And his father, too. Wherever is the president, I like. I don't know what the difference is when there's a different president, aside from the war. And nobody can probably do anything about that.

My first response is that they're lazy. They've always out there kising babies and shaking hands, smiling at everything. They aren't really offering solutions to problems. I have a degree, so I took some classes. I know a little about the whole process. I'm just not that into it. I know what's going on with the current candidates, and I listen to what they're saying.

I was down with Obama for a while. I like Hillary more now. Of all their policies, I'm saying Hillary for '08. Although they are similar, I like her version of what she wants. Normally I vote for the best looking. McCain looks like he's 200 years old. Back when he was a POW, he wasn't. I know that seems shallow. But seriously, have you seen those photos of McCain when he was young?

I kind of like Ron Paul. He's a breath of fresh air. Everyone else...shame on them. We need a third party. Hillary...it's actually Billary. The candidates that are running now are all part of the establishment. Remember when Ross Perot ran. I really thought he had a shot at it. There is so much about politics that bothers me that sometimes a person like Ron Paul is refreshing.

I'm not into politics at all. So, I'm not really sure I could give a good answer to this question. I mean, I'll listen to what they have to say, but since they're politicians, I just can't give it much credibility. And, when there's an election, you just see them on TV so often and you sometimes tune it all out.

I think every successful politician has had to make some compromise or shady deal to get where they are. They compromise some of their values. I recently went on this site that was talking about Al Gore and all his green stuff. It seems like that's just for one side to praise him or another to knock him. I'd rather have the scientists debate that issue and then tell us what we can do about it. I don't want politicians telling us...

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**Surf Diego**

**Name:** Eric Ward  
**Age:** 27  
**Surfing:** Toumaline  
**Lives In:** Lakeside  
**Pre-Surf Music:** The Jackson 5  
**Post-Surf Food:** Pancakes and beer

“Always used to think surfing looked really stupid,” says Eric. “I made fun of my friends that surfed. Then my best friend got sick of my wicrackas and bet that I couldn’t stay on the board for longer than 30 seconds. I figured that it would be easy. The next weekend we went out to Mission Beach. I saw this old lady out there that could surf better than ten — and was the riding these long waves. I thought it was going to be an easy 50 bucks. A minute later I was coughing up water and had an egg on my head the size of a golf ball.”

Eric lost the bet, but he wanted to prove to himself that he could do it.

“I think for about three hours that day. I’ve continued to come back out ever since; that was five years ago.”

In those five years Eric has suffered a few set backs and injuries. On one occasion, “Another surfer wasn’t watching where he charged into me. His board hit my face and skid my scalp open. I don’t remember much. The guy towed me in. I just remember looking down and seeing a huge pool of blood in the water. I got 20 or so stitches. About three weeks later I caught in my own leash and twisted my ankle. I guess I’m kind of clumsy.”

Beck the lost wager, bumps, and bruises, Eric says a mysterious sea creature bite him. “For a second, I wondered if it was a jellyfish or a stingray, but when I pulled my foot out, I saw definite teeth marks.”

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LEAD STORY
— While March Madness dominates intercollegiate athletics on and off campus, a different kind of madness is being reviewed on campuses, seeking talent.

Fahrenheit). And pro scouts are watching from the stands — representatives of U.S. meat companies, seeking talent.

Fine Points of the Law
— (1) It's highest appeals court ruled in March that it is not illegal for a woman to lie in a police investigation if the reason is to cover up her adulterous affair. Court of Cassation judges said her honor is more important than providing inaccurate information about her lover. (2) The North Carolina Court of Appeals voted 2-1 in February to approve a workers’ compensation claim for only one of a woman’s breast-implant replacements, ruling that the other implant ruptured (in a job-related accident) only because it had been improperly installed. The dissenting judge said, even so, “no rule against meat-eating dancers.”

The Entrepreneurial Spirit!
— When Johnny Diabo’s year-old vegan restaurant turned out to catch the eye of celebrity chefs in Portland, Ore., last year, he converted the space into Casa Diabo’s Gentlemen’s Club, which is what he believes is the world’s only vegan strip club. He has no rule against meat-eating dancers, he told Wall Street Week in February, but won’t permit leather, fur, silk, or wool outfits on stage (no “maverick victims” in the club, he said).


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• Check coil & spark plugs
• Check clutch
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• Check lights
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40W-50, 40W-60, 50W-60, 50W-70

Search for the ads
— (a) To the feed-the-women campaign that encourages female worshipers to shear themselves as good-luck offerings to the temples’ gods, according to a February dispatch in Germany’s Der Spiegel Historically, the hair was used to make mattresses, but because the celebrity-driven extension business is large, salon owners around the world pays from $125 to $250 per pound for strands of never-chemically-treated hair of desirable hues. Shaving is a Hindu tradition, and one donor told Spiegel she had long prayed for her husband to stop shaving and that when that “miracle” happened, she felt compelled to offer her hair.

— In the worst slums of Port-au-Prince, Haiti (where 80 percent of the people live on less than $2 a day), rice now sells for 30 cents a cup (double the price by a year ago), according to a January Associated Press dispatch, leaving the poorest of the poor to subsist mainly on “cookies” made with dirt. Choice clay from the central plateau is at least a source of calcium and can be baked with salt and vegetable shortening. However, recently in the La Saline slum, the reporter noted, the price of dirt, too, has risen about 40 percent.

The Continuing Crisis
— At a February casting call in Pittsburgh for the movie Shuler (to star Julianne Moore), pro-ducers announced they were seeking extras to play West Virginia mountain people from the hollers (Pittsburgh is about 40 miles from the state line), specifically an albino woman, extraor- dinary tall or short people, those with unusual body shapes and faces (especially eyes), and a 9- to 12-year-old Caucasian girl with an otherworldly look. "Regular-looking children should not attend."

Send your Weird News to Chuck Shepherd, San Diego Reader, P.O. Box 85803, San Diego, CA 92184 or to WeirdNewsTips@Yahoo.com

LIFETIME NATIONAL WARRANTY on most premium parts.
We gave our clients 163 FREE oil changes.
And we provide FREE local shuttle service to home or work.
Come see why in the last 14 years we have had over 23,481 satisfied clients.

Last year we gave our clients over $11,253.55 in rebates.

What has your repair shop done for you?!

PACIFIC BEACH, $1475. 2 bedroom. 1 bath, large living room and dining area. High ceilings, gas fireplace, central air. 2 parking spots. 1304 Ocean Street. [619] 226-8158. 

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PACIFIC BEACH, $1595. 3 bedroom, 2 bath, washer/dryer, gas heat, parking. 486-0109.

PACIFIC BEACH, $1620. Remodeled 2 bedroom, 1 bath, close to restaurants, bars, beach, office, transportation, new owners, A/C, parking, large yard. 384-9219.

PACIFIC BEACH, $1650. 3 bedroom, 2 bath, gas heat, parking, walk to beach. 2071 Garnet Avenue. [619] 295-4294.


PACIFIC BEACH. Large 2 bedroom, 1 bath apartment. $1650/month. 858-483-6412.


PACIFIC BEACH. $2200. 3 bedroom, 2 bath, ocean view. 1605 Felspar Street. Shore Management, [619] 295-4294.

PACIFIC BEACH/CROWN POINT. 1 bedroom, 1 1/2 bath, 3 blocks from Bay. Newer and quiet triplex behind 1852. No pets. Open Saturday 1-2pm. No pets. 1852 Garnet Avenue. [619] 278-3335.


PACIFIC BEACH. $2300. 3 bedroom, 2 bath, garage, gas heat, parking, close to beach. 384-9219.

PACIFIC BEACH. $2375. Clean, light, and airy 3 bedroom. 2 1/2 bath townhome. 3-car garage. Cathedral ceiling. Private en-suite, washer/dryers, deck. 858-483-2706, x203.

PACIFIC BEACH. $2600. 3 bedroom, 2 bath, ocean view. Newer triplex building. 226-8158.

PACIFIC BEACH. $2700. Clean, light, and airy 3 bedroom. 2 1/2 bath townhome. 3-car garage. Cathedral ceiling. Private en-suite, washer/dryers, deck. 858-483-2706, x203.
**Thirty Years Ago**

1. Why do you buy ink especially designed to come off all over me? I have to be careful not to read your issue wearing light-colored clothing!

2. Surely you get letters asking if Matthew Alice is a hermaphrodite, but do you print them? Of course not!

10. I once saw a letter she chose to print which urged you to start charging even a small sum for your little paper, but I say don’t push your luck!

—LETTERS: "BOMBS OVER BALBOA PARK."

Jacqueline Swatow, April 27, 1978

**Twenty-Five Years Ago**

Rob Hagay told fellow concert promoter George Wein that “many times I’ve felt like throwing a pie in your face.” While Wein’s local Kool Jazz Festivals were a big success, young Hagay had struggled since 1979 to keep alive his yearly San Diego Jazz Festival. That meant giving up his income as a tennis instructor for the summer months while he worked finding sponsors for the jazz festival and booking acts such as Sun Ra, Dexter Gordon, and Jack Deloffette.

—CITY LIGHTS: “JAZZMEN AMALGAMATED.”

Paul Krugel, April 28, 1983

**Twenty Years Ago**

“Let’s say you and I, we’re dealing dope. We argue over price. Say I’m a 300-pounder. You put a knife into me and I kill me — unjustifiably. I’m sitting there on your sofa, a 300-pound dead man. What can you do to keep police from identifying my body? Hence, what is known by detectives as a ‘bathtub butcher’: the body is placed in a bathtub and sectioned.”

—“THE TOOTH DETECTIVE.”

Judith Moore, April 28, 1988

**Fifteen Years Ago**

The best salvage yards in San Diego County can be found along the Mexican Border. Head south on I-5 or I-805, turn east on State Highway 905, chug up onto Otay Mesa, turn left on Heritage Road, and it begins, a banquet of junkyards. The names beckon. First Auto Wreckers, Middle East Auto Wrecking, Central Auto Parts, Ramon’s, Montonyo’s, Jalisco, Payless, El Leon, Miranda, Brothers, California. It’s a lip-smacking variety of mechanical refuse.

—“WHERE THE ROAD-BEASTS GO TO DIE.”

Patrick Daugherty, April 29, 1993

**Ten Years Ago**

While Clinton was supposed to be there at 11:00 a.m., by high noon, he still hadn’t showed.

Rather than sweat through my pinstripes in my seat, I used this waiting time to work the crowd.

During my retail-politics reconnaissance of the crowd, one hand I didn’t shake — because she refused to offer it — was that of Christine Kehoe, the only openly gay member of the San Diego City Council. Kehoe is a bespectacled lesbian with the thick, amorous body of a bull dyke gone to seed.

—“TRUMP OF HOPE OVER EXPERIENCE.”

Peter Navarro, April 30, 1998

**Five Years Ago**

Hats off to the Reader for snatching Don Breaux out of retirement. I suspect he was pushed out the U-T door by the cocktail-corruption set so he eloquently describes in today’s issue (“Cocktail Corruption. “City Lights,” April 17). I hope for some inside info on life at the U-T and on their senior management, but I assume they were smart enough to force the independent-thinking scribe into signing a non-disclosure agreement.

—LETTERS: “SCRIBE SNATCHED.”

Chuck Allen, April 24, 2003

To get an online version of this story, go to sdnreaders.com. You can print the story, email the story to friends, get other stories on the same subject or other stories by this author.
The military is not as unified as it may be. But for those who think they know the true divide within our armed forces, take note: it’s not any of the usual suspects. Oh, sure, there is the occasional rogue general or soldier expressing discontent from within the ranks about troop, policy levels, or the military’s future direction, but those distract us from the real issue. The military is a victim of its own egalitarian principles; we don’t care what color you are, who you worship, where you’re from, or who you like. Yet, we are an organization, the most trusted wing of the government, divided against itself. Oddly enough, the split occurs where we eat.

The process of getting food at a chow hall is a comfortable ritual for many who’ve ever been to Iraq. Show the O1s, make sure any and all weapons are safe at the high-tech weapons-clearing station (really an oil drum turned on its side with sand in it), remove your cover as you come in, and wash your hands in the ante-room. Now grab a poorly dried tray, a few napkins, and some plastic cutlery in preparation for actually pilching the chow onto a flimsy partitioned plastic plate. Then point out your choices to the latent-glowed, paper-hatting Indian contract employees, hope you end up with half of what you actually asked for, carefully balance your tray as you weave through hungry troops, then stride courageously out of the serving area and into destiny.

At this point you may not understand the choice awaiting you before taking a seat, so a little architectural and historical background information is necessary.

We’ve been here for five years now, and despite the wide variety of chow halls in Iraq — particularly in Al Anbar province — almost all share one feature beyond the perennial “quantity over quality” ethos of military dining facilities: you must go either left or right when walking into the dining area. “So what?” you may innocently, unaware of the implications held within those 180 degrees, “just pick a spot and sit down?” Sorry to break it to you, rookie, but it doesn’t work like that.

At either end of the
The left: sports and hormone secretion.
There are just as many hunched-down figures alternating between stuffing their mouths and staring at the TV on both sides. In a sad testament to politics, it’s often hard to say which side has the slackest jaw on average.

With these two evenly matched armies assembled in such close proximity—fighting over the scarcely edible resources placed attractively between them—can there be any doubt an apocalyptic awaits? Who is strong enough to stem the tide of tacit tension brimming over? No champion has emerged on either side, and so unsteady stalemate continues each day: we’re forced to walk out of the stagnant heat of Iraq and into the chow hall’s blistering atmosphere of hatred, mistrust, and gluttony. And there is no low-calorie option in this battle; we’re on the brink of some deep-fried, trans-fatted, gray-soaked mayhem.

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**Sports**

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**ADULT SOFTWARE**


**KAYAKS FOR SALE.**

Adult Softball. 9995.

Some used packages from $595 to $895. Some used from 15’ to 18’. New prices from $995 to $999. If you know someone who has one, or best. 619-408-0022.

Begin to understand the secretions. The left: sports and hormone secretion.

The military the world has ever known at the seemingly innocent crossroads, shifting from foot to foot under nervously under the fluorescent lights.

To the right: news and intellectual stimulation. To the left: sports and hormone secretion.

Now maybe you can begin to understand the magnitude of this decision. You, can be a middle-of-the-road type and sit as close to the middle as possible, but everyone still knows what you’re saying: I like sports/news but I can’t commit to anything and don’t want to rustle any feathers.

Or, possibly it’s that you have friends who sit on the other side and you don’t want to make a big deal out of the difference. Well, guess what? It’s a big deal. It’s by far the biggest deal there is. Since the fateful introduction of the second Afghan network and the fragmentation of visual media in deployed zones, the military has slowly polarized, coalescing against one another in preparation for a titanic showdown of food and fists.

Of course, the sports guys will win, right? I mean, they are the active ones, so they must have some kind of upper hand physically. Normally that would be true, but has emerged on both sides of this chow hall are part of the most disciplined, powerful, and deadly military the world has ever seen; they’re all killers to the core, even the vegetarians.

Plus, they all have weapons, a phenomenon that tends to reduce any physical disparities between groups pretty quickly. Even the guy eating the parfait over there in the far end can hold his own.

Keep in mind the passion of these groups is pretty equal as well: there are those who feel just as strongly about NASCAR as NAFTA, baseball as interest free admission. Tables $20. Information in the Reader by calling 619-235-8200.

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**BIKE.** 168 1st Ave., #201, San Diego, CA 92101. (619) 466-5568

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**Window Tinting**

**TOTAL COMPUTER**

Commercial service. We do anything, installation, setup, training, repair, networking, telephones, retailing, upgrades, 800 number design/tech. (619) 947-8008, cell. (619) 497-0277.

**Remote Control King**

CHECK *All prices plus tax. With this ad. Exp. 5/26/08.

**SMOG Mufflers • Shocks & Struts**

**Faster than an ancient lump ought to be able to move, she whisked into my bedroom. “I look,” she called. I followed her through my bedroom and into my bathroom. A rustling shower curtain alerted me to her location. I breezed the curtain open to see her there.**

**WHAT I WILL AND WON'T WATCH THIS WEEK**

**THURSDAY, APRIL 24**

BIND THE JUNGLE

TLC 8:30 A.M.

Sure, I’ve adapted to modern living now, but when they found me, things were different. “Ollie the Estuary Boy,” they called me, “half-man, half-ott.” I still have the newspaper clippings. Don’t tell anyone because I’m supposed to be civilized now, but some nights I sneak into the harbor with a rock and a bag of clams and crack them and eat them from my tummy.

**SUPERNATURAL**

CW 9:00 P.M.

There’s none of this “I was a Julius Caesar” garbage. You had a past life, and it was ugly. I’m picking up vibrations now. Yes, I can sense it. In a former life your name was Blind T-Bone Pettigrew. You hailed from the Mississippi Delta and had a raunchy blues hit in the 1930s called “Eatin’ My Crawdads.” You were illegitimate and syphilitic. Your woman stabbed your kidney with a broken bottle. In a fit of retribution, you killed her with a coffee can.

**FRIDAY, APRIL 25**

GOOD EATS

FOOD 8:00 P.M.

An open letter to all television chefs: A decade-long flogging of an ingredient is more than sufficient. There is a world out there, beyond your grocer’s aisle, beyond your lack of imagination, beyond your dreary creations. Stop it now. Stop this vast abuse and fascination with chipotle. Sure, it was good for a while, but its time has past. Set the chipotle aside or I will cram it side-ways up your nose. Thank you.

**SATURDAY, APRIL 26**

CHOP CHICKS

CARTOON 8:30 A.M.

What the hell? Having a predilec-
SUNDAY, APRIL 27

NATURE

PBS 8:00 P.M.

If we were a dog, I’d be a weimaraner because their breed name is very close to wiener, which is hyponymous to Wiener. It’s funny. Say it. SAY IT! Wiener! Ah, isn’t nature glorious.

MONDAY, APRIL 28

NHLS PLAYOFFS

VS 7:00 P.M.

Fat men on ice with little sticks is not entertainment, unless the sticks are used offensively and instead of skates they wear clown shoes. Also, there should be girls in bikinis with motorcycles in those spines in their tires. Wow, that would be a cool show.

TUESDAY, APRIL 29

AT HOME WITH TILA TEQUILA

MTV 9:00 P.M.

When I shout hepatitis, you shout your letter! Hepatitis! Hepatitis! All right, now just be the HEDTITIT!

WEDNESDAY, APRIL 30

SECRETES OF THE DEAD, ESCAPE FROM AUSCHWITZ

PBS 8:00 P.M.

PBS, you bummin’ me out.

THURSDAY, MAY 1

CULTURES OF SOUTHEAST ASIA

CBS 8:00 P.M.

Hey, one of you guys bring me back a child. I know you got kicked out and anything and didn’t win a million bucks, so, you might be a little out of place and strapped for cash. I’ll give you a coupon for free previously owned sunglasses from this week’s Pennsylvania if you smuggle back a Micronesian kid for me. Not a nice guy. Someone who will fit comfortably in my coat, won’t eat a lot of rice, but has a strong ‘don’t’ the dish’ arm.

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Taking the activity of dancing for granted is some kind of sin. I see that now. Who knew?

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