This Isn’t the Same Country, This Isn’t the Same Town

TIJUANA’S CULTURAL CENTER TURNS TWENTY

Story begins on page 36

Westerfield Jailmates: Burn Him Alive – See Page 4
The presenter, an Anglo, was a licensed teacher. He made his presentation exciting and dynamic by portraying Mexican and Spanish historical figures as having heavy Spanish accents. He made everybody laugh using this technique.

After the presentation, I wrote the principal and my child’s teacher. I wrote that I thought it disrespectful to make fun of the way people talk. I pointed out that it was historically inaccurate — the Spanish historical figures in colonial California spoke unaccented Spanish and no English — and that it was especially egregious to do this in a classroom where a significant minority of the children are Hispanic and speak with a Hispanic accent. Many other Hispanic children at Ada Harris who don’t speak with an accent have parents who speak no English or heavily accented English.

My letter was ignored. The next year, my second child was in the fifth grade. Same presentation. Same company. Same teacher. Same cheesy accent. This time, I waited for the lunch break and took a walk around the schoolyard to cool off. Then I went back to the room and yelled at the guy for making fun of people’s accents. I told the Hispanic kids that he was being very rude and they shouldn’t put up with people who make fun of the way they talk. Then I took my kid home.

This year I have no kids at Ada Harris. I don’t know if the same guy will be teaching California history. I don’t know if he still uses his fake Hispanic accent for laughs. I don’t know if anybody at Ada Harris cares.

Brian Gulino

Cheesy Accent

Interesting story on accents (“The Trouble with Accents,” September 26). Let me tell you a story about my kids’ old school.

Two years ago, both my kids went to Ada Harris Elementary School in Cardiff. As part of the fifth-grade program, Ada Harris hires, at some expense, a company to come in and teach California history for a day. This is very exciting and dynamic presentation, and the parents of the kids are invited. I went to the presentation.

The problem is that Ada Harris is so correct (“Sporting Box,” October 3). Long ago, I found that football had become unwatchable due to the immense barrage of commercials. When there is so much incessant selling, one begins to feel manipulated and hounded by the parade of merchants, like getting off a boat in a tourist town. When the final two minutes take 15 or more to watch, then you know the media has taken over the game for the sake of the millions paid. That plus the fact that producers show the plays over so many times has made the whole thing unpleasant. Baseball is in danger of that too, but the game still seems more interesting. The human element seems closer than football.

I also really enjoyed Daugherty’s column (June 6) about the expenses that Mike Tyson incurred. He is still a creep, though.

Paul Larson

Excellent Accents

Re Abe Opincar’s “Trouble with Accents” (September 26). Excellent and well written. You should see if education publications and alternative weeklies in other cities would be interested in reprint rights. I visited recently from Colorado, picked up a copy, and gave copies to friends who are teachers and English language acquisition managers.

R.F. McCune

Biggest Jerk

Thank you and your fine staff for the recent article on Paul Pfingst (“The Pfingst Tapes,” “City Lights,” September 26). As usual, your commitment to good investigative reporting gives us an insight and interesting perspective on numerous issues that face San Diegans on a daily basis.
Sandra M. Chong
corporate communications manager
mura records, changed its story again. In a letter
November.
inal request for the documents was made, Nakamura,
covered. “In August, two months after the orig-
the District would lose its business
the District’s ability to perform a public func-
argued. Then, two weeks ago, district
records showing details of the negotiations, it
he voted with the 8-1 council majority last Oc-
forward to the public. The District would lose its business

Katherine Nakamura
a senior partner in Roessing
architect-
tural firm contracted to do
 billions of dollars of de-
sign work for the school
district. In January of this
year, the firm was awarded
$75,000 worth of work to
design upgrades for Gompers
Secondary, Jefferson
Elementary, and Oak Park
Elementary. Then in June,
a “change order” was issued, jumping the fees to
a total of more than $1.4 million. Two architects
experienced with school contracts said the trans-
actions seemed out of line and were not the way
the district usually has done business. According
to a letter to the Nakamura firm from district
contract specialist Joanne Branch, the final price
was the result of secret, no-bid “negotiations”
held between the district and the architect. When
the district was asked this summer to provide
records showing details of the negotiations, it
balked, claiming that the records were protected
from public release under a vague and obscure
“deliberative process” exemption in the state’s
public records act. Then, two weeks ago, district
chief operating officer Lou Smith wrote that the
records were being shielded from public view “to
protect the architects’ financial interests.”
Last week, the district, prodded anew for the
Nakamura records, changed its story again. In a letter
dated September 26, school district attorney
Sandra M. Chong claimed that “disclosure of
these documents would seriously undermine the
District’s ability to perform a public func-
tion, i.e., negotiate with architects to obtain ar-
chitectural services on the terms most favorable
to the public. The District would lose its business
advantage in negotiating agreements if the Dis-
trict’s strategy and decision-making process were
revealed.” In August, two months after the orig-
inal request for the documents was made, Nakamu-
ra and his partners wrote a letter to his wife,
mural records were being shielded from public view “to

Chairman of the freebies Under the city’s new ethics law, San Diego city
council members have filed statements revealing gifts
they received during the first half of this year. At
the top of the free-lunch list was Eighth District
councilman Ralph Inzunza, who was wooed and dined by — and in one case received a
“glider chair” he valued at $290 — people with
business at city hall. Developer Aaron Feldman
treated Inzunza to a $21 lunch on January 14, a $51
round of golf on March 13, and another $21 lunch on
April 3. Developer Kent Trumble, son-in-law of
county supervisor Ron Roberts, paid for $51 of
goil on March 14, and David Baron of the
Barona Casino shelled out $61 for lunch and
goil on April 11. Hospitality magnate Bill Evans,
whose hotels sit on land leased from the city,
gave Inzunza tickets to the theater worth $70,flowers valued at $45, and a $16 lunch. Pepper
Coffey, a real estate woman who led the fight
against a plan to build a cargo port at the city’s
Brown Field, contributed the “glider chair” on
April 6. A week later, backers of the cargo port
filed a claim against the city, alleging that In-
zunza, who has a house in the airport’s flight
path, had violated conflict-of-interest laws when
he voted with the 8-1 council majority last Oc-
tober to remove its exclusive negotiating agree-
ment with the cargo promoters. Inzunza called
the allegations “sour grapes.” Other coun-
cil members who reported gifts included Mayor
Dick Murphy, who received a $200 “Super Bowl
Dinner” courtesy of the New Orleans Saints; and
La Jolla councilman Scott Peters, who attended
the annual $75 Chamber of Commerce dinner thanks
to the largesse of lobbyist Ben Clay’s firm, Carpi &
Clay. Councilwoman Toni Atkins got an “original
cartoon” valued at $250 from Union-Tribune editorial cartoonist Steve
Breen. And councilman George Stevens re-
ported receiving a birthday check for $105 from
“Diamond Bid Board of Directors.” He also
picked up $105 in birthday cash from the Re-
verend Clyde Gaines.

Seeing red That plan to turn San Diego’s red
trolls into “rolling billboards” at $40,000 a car
has drawn criticism from the person most re-
sponsible for bringing the trolley to town in the
first place. “I don’t think they should be used as
mobile advertising,” says former San Diego
mayor Maureen O’Connor, who spearheaded the
project through a skeptical city council back
in the late 1970s and originated the anti-ad pol-
icy to give the new system a clean identity. “That
would not in my opinion be in the best interest of
the trolley long term...””... Attorney Mike
Aguirre, who this spring took the covers off
Mayor Dick Murphy’s then-secret negotiations
with Dean Spanos and his Chargers football
team, is representing San Diegans for Clean Elec-
tions in its fight with the city ethics commission.

Contributor: Matt Potter

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

Burn Him Alive
By Robert Kumpel
While David Westerfield prepares for
life in prison or an endless series of
appeals from death row, most San Diegans
have overused on opinions
about his guilt or innocence.
One group that has not been
heard from, however, is the
innates at downtown’s cen-
tral jail, where Westerfield
was held during his trial.
Michael Collins, 34, was
jailed for possession of a
methamphetamine pipe and
spend none of his time watch-
ing the Westerfield trial.

“When none of the other inmates
watched it either. We were all
wondering where he was. They
totally thought he was
guilty. Me too. With all that
forensics evidence? Yeah. You
bet your ass. When the law
gets you, man, the law gets
you. That’s all there is to it.
He’s mental. I have no idea
what’s going to happen to
him. Look at that Night


Stalker [Richard Ramirez, who
had been on death row
since 1989 until his death last
week], he hasn’t been ex-
cuted yet, and he’s been on
dead row for years! If he’d
been in our cell, those guys
would have tore him up.”
At a thin, tall 6’4”, with a
pimple-covered face and hair
standing straight up, Eric
looks more as if he belongs
in Juvenile Hall than in the
Central Jail. “I was in for drug
court, 45 days. We could
watch the trial if we wanted
to, but no one did. We just
read about it in the paper. Ev-
eryone said he was guilty. It
was all the evidence against
him. He was striking a deal
continued on page 6

Neal Obermeyer

“The Lord is my shepherd, I shall not want. He makes me lie down in
green pastures. He leads me beside still waters. He restores my soul.
He leads me in the paths of righteousness for His name’s sake. Even though
I walk through the valley of the shadow of death, I shall fear no evil, for
You are with me; Your rod and Your staff, they comfort me. You prepare a
table before me in the presence of my enemies; You anoint my head with oil;
my cup runs over. Surely goodness and mercy shall follow me all the days
of my life, and I will dwell in the house of the Lord forever.”

Contributor: Matt Potter
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Octopus Devours Chula Vista

By Susan Luzzaro

Last summer’s revelations about ex-port commissioner David Malcolm’s conflicted relationship with Duke Energy should be instructive. It’s no secret that developers have been in Chula Vista for a while; South Bay developers seem willing to build whether there we have adequate support services, have reached the threshold point of traffic, have enough water, or have enough schools to accommodate the influx of students. Developers are so eager to keep developing they are willing to build a private toll road, SR 125, which will enable them to expand further eastward.

How ideal: Residents in Chula Vista can live in McMillin Lomas Verdes, and children can attend Corky McMillin Elementary School. Corky McMillin has a public record that, like the tip of an iceberg, exemplifies the way developers are entwined with elected officials.

It was telling when Shirley Horton Grasser (currently Mayor Horton), appointed to fill a vacancy on the Chula Vista City Council in 1991, abstained from her first item of business. According to the Union-Tribune, "Grasser Horton, owner of Grasser Tate Real Estate Co.,...had to abstain from...a public hearing on a Rancho Del Rey development. [She] has stock in a company associated with the Street. Moreover, when Horton first came to the city council, her husband worked for a law firm that represented EastLake, another major Chula Vista developer. On Horton’s 1994 mayoral campaign-disclosure statements, you don’t find contributions from Ma and Pa Chula Vista. It may be understandable why political allies David and Annie Makolin each contributed the maximum, but what did the people from Bakersfield, Newport Beach, Salinas, Santa Barbara, Irvine, Half Moon Bay, and Laguna want from a future mayor?

Another example of this overlap happened in 1995, when Mayor Horton wanted to appoint John Moot to a vacancy on the city council. (Moot made campaign contributions to Horton’s mayoral campaign.) The problem with appointing Moot? His law firm — Sullivan, Cummins, Wertz, McDade & Wallace — did legal work for McMillin Development, Inc. The Chula Vista city attorney at that time, Bruce Boogard, warned that a potential conflict of interest “could exist if Moot indirectly benefits as a shareholder in his law firm from McMillin’s Chula Vista projects.” Would Corky McMillin want to see Moot appointed if he had to recuse himself on issues pertaining to McMillin developments? According to the Union-Tribune, Horton met with McMillin on Horton's way to City Hall “to dispel talk that McMillin was trying to block Moot’s possible appointment.” The same article quotes McMillin as saying, “There was concern on our part about having a four-person council when we have a good 50 percent of our livelihood depending on what happens in Chula Vista. We weren’t in favor of anybody getting appointed to anything if they couldn’t vote on any of our stuff.”

The Corky McMillin Company sends out a publication (advertisement) called McMillin Lomas Verdes. In the spring 2000 issue, Mayor Horton contributed a letter. “Transportation Enhancements Coming in 2002.” No doubt Horton’s letter was prompted by the mounting complaints about traffic aired in many public venues by Chula Vista residents. The letter/article was designed to dispel worries and entice prospective buyers. If the buyers were still not forthcoming, in June of this year, Chula Vista held an “informational fair” for potential homebuyers. Aside from realtors and mortgage lenders, representatives from master-planned communities were there to sell their wares. It was no surprise that the Union-Tribune article announcing the fair assured us that “Liz Bareth, an assistant marketing director at the Corky McMillin Companies, said her firm will be promoting its newer communities.”

In May of this year, an article in the Chula Vista Star-News, “CV candidates are not bought by developer money,” quoted city attorney John Kaheny as saying, “Generally speaking, political contributions to a candidate do not constitute a conflict of interest unless you have a specific provision, much like we have, for exceeding $1000 in any four-year period.” The article continued, “It’s when an individual or principals from a company...continued on page 14
Burn him alive

continued from page 4

before they even found the body. I never heard anyone talk about his motives. He's just messed up in the head, I guess. A lot of them would kick his ass if they saw him. He might not live long enough to be executed, but he's in PC [protective custody], so he might. If he'd been in our cell, as a guy who killed and molested a little girl, he would have got seriously beaten, at least."

Ralph just walked out of jail but was not in during the trial. "One of the trustees I talked to was moppin' the floor near Westerfield's cell. He [said Westerfield] was totally bummed out. The trustee's exact words were 'shot out.' He was down the tubes. He had a remote-control bed and color TV in his cell. Nobody really talked about it, because everybody knows that he is guilty. If he had been with us, it wouldn't have been very nice after we got through with him."

Marcus, a small, wiry 53-year-old, bounds out of the jail-release door on a mission to get cigarettes. "I was in for a year, bounds out of the jail-release door on a mission to get cigarettes. "I was in for a year, bounds out of the jail-release door on a mission to get cigarettes. "I was in for a year, bounds out of the jail-release door on a mission to get cigarettes." I was in for a year, bounds out of the jail-release door on a mission to get cigarettes."

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five days. I violated a court order, being drunk where I wasn’t supposed to be.” Unlike Eric, Marcus says that most of the inmates watched the coverage of Westerfield’s trial. “They all said the same thing: ‘Burn him alive!’ Or let him in here and let us take care of him! You have to remember that the vast majority of people locked up in there have kids of their own. We know he was guilty. The guys that I discussed it with said it all came down to the blood on the coat. How did the blood get on the coat? It really pissed everybody off when they heard he was making a deal before the trial. We don’t know why he did it, but a couple of the guys think that the pornography drove him to it. It’s weird, because I live in Pacific Beach, and two days before this happened, me and some friends were at Crown Point Park, and there were all kinds of kids running around, and we caught a guy masturbating in the bathroom. We chased him out and chased him down, grabbed him, and two little young kids had seen him while they were in there. We threw him down on the ground, called the cops, the cops showed up, ran his name, and, sure as hell, he’s got priors for child molesting.

“I thought the jury’s death sentence was just a recommendation,” continued Marcus. “But the jury only recommends, and the judge gets to sentence him. I mean, if he gets death, it’s 16 years, average, before they put him to death. He’s the same age as me, and I plan on living at least 20 more years. Maybe he’ll get to that point, he gets older, he gets sick, or cancer, or something like that, and they’ll say, ‘We can’t kill this poor old man with cancer!’ He could never be put in the general population. If he had been in my cell, he probably would have been beaten to death. But I was in a misdemeanor cell, so I know I’m getting out in a short while. But if they put him in with felons, there’s guys in there doing life without parole, and they got nothing to lose. Somebody down the line is going to say, like with Jeffrey Dahmer, ‘You go beat him to death, make him feel pain, and we’ll keep you in cigarettes for the rest of your life.’ It happens all the time. These guys were all watching the trial. If he had been in the felony tank — I mean, as soon as they came out with the blood on the coat — if he had been with career felons, that would have been it.

After six days in jail, Jeff, 33, wants to walk in any direction, as long as it’s away from the jail. Several times he expresses concern that he’s being set up by my questions. “I was arrested on a couple of misdemeanor warrants. I don’t want to go back in there, so I hope you’re not pullin’ no shit on me. I don’t want to ever go back in there.” When the topic turns to Westerfield, Jeff is more open. “Everybody was talkin’ about it. It was all in the newspapers, on television. That’s pretty much all they talked about: what’s going to happen to him when he gets to the big house, you know. They’re not very happy with him, and neither am I. It’s unfortunate that there are people out there like that. Not everyone thinks he’s guilty. A lot of them think the son has a lot to do with it. More than half the people I talked to had something to say about his kid and that Westerfield wasn’t in it alone. I don’t think he was either. Some of the guys think the kid did it alone and that Westerfield had nothin’ to do with it. I don’t understand why they did this or what their motive was. I don’t understand why somebody with that much money — I mean, you know, the guy could go out and buy himself a lady. He didn’t have to do that. He had everything a man could want and now look at him. But look at Kurt Cobain: he had $50 million, and he shot himself in the head. People do weird things.
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Burn him alive

continued from page 8

for stupid reasons.”

When discussing Westerfield’s future, Jeffrey Dahmer’s name comes up again. “But he’s not going to make it in [prison],” Jeff continues. “They’ll keep him in protective custody, no doubt, but look at what happened to Jeffrey Dahmer. Believe it or not, the ‘seals’ — the prison guards — are the ones that set him up. They sat there and watched the guy do it. If he’d been where I was at, nothin’ would have happened. I would have stayed the hell away from the guy, because I don’t need anymore trouble. There were 50 guys in there, and not one of them was happy with the case.”

Even though he is homeless, Robert Swayze Dalton is glad to get out of jail. At 49, Dalton speaks articulately with an urbane East Coast accent (he later confesses that he was an English major in college). “I was drinking a beer in public, and they had caught me doing that several times. I have to drink it outside — I don’t have a home!” (he laughs) “None of the people I was with watched the trial on TV. We’re more interested in music and sports. We get the Union-Tribune delivered to us, so we do get all of our information from that. If he goes in for life, it’s not going to be long before he’s dead, because somebody will get him. It’s going to be a long, miserable wait for him to go. He’ll be racking his brain, he’ll be pulling his hair out; he’ll be looking over his shoulder. I think the death penalty in his case is more humane. The prisoners all thought he was guilty, and so do I. I follow the newspaper every single day. That’s my only source of information, really. I’ve read every article on him. I don’t think I missed a day, and I believe the evidence. I think he had a dual personality. In other words, why was he caught with all that pornographic child material on his computer? You can be one person in public and another person in private. I think that was his release — his way of letting his hair down, which is why he didn’t have so much of it!” (more laughter)

“He’s going to go through an awful lot of appeals, because, from what his lawyers have said, there are an awful lot of loopholes that have to be pursued. So it’s going to be years and years and years before the death penalty comes through. Probably a decade. If he does appeal, and he does get in the general population, that’s the death penalty anyway. If he’d been in my cell, he would probably have just been strangled, because we were just misanthropes. We wouldn’t do anything because we don’t want any more time.”

Kent Kline has only been in jail for 24 hours but has no shortage of opinions on David Westerfield. “No one said they watched the coverage in jail, but we were just talkin’ about how it’s unfair for him to get protective custody. He’s not going to suffer any punishment. He’s going to sit on death row for 20 years and then he might get killed. The people he’s going to run into in the yard are other motherfuckers like him, other Westerfield motherfuckers, other punks, other people who are pussy. Chest the Molesters, you know what I’m sayin’? If they really wanted to make him suffer, they’d throw his ass in

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continued from page 5
pany give a candidate more than $1000 in four years that a council member is required to recuse himself or herself from voting on projects associated with the contributor. Two hundred fifty dollars is also the maximum an individual can contribute.

When I phoned Chula Vista city attorney John Kaheny last July and asked him how long the $1000 limitation had been in effect, he told me since 1989. I verified with him that the word “principal” refers to CEOs, presidents, vice presidents, and managers of a company. When asked who is responsible for checking on possible violations, he said the answer was “complicated.” The way the code was written, he explained, did not allow the city attorney to investigate violations because the city attorney is appointed by the council.

By the end of our conversation, it was unclear whose job it was to monitor the contributions. I told him I was inquiring about the limitations because City Manager Patricia Davis seemed to be in violation of this ruling both in her 1998 campaign and in her recent 2001 campaign for reelection: principals of McMillin had contributed in excess of $1000. I said that I was not aware of a time when Davis had recused herself in regard to a McMillin project. Kaheny agreed that he could not remember such a time. (When later asked by phone if she had ever in her term on city council recused herself from voting on a McMillin project, Davis said, “I cannot recall, but I remember recusing myself on McMillin projects when I was working on the planning commission.”)

Davis, who became a city council member in 1998, worked for McMillin Realty for several years before starting her own real estate business in 1995. Her opponent, Dr. Al Salganick, was sorry some to developers; he favored controlled growth and opposed the construction of SR 125. Salganick picked up 32 percent of the votes in the primary; Davis received only 27 percent. Though nearly every developer in town contributed heavily to Davis’s campaign, when it looked as if Salganick might win, the McMillin Company outdid itself. For the November runoff, contributions ran as follows: Shirley Babbitt, manager, McMillin Co., $250; Gary Beason, CEO, McMillin Co., $100; Vince Balanger, developer, McMillin Co., $250; Michael Brekka, architect, McMillin Co., $100; Kimberly Cherry, loan officer, McMillin Mortgage, $250; Sandy Fish, realtor, McMillin Realty, $100; Isabel Hall, realtor, McMillin Co. $250; Teresa Hamm, realtor, McMillin Co., $250; Richard Jarrett, sales vice president, McMillin Co., $200; Joe Kaelin, estimator, McMillin Co., $100; Jean Lewis, broker, McMillin Realty; Macey McMillin, CEO, McMillin Co., $250; Marc McMillin, president, McMillin Co., $250; Scott McMillin (again), vice chairman, McMillin Co., $200; Rick Ray, vice president, McMillin Co., $250; and Bonnie McMillin, who lists her occupation as homemaker but her address as that of the McMillin Realty office in National City. (Note that Scott McMillin’s donations exceeded the $250-per-election-cycle limit.)

Within minutes after hanging up the phone with Kaheny, the city attorney phoned me back and said he remembered that the code regarding the $1000 limit had changed. A phone call later, he had located an article, though not the code itself. The article, which I retrieved from the archive, dated November 24, 2001, indicates that although the residents of Chula Vista were not clamoring for a change of this reasonable safeguard, in November of 2001 the city council “deleted” the law, which “limited the combined contributions from any one organization to any single candidate to $1000 over four years. The law further required that any council member receiving more than $1000 from any particular organization would be prohibited from voting on any matter involving that organization.” According to that same article, David Malcolm, perhaps predictably, was the first person to question “the part of

continued on page 18
"I just LOVE Jazz"
"Me Too!"

"I like to take hikes."
"Hey! So do I!"

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"umm... not a big fan"
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Octopus devisors
continued from page 14
the ordinance that called for candidates to keep track of how much was contributed to their campaigns from all people affiliated with any one organization or company,” former Councilmember John Moot and Councilmember Davis were appointed to the newly created committee to review and revise the contribution ordinance. This deletion lets Councilmember Davis off the hook for the most recent election; however, her 1998 contribution disclosure indicates that she should have recused herself on issues pertaining to McMillin projects.

Following the scandal surrounding former port commissioner David Malcolm and his resignation, the Chula Vista City Council was obliged to choose a new port commissioner. They chose William Hall, William and Isabel Hall, of the same mailing address, both donated the maximum of $250 to Davis’s first run for city council, the runoff election, and her most recent campaign. Isabel Hall lists her occupation as real estate manager for McMillin Realty.

The eastern development in Chula Vista has been mired in the SR 125 battle for at least ten years now. The toll road has been touted by developers and city officials as the answer to Chula Vista’s traffic problems — although the ten-lane private toll road will also provide the necessary infrastructure for further sprawl. Thousands of houses have been preapproved pending the construction of SR 125, and a good portion of those are McMillin’s. Campaigning for reelection, Davis told the Union-Tribune that “her main focus will be traffic congestion and making sure planned roadways such as Route 125 are completed.”

In the letter that Horton wrote for the McMillin publication, she assured prospective buyers that “SR 125 — a vital north/south highway...has received federal and state environmental approval.” Actually, what the Environmental Protection Agency said about SR 125 in its report is, “We envision that a variety of adverse effects are reasonably expected to accompany such growth, including air pollution; increased congestion; loss or degradation of wetlands, terrestrial pools and other habitats; increased water pollution; groundwater depletion/degradations; loss of biological productivity; habitat fragmentation; and increased generation of hazardous wastes.”

Further, the tollway will impact 252 plant species, 18 invertebrate species, 3 amphibian species, 15 reptile species, 94 bird species, and 23 mammal species.” It will also obliterate “49,000 square feet of the critically endangered Quino checkerspot butter¬fly’s habitat.”

Horton’s statement was also misleading because the Audubon Society, Preserve South Bay, Center for Biodiversity, Sierra Club, and Preserve Wild Santee have filed a suit to challenge the Endangered Species Permit and the Clean Water Act permit and the Environmental Impact Report. They have also filed a preliminary injunction and a temporary restraining order to halt all building until the suit is settled.

“It’s a huge case,” said Allison Rolfe, executive director for the San Diego Audubon Society, “involving so many...continued on page 22
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Octopus devours

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different violations. There is no way we would have taken this case unless we thought we had a good chance of winning it.

The citizens of Chula Vista are going to pay $140 million for a bridge-connector to the toll road that will be 150 feet up in the air and will run just west of the Sweetwater Reservoir. Several years ago, upon hearing of the predicted traffic traveling SR 125, the Sweetwater Authority (the body that governs the Sweetwater Reservoir, which provides water for Chula Vista, Sunnyside, and Bonita) approved a study to measure two chemicals, acetaldehyde and acrolein, which might enter the reservoir from auto emissions. In a 1998 Star-News article, the general manager of the Sweetwater Authority said, “According to the study, 2.6 million people could get cancer each year from deposits of these two chemicals.” Rolfe says that this will “result in another unfair fiscal impact: $20 million in new costs to treat the local drinking water.”

McMillin Companies have not sat idle during the protracted SR 125 battle. In the summer of 2000, McMillin homeowners were mailed a letter that asserted the necessity of the private toll road. McMillin also enclosed a postcard to be returned to the political action committee Citizens for 125. Unpersuaded, Arthur K. Warstler, a McMillin homeowner, wrote a letter to the Star-News editor. “This is developer money used to influence our mayor and city council to vote for bonds to build this toll road at taxpayer expense.” As it happens, SANDAG has just given another $8 million to the connector, and according to SANDAG’s minutes, the president of California Transportation Ventures, Inc., the private-tollway developer, is going to go to the Chula Vista City Council and ask for $2 million.

Is this floundering for money because CTA doesn’t have its financial packet put together? At one point, according to the Audubon Society’s Rolfe, the City of Chula Vista even had David Malcolm researching a public/private joint powers package.

In the book The Ecology of Fear, Mike Davis analyzes how Los Angeles became a sprawling dystopia. Much of what he writes fits San Diego like a death mask. In a chapter called “How Eden Lost its Garden,” Davis writes, “County government in Southern California is so hopelessly captive to the land-development industry that sweeping electoral reforms, comparable to California’s progressive revolution of 1911, are probably the prerequisite for overthrowing the ‘new octopus’ and transforming land-use priorities.”

Mayor Horton is leaving office and will run for the 78th District seat in the state assembly November 5. So far, it looks like more of the same. Her campaign is “backed heavily by developers,” the Union-Tribune reported October 5, 2002. Her Democratic opponent observed, “There is hardly a hillside or canyon left in Chula Vista which has not been graded, paved, altered or compromised by her land-use policies.” Horton is being termed out of office, although two measures had been placed on the November 2000 ballot that would have created the possibility for her to run again. According to the Union-Tribune in August of 2000, “Mayor Shirley Horton and councilmembers Patty Davis and John Moot pushed to allow voters to take another look at term limits.” (Calls made to Horton’s office were not returned by press time.)

In November 2000, Proposition E, which would have done away with any term limits for the mayor or the city council, was voted down by 76.4 percent of the electorate. 59.3 percent of the electorate voted No on Proposition F, which would have increased the term limits from two consecutive terms to three.

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- Auto and air conditioning!
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- Auto, air conditioning, and AM/FM/CD!
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**1997 Ford F-150 H.D., 2WD**
- 270 horse-power
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  - Net Cost + Fees: $29,699

**1999 Toyota Camry LE 4 Dr**
- PW, PDL, CC, TILT, CD, CASS.
-Courtesy Price
  - Factory Rebate: $10,897
  - Net Cost + Fees: $8,997

**2000 Saturn SL2 Sedan**
- Net Cost + Fees: $8,997

**1999 Ford F-150 4 Dr**
- Auto, air conditioning, and power windows!
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**2003 Trailblazer SUV**
- 270 horse-power
- Courtesy Price
  - Factory Rebate: $26,999
  - Net Cost + Fees: $24,999

**2003 Silverado Crew Cab Truck**
- 1500 H.D., 2WD
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- Auto, air conditioning, and power windows!
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**1996 Pontiac Grand Am SE 4 Dr**
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- One only: Vin#132143/Stock#030675
- Courtesy Price
  - Factory Rebate: $4,497
  - Net Cost + Fees: $2,000

**1999 Honda Civic LX 4 Dr**
- PW, POL, CC, TILT, AC, ABS.
- One only: Vin#155647/Stock#030668
- Courtesy Price
  - Factory Rebate: $7,997
  - Net Cost + Fees: $5,997

**1999 Toyota Corolla CE 4 Dr**
- PW, POL, CC, TILT, AC, ABS.
- One only: Vin#155647/Stock#030668
- Courtesy Price
  - Factory Rebate: $8,997
  - Net Cost + Fees: $6,997

**1998 Toyota Camry LE 4 Dr**
- PW, POL, CC, TILT, AC, ABS.
- One only: Vin#155647/Stock#030668
- Courtesy Price
  - Factory Rebate: $10,897
  - Net Cost + Fees: $8,997

**2000 Saturn SL2 Sedan**
- Net Cost + Fees: $8,997

**2000 Ford Mustang GT 2 Dr**
- PW, POL, CC, TILT, AC, ABS.
- One only: Vin#184423/Stock#030676
- Courtesy Price
  - Factory Rebate: $11,977
  - Net Cost + Fees: $9,997

**2000 Ford Ranger EXT CAB TRUCK**
- V6, 5-SPD, BEDLINER, CD/CASS, AC, CB.
- Two to choose from: Vin#114284, Vin#110407
- Courtesy Price
  - Factory Rebate: $21,999
  - Net Cost + Fees: $19,999

**2001 Chevy Blazer LS 2 Dr SUV**
- PW, POL, CC, TILT, ALLOYS, AC.
- One only: Vin#130961/Stock#030668
- Courtesy Price
  - Factory Rebate: $14,997
  - Net Cost + Fees: $12,997

**1999 GMC Yukon SLT 4x4 SUV**
- CD/CASS, F & R AC, LEATHER, PW, POL.
- One only: Vin#184234/Stock#030676
- Courtesy Price
  - Factory Rebate: $14,997
  - Net Cost + Fees: $12,997

**2000 Ford Mustang GT 2 Dr**
- PW, POL, CC, TILT, AC, RK.
- One only: Vin#165322/Stock#030668
- Courtesy Price
  - Factory Rebate: $15,997
  - Net Cost + Fees: $13,997

**2000 Ford Ranger EXT CAB TRUCK**
- V6, 5-SPD, BEDLINER, CD/CASS, AC, CB.
- Two to choose from: Vin#114284, Vin#110407
- Courtesy Price
  - Factory Rebate: $21,999
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**2000 Ford Ranger EXT CAB TRUCK**
- V6, 5-SPD, BEDLINER, CD/CASS, AC, CB.
- Two to choose from: Vin#114284, Vin#110407
- Courtesy Price
  - Factory Rebate: $21,999
  - Net Cost + Fees: $19,999

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**San Diego Reader October 10, 2002 27**

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MSRP $10,846
SD KIA Discount $1,931
Selling Price $9,388
Factory Rebates $1,500
Your Net Price $7,888

2002 KIA OPTIMA LX
MSRP $16,319
SD KIA Discount $4,191
Selling Price $11,848
Factory Rebates $1,500
Your Net Price $10,348

2002 KIA SPORTAGE
MSRP $17,875
SD KIA Discount $3,875
Selling Price $14,000
Factory Rebates $1,500
Your Net Price $12,500

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#103547
$13,888

1998 CHEVY S-10 PICKUP
AC, 5-speed, alloys.
#206533
$6,788

2001 SPORTAGE
Auto, AC, cassette
#706304
$10,988

2000 NISSAN ALTIMA
Auto, AC, CD, all power.
#193786
$10,988

2000 MAZDA PROTEGE
Auto, AC, moonroof,
CD, #231429
$9,988

1999 MAZDA 626
Auto, AC, CD
#887461
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2000 SUZUKI GRAND VITARA
V6, Auto, 4x4
#111585
$12,988

1995 KIA SPORTAGE
4x4, Auto, leather, AC
#050683
$5,988

2001 KIA OPTIMA LX
Your Net Price $12,888
1 AT THIS PRICE: 190946

2002 KIA RIO CINCO
Your Net Price $7,888
1 AT THIS PRICE: 190946

2002 KIA SPORTAGE
Your Net Price $12,988
1 AT THIS PRICE: 190946

Matthew Alice:
Who created the marriage vows “to have and to hold from this day forward, for better or worse, for richer or poorer, in sickness and in health, to love and to cherish till death do us part”? It’s a traditional part of the Protestant ceremony, but who gets credit for writing it?
— Kent, Del Mar

He certainly was a starry-eyed optimist, whoever he was. But the vows are so ancient, I guess no one could have anticipated they’d eventually come to mean “To have and to hold from this day forward, till we don’t feel like it anymore and our lawyers and pre-nups do us part.” So says it’s the mid-16th Century, England. You and your favorite wench decide to get hitched. The vows you’d say would be virtually identical to those said today. In fact, most of the ceremony would be quite recognizable to a modern onlooker. It was first set down in The Book of Common Prayer, formally issued in England in 1549. The full political and religious history is complicated, but the English language book was an attempt to simplify and make comprehensible and make comprehensible the very arcane Latin prayers, sacraments, and ceremonies of the Catholic Church of the time. The book’s been revised many times, but the wedding vows remain intact.

Clergymen who assembled the first BCP borrowed from lots of sources, including German Reformers and traditional Jewish texts, and, of course, Catholic liturgy. The wedding vows were taken from the ceremony set down in the Sarum prayer book, an English translation and interpretation of the Latin services used in Salisbury Cathedral. That book dates back to the 13th Century. A single author is unlikely. The vows evolved into that form. But once books could be printed in batches and identical form, changes slowed down. And suppose, given enough time and enough graduate students, we could devise a list of probable contributors to the vows, but, well, not tonight, Kent, we have a headache.

My Friend Matt:
Why don’t we ever see cashews in the shell? Do cashews have shells? Peanuts in the shell are cheaper than peanuts out of the shell, so wouldn’t cashews be? Why can’t I buy them that way? I’d be willing to crack them myself.
— Nutty on the net

You’d make it through maybe the first dozen, but then you’d have to stop and search frantically for your car keys so you could get yourself to the emergency room. Long ago the U.S. passed laws against importing the nuts in their shells (all cashews sold here are imported from China, India, or Brazil). On the hoof, they’re toxic.

Cashews: Imagine a tree covered with small, yellow-red apples. From the bottom of each grows something that looks like an inflated lime bean. That’s the nut. It has a thick outer shell and thin, membranous inner shell, between which is an oily liquid that is quite irritating and potentially toxic. When cashews are processed, the outer shell is removed, the liquid drained off, the nuts are dried, and the membrane shell is removed, and the detoxed nuts are packed in tins for export. The oily liquid is recycled into bug spray. Lurking in the branches of the cashew’s family tree are a couple of nasty relatives: poison oak and poison ivy.

Hi Matt:
Halloween is coming up. What’s the healthiest kind of candy for me to eat? I like saltwater taffy, but I’ve heard that jelly beans are your best bet. I’d like your opinion.
— Sugar Freak, downtown

Got to admit, I’m not sure what scale of values we’re using here to rate jelly beans as healthier than saltwater taffy. This is a question of significance only to the truly desperate. All candy is some combination of sugar, corn syrup, dextrose, sucrose, invert sugar, or molasses. That is — sugar, sugar, sugar, sugar, sugar, and sugar. Any individual differences are the result of flavorings, the types of sugar used, and how they are cooked and handled after cooking. Only in your dreams are Snickers bars more wholesome than Gummi Bears.

Saltwater taffy is corn syrup, sugar, sweetened condensed milk, oil, salt, an emulsifier (lecithin, usually), and flavorings. One ounce of taffy provides about 4% of your recommended daily allowance of riboflavin. Eat a pound and a half of it, and your vitamin B2 worries are over for the day. There’s virtually no other food value in it. Of course, the vitamin B2 will have cost you about 1700 calories and 75 grams of fat. And just who is the wizard who suggested jelly beans as a healthy alternative? Take the milk out of the taffy, substitute starch or gum of some type, and you’ve got jelly beans. And half the riboflavin. And nothing else.

Licorice might be a contender for some sort of fool’s paradise award as least awful. Real licorice candy contains less added sugar, but that’s just because licorice root is already sweeter than cane sugar. An ounce of pure milk chocolate will have protein, riboflavin, and calcium — and potentially toxic. When cashews are processed, the outer shell is removed, the liquid drained off, the nuts are dried, and the membrane shell is removed, and the detoxed nuts are packed in tins for export. The oily liquid is recycled into bug spray. Lurking in the branches of the cashew’s family tree are a couple of nasty relatives: poison oak and poison ivy.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P. O. Box 85803, San Diego, CA 92186-5803, or fax your questions to 619-231-0489, or e-mail to heymatz@cox.net via the Internet. A searchable archive of past columns is available at Sandiegoreader.com.
# San Diego Reader
## October 10, 2002

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48-month closed-end lease, A-1 tier credit. $1200 total due at lease signing. 48 payments of $199.00 plus $15.43 tax ($214.47 total payment). 12K miles per year. 15¢ per mile for over-mileage.

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Betting On Pigs

By Patrick Daugherty

We are bemused. For those who follow sports played in other parts of the country, Major League Baseball may entertain. Hereabouts, the Chargers are a good team, but it will take several more games to learn how good. Meanwhile, the San Diego State football team is 0-5; the San Diego Gulls won't begin play until Saturday, and basketball is a faraway dream.

What to do? Or, more precisely, how will I do nothing? Or, even more precisely, how does one pass the time doing nothing when one's normal diet of spectator sports no longer satisfies? Well, buckaroos and buckarettes, brush aside those worries, because this column is written for you.

Although not legal, drinking whiskey and shooting the headlights out of your truck is an ancient American tradition. So is betting on elections. Because I'm a pretty wonderful person, I've handcrafted a 2002 election guide for those readers who desire productive work until the Chargers/Raiders game, which is yet two weeks away.

What follows are current odds, offered at selected Caribbean, British, Australian, and Central American sports books. We'll begin at the top; namely, who will control the United States House of Representatives? Current line: 223 Republicans, 210 Democrats, one Independent, and one vacancy.

Republicans: -120 (Bet $120 to win $100)
Democrats: Even (Bet $100 to win $100)
This indicates the Republicans are favorites. You have to risk more money in order to win $100.

Who will control the United States Senate? Current line: 50 Democrats, 49 Republicans, and one Independent.

Democrats: -110 (Bet $110 to win $100)
Republicans: -110 (Bet $110 to win $100)
This is a Pick 'Em bet and indicates the outcome is too close to call.

Democrats: -105 (Bet $110 to win $100)
Republicans: -105. Bush is favored, although there have been several line moves in favor of McBride.

Democrats: -115, Norm Coleman (R) -105. Bill McBride, goes for -110.

Who will control the United States Congress? Current line: 27 Republicans, 21 Democrats, and two Independents.

Republicans: -120 (Bet $120 to win $100)
Democrats: -120 (Bet $120 to win $100)
This indicates the Republicans are favorites.

You'll note that I have not included California. We don't have a U.S. Senate race this year. We do have a Democrat and a Republican running for governor, both of whom are loathed by the majority of California voters. If there was ever a reason to put a state in political receivership, we have one now. For the merciless, hard-sell.

-115, Norm Coleman (R) -105. Wellstone is favored, although there have been several line moves in favor of McBride.

Democrats: -110, Tom Strickland (D) -110. Toss-up.

Toss-up.

Democrats: -115, Mark Pryor, is 115, which indicates Pryor is favored by the bookies.

Republican: Wayne Allard (R) -110. Tom Strickland (D) -110. Toss-up.

Democrats: -105, Norm Coleman (R) -105. Wellstone is favored, because, once again, you have to risk more money to win $100.

Democrats: -115, Norm Coleman (R) -105. Wellstone is favored, because, once again, you have to risk more money to win $100.

Republicans: -110, Bill McBride, goes for -110.

Democrats: -105, Norm Coleman (R) -105. Bill McBride, goes for -110.

Democrats: -115, Norm Coleman (R) -105. Bill McBride, goes for -110.

Democrats: -115, Norm Coleman (R) -105. Bill McBride, goes for -110.

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Democrats: -115, Norm Coleman (R) -105. Bill McBride, goes for -110.
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 exclaimed
Forty-year-old Rabbi Kunin was born and raised in New York’s Westchester County where synagouge affiliation is, he says, estimated at 50 percent. He comes across as smart and good-humored. When he told me that he had a twin brother named Seth, I asked if he or Seth were the evil one. Rabbi Kunin allowed that being a rabbi might be the perfect cover for an evildoer. “But I’m not handicapped and Seth is left-handed. The evil twin is always left-handed.”

I first attended Ohr Shalom during the High Holy Days and was struck by the synagouge’s composition. Ohr Shalom is a blend of Beth Tefilah, an old local congregation, and Adat Ami, a relative newcomer that was organized by Mexico City Jews who immigrated here in the late 70s and early 80s. The folks from Adat Ami are particularly interesting because the Mexico City community has a strong tradition of Yiddish-language education. On Yom Kippur morning when I walked into Ohr Shalom, I was nonplussed to hear prayers and Psalms are not the freakish corner of Jewish (feminists are of Hebrew.)

Rabbi Kunin adheres to a traditional liturgy. His Hebrew pronunciation is very good, and the melodies he chooses for the prayers and Psalms are not the freakish contemporary sort that sound as though they might sound unpleasant to the contemporary ear. Twice each month after Saturday-morning services, Ohr Shalom hosts a lunch for its guests and members. Rabbi Kunin gives a brief sermon on the week’s Torah portion and leads a group discussion about the portion’s contents. Last Saturday, while we tuck into chopped liver, bagels, cold cuts, cookies, and chilled sliced melon, Rabbi Kunin told us that of the two Creation stories presented in the Bible, one could be interpreted as suggesting that humanity is evolving toward perfection.

“Among certain Jewish theologians, this sort of progressive philosophy became especially popular after World War I. The war had been so bad, the only way seemed up. But then came World War II, the Holocaust, the Korean War, Vietnam, Pol Pot, the horrors of Bosnia and Rwanda. Somehow humanity has shown that the only quality it can perfect is its appetite for cruelty. We can’t expect that humanity is somehow going to evolve toward justice and compassion. We have to take responsibility for our actions.”

These days that sort of common-sense talk is rare among clergy. One reason that Rabbi Kunin gets away with it, I think, is because he’s sweet and humble. One reason that Rabbi Kunin gets away with it, I think, is because he’s sweet and humble. One reason that Rabbi Kunin gets away with it, I think, is because he’s sweet and humble. One reason that Rabbi Kunin gets away with it, I think, is because he’s sweet and humble. One reason that Rabbi Kunin gets away with it, I think, is because he’s sweet and humble.
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Dear Aunt Trudy,

My close friend and business partner has a wife who drives me insane. He mostly works at home. I’m at the office a lot and need to talk to him frequently. When he and I speak on the phone (at least once a day) his wife (not employed) sits right next to him and jabbers constantly. When he says something to me she “corrects” him or comments while I’m talking. He can only hear one of us, so of course it’s her, since her flapping jaw is inches from his face. He’ll ask me to repeat what I just said. This happens every time we speak on the phone, many times in each conversation. I want to call him on this annoying routine but worry he’ll get mad. I try my best not to ram my fist through the wall when she interrupts our conversation for the fifth time, but I may damage the office soon if this doesn’t stop.

Dear Ticked,

Next time he comes into the office, so you have him alone, with both ears pointed in your direction, talk to your partner good-naturedly but seriously. Explain that you love both him and the little woman and are ticked pink they’re so close, but these garbled three-way conversations are wasting valuable time and driving you borkers. Ask him to explain to his little buttercup that when you phone on business, he’s going to request she get up off his lap and go do something else for a while besides kibitzing and making it so he can’t hear you. If he forgets to do this next time you call, remind him. If he keeps forgetting, take the two lovebirds out to dinner and state your case: no billing and no damage the office soon if this doesn’t stop.

Dear Aunt Trudy,

I have an old friend who has alternately ignored, missed, or belatedly acknowledged my birthday for the past five years. He claims to just be “bad with birthdays,” and though it has hurt my feelings (less each year, especially when I discovered that he does this to many people), I made a decision not to let it collapse the friendship. I did, however, swear to myself last year that I would not participate in his next birthday. At first it felt like I’m going to go out on a hopefully sturdy limb here. Your problem may not be how to decline this invitation, but how to reassess a friendship.

Dear Determined,

I’m going to go out on a hopefully sturdy limb here. Your problem may not be how to decline this invitation, but how to reassess a friendship. You say you’re less hurt by this man’s lack of consideration as years go by, but you still sound pretty wounded to me. You also say you’re done confronting him. Okay, if you value the friendship, knowing your friend has this flaw, you can try to accept him as is. This means giving up the idea he’s ever going to acknowledge your birthday. If, on the other hand, you have come to feel that this man is a small-spirited lout who can’t be bothered to honor those “close” to him, you may want to ask yourself a question: Why stay friends with someone whose parties you have to boycott in order to make a point about a heel he’s been? If it’s worth it to you, and you can handle it emotionally, drop this grudge and move on. Or, you can back off from the friendship.

Decline the invitation if you must by simply telling his wife you can’t make it. She hasn’t done anything rude to you, so airing your grievance to her just drags her back off from the friendship. Your problem is just a roundabout way of continuing a discussion you acknowledge is futile via a third party. If you suddenly get your second wind and want to try to talk to this guy about his behavior once more, phone him after the party and explain why you stayed home. He’s the one that’s earned the earful, not her.

What do you suggest?

Write to Aunt Trudy c/o the San Diego Reader, P.O. Box 85803, San Diego CA 92186-5803; call her at 619-235-3000 ext. 413; fax her at 619-881-2401; or e-mail to trudy@sdreader.com
Stained glass gave life to the childhood hours I spent in church. As the endless liturgical hymns and murmur sounds in my ears, I kept my eyes fixed on those colored pictorials, trying to piece together the mysterious life of Christ. While I never managed to complete the puzzle, I did begin a lifelong love affair with stained glass.

Imagine my distress, then, when a pebble shot out from under the stump grinder my husband Patrick was battling and left a neat little hole in one of the stained glass panels flanking our front door. I was desperate to get my little slice of beauty fixed. I sought out a skilled repairman, and as I walked into Blue Dolphin Stained Glass in the College Area (619-287-8631), I found one in Michael Millsap. “Our primary business is building and installing custom stained glass windows,” he explained. “But when I started, I felt compelled to offer repair service. I will usually go out to the site to give an estimate and analyze things — see what work is necessary, what I’m up against for material matches. That can be the most difficult part. A lot of the glass that I used 10 or 12 years ago is not produced anymore. I keep a lot — I’ve got racks of glass I’ve collected from 30 years ago.”

“I’ve got racks of glass I’ve collected from 30 years ago.”

—EVE KELLY

Stained glass had failed to come take it to his shop, Millsap reaches for his lampshades. The tape around each piece of glass. The innovation was by Tiffany, who is known for his lampshades. The tape around each piece acts as a medium for the solder, because the solder will not stick to the glass.”

Millsap explains that “copper foil is a foil tape that wraps around each piece of glass. The solder will not stick to the glass.”

When a busted lampshade arrives at his shop, Millsap reaches for his glasscutter. “I score the foil that once surrounded the damaged piece, then I get a piece of pattern paper and press it up underneath, so that it conforms to the shape of the missing piece.”

Millsap used the pattern to cut a new piece, then re-foils the newly cut glass. “I set the broken piece, crisscross, so that I can carefully tap it, break it, and remove it. That leaves the foil that originally surrounded the piece still soldered in place. I put flux (a chemical that cleans the metal and allows the solder to flow) on the foil, then heat the area until I can get a razor blade between the two layers of foil and separate them. I remove the foil that once surrounded the damaged piece; then I get a piece of pattern paper and press it up underneath, so that it conforms to the shape of the missing piece.”

The work is labor-intensive, but the price is not unreasonable. “With a copper foil piece brought to my door, it will cost $40 for the first section and $25 for the subsequent pieces,” plus minimal material costs.

Grapevine Stained Glass, San Marcos (760-510-9598). On-site repairs done, $100 first hour including travel time, $50 each additional hour. Price includes glass, unless antique, beveled, or special order. All other repairs priced by piece.

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thick, and so there’s usually some space between that glass and the edges of the channel. We use a glazing compound — it’s like a thick cake frosting — and force it up and under the channel and around the glass to fill any spaces that might exist. That eliminates rattling or leakage, and it solidifies the panel structurally.”

The cost of window removal and reinstallation begins with $75-an-hour for labor. But, he says, “in most cases, we’re in and out within the hour, so it’s $60 to come take it out, $60 to come reinstall it. The repair cost is $50 for the first broken piece and $25 for every subsequent piece, plus cost of materials.” (So, if you can manage removal, transport, and reinstallation on your own, you can save a bit.)

Lead is durable, but copper is lightweight, and therefore popular in more detailed, small-scale applications such as glass lampshades.

Millsap explains that “copper foil is a foil tape that wraps around each piece of glass. The result is a shiny silver line covering the joined pieces of copper, or rounded edge.”

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San Diego Reader
October 10, 2002

You’ve got questions. We’ve got answers.

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1. Stained glass lampshade
2. Michael Millsap
3. Soldering iron
On the morning of January 20, 1974, the police came. The neighborhood’s name was Tierra y Libertad, ‘Land and Liberty.’ The police marched right into the neighborhood. Perhaps they were state police. I’m not sure. They came in and arrested several people, the leaders of Tierra y Libertad, the people who’d really organized the neighborhood. Others were arrested at work or wherever the police could find them. Worse was to come.

“At around 4:30 or 5:00 that afternoon, as people started returning to the neighborhood from work, coming home, they heard about the arrests. There was a bit of a panic. Someone organized groups to go down to the access road to the Tijuana airport. They kidnapped three buses and an electric company truck and a number of fancy vehicles. They also kidnapped a couple of soda trucks and brought them back to the neighborhood. People went wild and drank the sodas. You can imagine. These were very poor people. A soda was a treat. To be able to drink many sodas was incredible. But they kept the soda bottles. They didn’t break them. There was a reason why they kept the soda bottles. They’d been instructed to keep the soda bottles.

“The people of the neighborhood also kidnapped two policemen and a reporter. They put the police in the bus and threatened to set the bus on fire.
fire. By that time the neighborhood was encircled by police and soldiers. Nobody could get in or out. The neighborhood’s leaders were in jail. The people were improvising. They were following these hard-left-wing radicals. Two young men from an extremist left-wing group called the 23rd of September Communist League had taken control. The people had no idea what to do. The two radicals weren’t of much help. The neighborhood was surrounded by police and soldiers. As night fell, the people didn’t know what to do. They didn’t even know they had to wait up in shifts. Everyone just stayed up all night together. They were exhausted. The next morning before daybreak, the army moved in and caught them by surprise. Most people had fallen asleep.

"By this time, of course, the two young Communists had fled. They’d run off long before the police and soldiers arrived. The people of the neighborhood ran around looking for them, but the young Communists had run away because, I later learned, they thought it was more important that they save themselves ‘for the revolution.’"

"These two radicals had organized these people for a resistance they couldn’t win. They’d instructed the people of the neighborhood to save the soda bottles. They showed them how to make Molotov cocktails. But they never even told the people they had to light the Molotov cocktails before throwing them. The people, of course, had no experience in this sort of thing. They didn’t know what they were doing. When the army moved in, they just threw the unlighted Molotov cocktails at the soldiers.

"The army rounded up everybody. There must have been at least 5000 people rounded up. They were told that the governor of Baja California was in downtown Tijuana and wanted to meet with them, to speak with them. The soldiers forced the people into cargo trucks. The trucks headed out to Tecate and to Ensenada. Of course they weren’t going downtown to meet the governor. At different points, the trucks on the way to Tecate and Ensenada veered off and headed way up into the hills. At gunpoint the soldiers forced the people off the trucks. This was how they dispersed thousands of people in the hills on the far outskirts of Tijuana.

"Meanwhile, the army moved into Tierra y Libertad with flamethrowers. They burned Tierra y Libertad to the ground. They burned the place to the ground. The homes, you know, were simple shacks made of cardboard and scrap lumber. They burned quickly.

"A baby inside one of those shacks was burned to death. Her grandmother was one of the leaders of the neighborhood. When the baby’s mother was put on the truck, she was afraid of what the soldiers might do. She gave the baby to her two little girls and told them to run and hide inside the family’s shack and not come out, no matter what. The soldiers moved in with their flamethrowers. The little girls panicked and ran out of the shack and left the baby behind. The little girls later told us how amusing the soldiers found it when the little girls ran out. The soldiers were laughing and chasing dogs and pigs with flamethrowers.

"For the next two to three days you’d see people streaming down from the hills. The thousands whom the soldiers had dumped way up in the hills. You’d see them walking down the roads back to Tijuana. When they finally made their way back to Tierra y Libertad, all they found was ashes.”

Forty-nine-year-old Professor Jorge Mancilla, an Ensenada native, studied neurobiology at UCSD and at England’s University of Cambridge. He taught at UCLA’s medical school. He now works in Los Angeles as a union representative for professors. When he talks about the events he witnessed firsthand 30 years ago, emotion overcomes him.

“I haven’t thought about these things for a very long time.

“I was young. I was at UCSD. I dropped out for several years because I felt I needed to help my native

“They burned the place to the ground.”
country. I needed to do something politically to help my native country. What had happened was that in 1973, the governor of Baja California and the mayor of Tijuana had launched an effort called Todo por una Nueva Tijuana, Everything for a New Tijuana. They meant it literally.

“For decades there had been this squatters’ neighborhood in the Tijuana riverbed right up near the border. Hundreds, maybe thousands, of shack dwellers continued to live there. It was called Cartolandia (also known as Cartonlandia), ‘Cardboardland.’ Most of the shacks were made of cardboard boxes. Well, for a ‘new Tijuana,’ this was intolerable. The land was very valuable. It was flat and there was little flat land in Tijuana to build on. There was this plan to cement in the riverbed and put in flood control. So in November 1973, the government went in with bulldozers and soldiers and wiped out Cartolandia. Leveled it to the ground. The refugees from Cartolandia went a little east and took the land that became Tierra y Libertad. That’s the story. Part of what was Cartolandia is where the Tijuana Cultural Center now stands.”

On October 20, 2002, the Tijuana Cultural Center (Centro Cultural Tijuana, or CECUT, as it’s most commonly called in Mexico) will celebrate its 20th anniversary with a grand exhibition and festivities. The 186,000-square-foot complex has a budget of $4.2 million and a full-time staff of 150 and houses, in addition to art galleries, the Baja California Orchestra (Orquesta de Baja California), the Hispanic American Guitar Center (Centro Hispanoamericano de la Guitarra), and Centro de Artes Escénicas del Noroeste, the region’s only federally funded drama school. If few people now associated with the cultural center remember Cartolandia, it’s because Mexico’s shelter politics can make even recent events seem distant. Thirty-year-old events can seem like prehistory.

“What you must understand is how much Tijuana, how much Mexico, has changed,” said Carmen Cuencas, a pretty Mexico City native who in one capacity or another has worked at CECUT (pronounced say-COOT) for the past 15 years.

Before coming to Tijuana, Cuencas worked at Bellas Artes, a federal institution in Mexico City that for 70 years has served as a kind of Vatican for the fine arts in Mexico, if not much of Latin America.

“When the Tijuana Cultural Center opened in 1982, there were maybe 400,000 people living in all of the city. Twenty years later, some estimates put the city’s population as high as two million. It’s maybe more. Who knows?”

“It was under President López Portillo that CECUT was built. Really, it was under the inspiration of the president’s wife, Mrs. López Portillo. She was interested in culture. Well, interested in a certain kind of culture. I was told she had a very large collection of white pianos. I’ve been told, but do not know for certain, that the center once had in its possession one of those white pianos.

“At any rate, when President López Portillo came to power, the country was rich with oil money. By the time López Portillo left office, he’d nationalized the banks. The peso was enormously devalued. There was this huge economic collapse.

“And López Portillo’s party, the PRI, had been in power forever. In 1982, no one imagined, no one dreamed, that the PRI would
someday not be in power. No one dreamed that things would ever change.

Another thing to remember is that in Mexico, with each new presidential administration, there are so many political appointees that federal institutions change profoundly. Much more so than in the United States. In Mexican government agencies, when a new president comes to power, everything changes from the ground up. It’s difficult to maintain institutional memory, to develop long-term plans and stick with them.

“CECUT is a federal institution. Its director is appointed directly by the Consejo Nacional para la Cultura y las Artes, ‘the National Council for Culture and the Arts.’ No other city in Mexico has such a cultural center. It’s unique.

“So you have all these factors, all these changes. And think about the name. A cultural center. Think of what a fluid term ‘culture’ can be, of all that it can mean. The interesting thing is that CECUT has sort of embodied in miniature a lot of changes in the country and in the city. Look at what’s happened. We have a new president, Fox, from the PAN party. Who ever thought that would happen? CECUT not only has its first woman director, Teresa Vicencio Alvarez, but she’s the first director to come from a purely cultural background. She’s the first director who wasn’t a politician. She may come from a family with roots in the PAN party, but her family had nothing to do with her selection. She’s extremely qualified for the position. But still. It’s an amazing change.

“Twenty years have passed. This isn’t the same country. This isn’t the same town."

On the day Cuenca and I had coffee in the bar of the Prado Restaurant in Balboa Park, she sent her two daughters off to wander. When they, looking tired, returned, I asked Cuenca if she knew anyone who might remember the circumstances surrounding the construction.

“Oh, my God. Yes,” Cuenca laughed as she rose to leave. “I know just the person. Manuel Rosen. One of the two architects who worked on the project. He lives in La Jolla. I love him. But Manuel’s angry with me.”

Angry?

“Yes, Angry. If you talk to enough people who’ve worked at the cultural center, you’ll learn everyone’s angry with everyone. I don’t mean that it’s like everybody hates everybody. But, you know, it’s a cultural institution. People have strong feelings about culture. Go and meet Manuel. Talk with him. He’s a brilliant man.”

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I met Rosen I was told that in Tijuana, among people who pay attention to things like the cultural center, there were “entrenched groups.” I was told there was “animosity” between these groups. I was told that these groups either did or did not like the “new direction” the cultural center had taken. The opinions of these groups were never stated publicly. These opinions were, I was told, “in the air.”

The people telling me that these opinions were “in the air” would by way of illustration make circular clawing motions at their ears, as if their heads were menaced by swarms of invisible bees.

“What are you worried about opinions for?” Manuel Rosen asked on the late-summer afternoon I met him in his La Jolla apartment. Rosen’s building must be one of few in the county to have two full-time doormen. Rosen has in his living room a small Goya, a drawing by Diego Rivera, and large canvases by several of Mexico’s greatest 20th-century painters.

“My wife has been ill,” Rosen said, apologizing for the art on his walls. “We had even more drawings, more paintings. But we had to sell our home and divide up our art among our three children. We needed a more manageable space. I had to give away more than 1000 books before we moved into this place.”

In the room Rosen uses as his office, bookshelves sag with books in Hebrew about Jewish mysticism, books in Japanese on Japanese architecture, books in Thai about Thai architecture. One very large bookcase holds the most significant works of 19th- and 20th-century Mexican literature. The sliding glass door on the east side of his office looks out over the fifth hole of the La Jolla Country Club golf course.

A maid brought me a little seltzer in a tumbler. Rosen looked lost in thought. Seventy-five years old, a grandfather to eight grandchildren, he’s still an exceptionally handsome man. (His wife, an Argentine actress, was a famous Mexico City beauty.) Rosen looked sad.

“I miss Mexico City. We had a wonderful life there. We were surrounded by artists, writers, journalists, poets. Creative people. Constant intellectual stimulation. Here, it’s been kind of…lonely.

“It’s a cultural thing. I am Mexican. I’m used to a more convivial society. I’ve always felt very Mexican, even though my parents were American. I attended the American School in Mexico City, which was somewhat unusual. Most of the other Jewish kids attended one or another of the Jewish schools. Still, I’ve always thought of myself as Mexican,
and I never thought of being Mexican as a liability until I moved to San Diego and had some difficulty establishing myself professionally. People here, I found out, didn’t like Mexicans and they didn’t like Jews.

“In Mexico I was involved in many projects. I designed the Japanese Embassy in Mexico City, the Olympic swimming pool, a general hospital, the Mexico City convention center. It was through my familiarity with people in the López Portillo administration that I became involved with designing the Tijuana Cultural Center, which was really the result of a confluence of a lot of culturally interested people.

“First of all, of course, there was Mrs. López Portillo, the president’s wife. Carmen Romano de López Portillo. Everybody who knew her called her ‘Munsi.’ That was her nickname. Why ‘Munsi’? I don’t know why. She was a pianist. She was very interested in culture, the fine arts, classical culture. She started the famous Caravan festival in Guanajuato that now attracts thousands from around the world. She was close friends with Mrs. de la Madrid, whose husband, of course, was the governor of Baja California.

So Munsi had this idea of building a cultural center in Tijuana that would act as a kind of window. A window for Americans to see Mexican culture, and a window for Mexicans to learn about their heritage.

“You see, the peninsula — Baja California — has historically always been very isolated from Mexico. It was always much closer to the culture of the United States than to the traditions and culture of central Mexico, of Mexico City.”

“Munsi had this idea for a cultural center that would present Mexican culture to Americans and to the Mexicans in the north. She was also very passionate about Hellenistic culture, and she had this vision of a kind of agora, the marketplace in classical Athens where all the great
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Philosophers met and
taught and exchanged
t, I heard that
Munsi wants to build
an agora in Tijuana.’

‘Munsi visited Disney-
land and fell in love
with the 360-degree
surround cinema they
had there. I went to see
it too, but it was too
large, too out of scale,
for what we could do in
Tijuana. So I went to see
the Omnimax in Balboa
Park, and I went to
Toronto to see the
Omnimax people there.
It was perfect for our
needs, and it worked
out very well. The cul-
tural center now earns
40 percent of its operat-
ing budget from the
Omnimax ticket sales.
Also, with the way the
screen was, we had a
difficult time figuring
out how to house the
theater. I decided, ‘Why
don’t we just build a
spherical exterior that
matches the interior?’ It
was that simple. Now
that big sphere, la Bola,
has sort of become a
symbol of Tijuana.

‘I think, in all, the
center took two years to
plan and build. The
total cost was around
$35 million, which
would be more than
$60 million today. We
spent $1 million alone
on the equipment for
the Omnimax. For the
building, we’d wanted
to use a special cement
used in the construc-
tion of the Dallas air-
port. It turned out to be
too expensive, so we
had to look for a
cement additive that
would give us that same
warm color. It turned
out that there was such
an additive right here in
San Diego. It was called
San Diego Bluff. So the
Tijuana Cultural Center
has a San Diego color.

‘As for my interior,
well, I can’t say it’s been
entirely ruined. But I’d
designed an interior
filled with light. I
wanted it to be a very
bright, very congenial
space, open to the gar-
den outside. They’ve
covered up many of my
windows with plastic,
and now the center’s
become very gray and
morbid inside. It’s not
the hopeful interior I
designed.

‘As for this new
director, Teresa, I wish
her well. She’s certainly
a very pretty and attrac-
tive woman, a very
intelligent and well-
educated woman. Very
qualified for the job.
And I don’t think she’s
going to use her direc-
torship as a springboard
to a bigger and better
political position, as
some in the past tried to
do. But I don’t think
there’s now any room
for me to participate in
the center. And you,
know, with a woman
director, it’s difficult for
Mexican men to build a
certain kind of relation-
ship. With a man, you
can go out, have a
drink, relax, build a
friendship. But with a
woman, it has to be
more formal. Mexico
isn’t America. Mexican
men and Mexican
women interact with
each other differently
than do American men
and American women.

‘So I did what I did
for the center. And I
ended up here, in San
Diego. What happened
was, of course, the great
devaluation of the early
1980s. When López
Portillo nationalized all
the banks. I had most of
my money in one bank
in Tijuana. Money that
I’d earned over a
30-year career. And
from one day to the
next, it lost 60 percent
of its value. Sixty per-
cent. And you couldn’t
take out what little was left. So I had to liquidate what real property I had and live on that. This sort of thing happened to everyone. I'm not saying I was somehow special. I'm not saying I was singled out. But I, of course, felt bitter. I'd given six years of my professional life to the López Portillo government. And I lost more than half of all my money. Without warning. Without any warning whatsoever.

"But that's all in the past. Muniis is dead. López Portillo married again, but he's ill. Very, very ill. He suffers a great deal. Mexico has a new government, and maybe it will be less of the rich getting richer and the poor, poorer. So far, I haven't seen any dramatic changes. But what can one man, a president, do in only six years? What can one man hope to accomplish in a lifetime? After the devaluation, I can't accomplish in a lifetime? After the devaluation, I can't..."

Rosen was quiet for a while.

"I came here to conquer San Diego," he said.

He squinted out the glass door, as if the spirit of Muniis López Portillo might materialize above the fifth hole of the La Jolla Country Club golf course.

"In the end, San Diego conquered me." This mix of political power and culture, which seems odd to Americans, or to anyone from the Anglo-Saxon world where government support for the arts has historically been spotty, is very natural to Mexicans.

"It goes all the way back to the conquistadors," says Professor José Manuel Valenzuela, a sociologist who works for El Colegio de la Frontera Norte in Tijuana.

"You had these priests who were trying to spread Christianity among an illiterate population. So the church used singing and songs to spread its message. The church used drama, little plays in which the Indians acted out scenes from Jesus' life. Theater was used as a tremendous means of conversion. And you can still see this tradition in the great holiday pageants performed by the indigenous populations. The tradition is very strong and very deep. There was no difference between the church, the state, and the arts.

"This makes sense when you consider that a large percentage of the population couldn't read. You had to use more accessible methods. Visual and musical methods. You had to use symbols that could be easily recognized and understood. Think of all the elaborate art you see in Mexican churches. Art used to explain ideas. In 1531 we had the apparition of the Virgin of Guadalupe, which quickly became a nationalist symbol. And this continued for centuries. By the 1850s in Mexico, art was profoundly nationalist. Literature and poetry reflected a strong sense of nationalism. Hidalgo used the Virgin as a symbol for the Mexican independence movement.

"At the time of the revolution, roughly 90 percent of the population was still illiterate. The image of the Virgin accompanied Mexican revolutionary forces. And most political news was actually transmitted by song. That's how people learned what was going on in the country. Muralism functioned in the same way. You had these very strong symbols that could be easily recognized and understood."
You see it in Diego Rivera, Siqueiros. A very nationalistic, political art. You really couldn’t divide Mexican art, Mexican culture, from Mexican politics. And this continued even into the Chicano movement of the 1970s. Chicanos used the image of the Virgin of Guadalupe in their protests and in their murals. Once again, the use of murals. The use of visual symbols, the use of art, for communicating political ideas.

“And already in the 1930s President Cárdenas was concerned about American culture overwhelming Mexican culture. You began to see greater expressions of this concern in the 1970s when, for example, the Commission for the Defense of the Language was formed, an effort to keep English from encroaching on Mexican Spanish. By the mid-1970s the federal government was taking formal steps to strengthen Mexican culture and identity all across the border region. This institute, El College de la Frontera Norte, was even part of that movement. The idea being to have a postgraduate institute to study border culture, issues such as migration, Chicanos issues, the maquiladoras.

“So CECUT has to be viewed in that broader context. And there was naturally some initial resistance to the center. There’s been a long-standing tension between northern Mexico and Mexico City. There was always this notion that Mexico City was the source of all legitimate culture, and places like Tijuana had no culture, certainly no significant Mexican culture. And so culture was something that Mexico City felt obliged to export to places like Tijuana.

“In the first few years of CECUT’s operation, native Tijuana residents were very critical of it. They resented it. They saw it as an imposition from Mexico City. Local newspapers, like Zeta, for example, tried to devalue events at the Centro. When they’d review a performance, they were always very careful to note how many minutes late it started, how many chilangos, or Mexico City people, were in the audience. If the performer was or was not a chilango, and if the performer said whether he or she didn’t like Tijuana.

“So there’s been this tension about what sort of culture CECUT supported. Was it going to promote an elitist culture, the traditional arts, an idea of what Mexico City defined as culture and art, or was it going to promote regional culture, popular culture? It wasn’t until 1989 that CECUT had a director who was born in Tijuana, Pedro Ochoa Palacio.”

Professor Valenzuela, who’s authored 15 books and edited a number of anthologies, is a fierce thinker. When asked a question, he responds with phrases like “Well, I can think of four reasons why that might be true…” or “There were five distinct stages to that particular historical development…” And he immediately launches boom-boom-boom into a point-by-point discussion of the issue.

“El Colegio de la Frontera Norte sits on a hillside overlooking the ocean a few miles south of Playas de Tijuana. After 90 minutes of delivering well-ordered and brilliant thoughts on the relationship between Mexican art and Mexican power, Professor Valenzuela paused. From his office window, I watched pelicans fly low and slow over the gray and barely rippling sea.

“Something interesting, you know, happened in 1994 at CECUT,” Professor Valenzuela said. “It was during inSITE94, that big binational cross-border installation art show. An artist named Marcos Ramirez did something very dramatic. I’m sure you’ve heard of what happened in 1974 when Governor Milton Castellanos ‘evacuated’ Cartalondia. Well, in 1979, the Tijuana municipal government returned to finish the job with bulldozers. Some of the residents resisted and managed to hang on until late January 1980. It was the rainy season. It had been raining very hard. The reservoir was full. And Governor Roberto de la Madrid had the floodgates opened. He made sure no one told the people in Cartalondia what was going to happen. And the water rushed down and killed several people. It killed six members of a family of seven.

“Marcos Ramirez, whom everyone calls ERRE, was born and raised in Colonia Liber- tad. He was participating in the inSITE94 show, which was...
 directed that year by Carmen Cuenca. What Marcos Ramirez did was that right there in CECUT’s plaza, right there in front of la Bola, he built a detailed re-
creation of one of those cardboard and scrap-wood homes that used to stand in Zona Rio, on the land on which CECUT was built. It was
this amazing thing. It looked as though it had just appeared overnight, like some fantastic mushroom. As if it had pushed right up through the ground. As if to say that you can’t bury the past.”

For a greater appreciation of the cultural center’s broader context, Professor Valenzuela suggested I speak with Leticia Márquez, a
graduate student and Tijuana resident who’s completing her thesis on the development of cultural institutions in northern Mexico. She
happened to be available not long after I spoke with Professor Valenzuela, and she agreed to try to explain to me a little about Mexico’s cultural bureaucracy. We met in the Centro Cultural’s coffee shop.

“The Mexican government simply thought that there was no culture in the north” is how Márquez began to explain how the cen-
ter came to be. “Initially, all the exhibits, every-
thing came from Mexico City.” Mexico City. It
sounds so simple. A highly centralized bureaucracy master-minding a nation’s cultural life. But bureaucracy tends to be fruit-
ful and multiply. For example, Márquez explained, the Consejo Nacional para la Cultura y las Artes, “the National Council for Culture and the Arts,” which oversees the cultural center, also keeps tabs on 36 other cultural institutions.

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An hour or so into my talk with Márquez, she said, “What’s probably difficult for you to understand, and why you’re having a hard time understanding what I’m saying, is that in Mexico we have a great problem with duplication and cooperation. By that I mean that in addition to the there’s also the cultural bureaucracy, as does the municipal government of Tijuana. Now, one of the problems is that there isn’t enough money to properly fund all of these institutions. But who is going to decide who does what? For example, Tijuana’s cultural office publishes the work of local writers. But in the past, the Centro Cultural has also published the work of local writers. The state capital is, of course, in Mexico City, and so there’s been criticism that the Baja government tends to publish the work of only people in Mexicali.

“One of the opinions that’s in the air right now is that things would be simpler if the federal government would just turn over CECUT to the municipal government of Tijuana. I don’t think that’s going to happen. But that gives you an idea of what people are thinking.”

Pedro Ochoa, the cultural attaché to the Mexican Consulate in San Diego, no longer cares much what people think about the Tijuana Cultural Center. From 1989 to 1994 he served as its director. An attorney by training, Ochoa, like many Mexican attorneys, has a literary side. When I met with him to talk about his stint at the center, he was about to leave for a brief trip to Mexico City. What was he going to do there? “Buy books!” he said, rubbing his hands together. “All sorts of books. You can find many, many books in Mexico City that you can’t find in Tijuana. I can hardly wait.” Did he read much when he was the center’s director? “Read! I hardly had time to eat. I lived at CECUT. I didn’t have a romantic life. I didn’t have any sort of private life at all. CECUT was all I did, all I thought about. Six, seven days a week. Ten to 12 hours a day. The administration of the center is what took up most of my time. There’s a lot of detail to attend to. I was only 29 years old when I took the job. I was the first and only local person to be CECUT’s director.

“I started my career as director of public libraries for the city, and then as director for cultural affairs. I then went to Mexico City and worked for the de la Madrid government for one year. I also worked for the Salinas government, working in Mexico City government. But I was far away from my family. I wanted to come back to Tijuana. Which ultimately led me to CECUT. “I’d always had an interest in cultural matters. When I was little, every day after lunch, our father would make sure to read us an article or two from a Mexico City newspaper, to give us some exposure to the bigger world. And...
I loved poetry. When I was in high school, I was with a group of students that toured around, giving dramatic readings of poems, epic poems. He also read Neruda and Paz. So a job at CECUT, an opportunity to work with culture, seemed like a wonderful thing.

"When I arrived at CECUT, I, like all its directors, was confronted with there being no long-term plan, no programs. You start from scratch. And, you know, the federal government pays only the employees’ salaries. Everything else, all the other money, CECUT has to make on its own. I was under pressure to act fast.

"The Omnimax, the 360-degree cinema, was clearly the easiest way to make quick money. So I threw myself into this huge project. The Canadian Museum of Civilization had produced this movie, The First Emperor of China, that I knew we could use in our Omnimax. I worked very hard with the Chinese community in Tijuana, with the Chinese Consulate in Tijuana, to promote the film, to raise money for the film. We had to have the movie translated. We used the voice of a Tijuana newscaster for the narration. It was an enormous effort. And it was really the first serious movie that had ever been shown at CECUT’s Omnimax. It wasn’t cute. It wasn’t about baby animals. And there were people who thought it was a big mistake to even attempt something like that. I wanted to debut the movie in January 1990. Everyone said I was crazy. Everyone said January was a terrible month to start anything like that. In January, people have no money for entertainment. They’ve spent all their money on Christmas. But The First Emperor of China turned out to be a huge success."

Ochoa and I got together on a humid August afternoon in a cafe not far from the consulate. He’s a dapper, peppy fellow who seems to find humor in just about everything. I mentioned to him that I’d been looking for a copy of a book about the center, a book celebrating the center’s tenth anniversary. I said I knew that it had been published during his tenure but that no one at the center seemed to know where I could find a copy. Even the clerk at the center’s bookstore knew nothing about it. Ochoa laughed and slapped his thighs.

"Oh, they’ve got piles of that book. Lots of copies! But they’re all hidden away somewhere."

Hidden? Why?

"Jealousy? A silly sense of competition? You know, CECUT’s often been run more by emotion than thought. There are traditionalists who, for example, feel that CECUT should support only the fine arts. They don’t think popular art is legitimate. For that reason there was resistance to exhibiting the work of local artists. I wanted to exhibit local artists. But there was this sense that Tijuana artists, that artists in the north, weren’t good enough. It was in 1989 that I had CECUT’s first solo exhibit of a local artist, Roberto Hines-Strosta, a photographer.

"I also inaugurated a series of monthly lectures by Mexican writers. And at first there was some criticism of that. There were people who said, ‘Who in Tijuana is going to come to lectures by writers? There’s no audience for that sort of thing.’ But there was. And that series, too, was
a big success.

"In the end, despite the successes, I wanted to have a life. CECUT had been my life. I missed Mexico City, the cultural opportunities there. I went back. I got a job with the attorney general’s office."

Ochoa looked at me with a smile. He burst out laughing.

“A lot of people in Tijuana were delighted to see me go."

In other words, Teresa Vicencio, the center’s director since the spring of 2001, has a tough row to hoe. She is, as the Tijuana men I spoke with often mentioned, a very attractive woman. She isn’t of the big-haired, Chanel-suit sort often associated with Mexico City’s ruling class. She’s more casual than that, but not bohemian. Her father was, before his death, national president of PAN, President Fox’s party. Her mother serves as a representative in Mexico City government. Her older brother is a federal senator from the state of Jalisco.

“My family history has nothing to do with my appointment as CECUT’s director” is what Vicencio told me when I gingerly asked about her background. We were sitting at a conference table in the center’s office. There was a little silence. I gazed at my notes. I tried again. I knew that she had once studied in Paris and is fond of reading. I asked her to tell me something about her professional life before she came to Tijuana six years ago to join her husband, Luis Humberto Crosthwaite, a well-respected Tijuana writer.

She told me she had spent ten years working for the National Council for Culture and the Arts in Mexico City, promoting reading and literacy programs.

“And working for a federal bureaucracy was a good education for me. I got to travel a great deal and worked often with state and local agencies. We in the federal government really did have this idea that we knew what was best for everyone else, and in the end I came to see that our attitude wasn’t very healthy for the country. We didn’t always know what was best. The local people knew what they wanted and needed. And it was for that reason that I wanted to work for a smaller city. Promote culture on a local level.
Here in Tijuana, I was director for the city’s municipal library system, which was challenging because there was very little money and libraries weren’t a top priority for the city.

I had to use a lot of imagination and creativity. It was another wonderful education. I got to see firsthand how the city’s government worked. I became familiar with the people working for the state and municipal cultural agencies. I really loved what I was doing.

“This job at CECUT is difficult because so much of it involves the practical administration of the center. Day-to-day issues. And because we have so much to do in order to define the center’s purpose. We’ve never had a curator, for example. Traditionally, exhibits were decided by the director. Sometimes you got something good, sometimes you got something horrible. I’d like us to have a full-time curator.

“Also, in the past, CECUT was involved in publishing the works of local writers. But we aren’t a publishing house, and I don’t think publishing should be part of our mission. I think our efforts would be better spent by acting as a liaison between local writers and publishing houses in Mexico City. We would do better to help push local writers to a bigger market.

“What I think we should concentrate on is education. Despite CECUT’s problems, the changes in its administration, children have always understood CECUT. We get about 10,000 to 12,000 students a month visiting us for our art and cultural exhibits. As a cultural institution, we can’t ignore our responsibility to work side by side with schools. And I’d like to expand our

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work with schools. With education.

“...there’s...as the arts in Tijuana. I’d like us to create a master plan for educating local artists, for bringing them to a higher level of professionalism.

“All this, of course, takes money. And in Mexico we don’t quite yet have the culture of private support for the arts. Contributions to institutions like CECUT aren’t yet tax deductible. We don’t really get private donations. So we’re having to learn to do things like work on marketing ourselves to sponsors, to focus on fundraising. So we’re having to really get private donations as much as possible, but the logistics were a nightmare to get things set up in the center’s cafe. ‘Young artists here in northern Mexico, in Tijuana, are quite comfortable with American art and culture. Which is what surprised me. There’s this whole generation of young artists here, and these are mostly multimedia artists, who take it for granted that they live in a hybrid culture. They’re not at all didactic about it. And this is very different from the older artists here who work in the more traditional visual media. I thought their work was very often very rhetorical and weak in discipline. Their poetics don’t go very deep.”

“But these younger multimedia artists are really the first generation that was born and grow up in what I guess you might call ‘New Tijuana.’ The huge, urbanized Tijuana. And it’s this chaotic urban environment that interests them. This mixture of cultures. One huge difference between them and young artists in Mexico City is their ease with English. Here, it’s very common to meet people who speak fluent English. That’s not the case in Mexico City. So these younger Tijuana artists are very willing to overcome the border. Some of them even have a kind of utopian spirit for making life in this part of the world more functional. One group, an artist collective called Torolab, even envisions a new bridge over the border that would allow people on both sides to communicate.”

On the late-July afternoon when we spoke, Arriola was still deep in the process of selecting what and who would appear in her exhibition. She said she, of course, wanted to include “as much material as possible,” but the logistics were a headache, and the location of some materials wasn’t clear.

“CECUT has never had a formal curator,” she explained. “So it’s difficult to know just what it has in its collection. I know I’m definitely not going to do a traditional sort of exhibit. I’m thinking at this point that I’d like to do a photomontage showing CECUT’s development over the years. We’ll naturally have some paintings and other work by local artists. But what I really want to do is give space for these younger artists who work in video, and I haven’t quite figured out how I’m going to do that. But their work is one of the most interesting that’s going on in the city right now. There’s a lot of humor, irony, in what they do. There was a video-art group called Bola 8 that grew out of the communications department at the UABC, one of the local universities. Some of these artists are especially good, and I’m going to use their work in our exhibition.”

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met with Arriola, two Bola S alumni, Ivan Diaz and Salvador Ricalde, sat across from me in the cultural center’s café, sipping iced cold beers and in general projecting a self-possession uncommon among most people their age. Arriola had told me she wanted to show their work in her exhibition.

The young video artists sipped their icy beer. They looked at me, said, “We don’t need Mexico City to tell us what art is.

“Tijuana is creating its own identity. We are an amalgam of both sides of the border.”

Twenty-six-year-old Diaz said to me, “I don’t believe in politics, I don’t believe in using art for politics.”

The twenty-seven-year-old Ricalde picked up the theme. “Of course some people might read politics into our work. But it’s there only in the sense that anything and everything might be considered political. It’s not something we’d do intentionally.”

Diaz continued, “And anyway, we don’t think there’s such a thing as a Mexican identity, as such. You won’t see, for example, a single image of the Virgin of Guadalupe in our work.”

Ricalde told me he went to Mexico City to study film and filmmaking. He studied at the National Autonomous University of Mexico (UNAM). Ricalde found the capital and the university to be “very, very conservative.”

“I started doing some experimental stuff while I was at UNAM. A non-narrative short film. About a hotel that was across the street from the film department. Images from different rooms in the hotel. People watching TV. People unpacking their stuff. I used color
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"Sony subsidized our video art festival. We’ve had one for the past two years. They say they don’t have the money anymore."

“We’ve never gotten much support here anyway. But my work has appeared at UCLA, in Brazil, at UCSD, at the Museum of Contemporary Art in San Diego. I’ll be showing some of my work in Berlin in late September. Some of my still photographs have been shown in Japan.

“At any rate, I don’t think artists of our generation expect our government institutions to help us as professionals. It’s nice if they do. We appreciate it if a place like CECUT exhibits our work. But I think we’re already beginning to look beyond the government. I think we have a greater sense of private initiative."

I asked Ricalde if he had a work he liked best.

“An old work in progress. It’s done now, but I worked on it for about three years. A very low-budget sci-fi film. I was trying to break with the subgenre barrier. Trying to show that you could make an interesting sci-fi film without a huge budget. I wanted to show that you could do it without all the money and special effects. I also wanted it to be an homage to those old low-budget sci-fi flicks I grew up with.

“I’ve always seen Tijuana as a bad sci-fi movie from the early ’80s. Everything here was very kitsch. So I placed the movie here, and I tried to give it a very cyberpunk feeling. The city going through a very troubled velocity range. A mix between Mad Max and a Mexican norteño movie. I conceptualized the story with the most popular symbol of the region, the maquiladoras plants. I wanted to say something about the cost of having these transnational factories here.

“The movie is 16 minutes long and is called Sector T. It takes place in the year 2018. The maquiladoras give their workers ocular implants so they can work better with microcircuity. But one guy, a rebellious guy, gets loose. And the maquiladoras send their security cops to try and recover their implant. I use a lot of scenes of cars at night. Natural scenarios that you can identify. Scenes in the flood-channel. Things you’d recognize."

I asked Ricalde how he’d come to think of Tijuana as “kitsch,” how he’d arrived at an artist’s appreciation of his city.

“The beginnings of my fascination came when I was a little boy. I used to play with the plastic Mexican wrestlers, and I’d have them fight the plastic toys I had from American movie characters, like R2D2 from Star Wars. In my home on Saturdays I’d turn on the TV at 6:00 a.m. to watch the cartoons on the Fox channel. Later I’d watch Mexican wrestling. So the two cultures were always battling in my imagination.

“When I was a little older, from the time I was 8 until I was 13, I moved to Mérida, Yucatán, where my mother’s family are from. Culturally, it’s very different from Tijuana. And I never lost my contacts with Tijuana. I’d come back to visit every summer. I’d bring back with me that music that I’d heard in Tijuana, a lot of punk music and reggae. I’d let my friends in Mérida listen to it. Their parents were horrified. It was like I was from another country. Their parents would say, ‘I don’t want you being friends with that kid from Tijuana.’

“After that, I lived in a few other places, Cancún, La Paz. I lived in the Dominican
Republic for one year. I got a sort of perspective on where I was from, Tijuana. An objective perspective. I got a perspective of where I am now. And I feel lucky to have all these influences. I'm proud to have all these influences. I've lived in the United States. I mean, a part of me is American by virtue of having been born and raised in Tijuana. I can't help it. I worked as a carpenter for many years after I graduated from law school in Tijuana, Ramirez told me on the morning we met at Bread & Cie in Hillcrest for coffee. I graduated in 1982. I realized I could make more money working construction in the United States. So I moved to the other side of the border.

I had always been interested in art, in images. But, you know, when I was growing up, we didn't even have CECUT. We didn't have a single museum. We had no access to art except through books and television.

"I had a little education in drawing. When I was in junior high school, I took a class in technical draw-

Some people from the Maya in Yucatán. I have Mayan blood. Some people in Tijuana say I have Mayan features. And as far as American culture is concerned, it's easier to just go with the flow. Not to fight it. It's like a virus. And I mean that in a good way.

On the cultural center’s exterior, near the south entrance, on a wall near the 360-degree cinema, a bronze plaque from 1982 announces, “The Government of Mexico Completed This Work with the Efforts of the Mexican People in Order that Baja Californiaans Should Continue Our History and Safeguard Our National Cultural Identity.” This plaque shines a few yards from the broad plaza where in 1994 Marcos Ramirez built his disturbing little shack.

He is thickset and has a rugged, handsome face. He has a construction worker’s beefy forearms.
ing. When I was 12 years old, my father, recognizing my interest, took me to a shop owned by two artists, the Amaro brothers. They used to do these wonderful paintings on velvet that they would sell on Revolución.

These great paintings of bandits with scarred faces, long mustaches. A kind of cliché of what Mexicans looked like. To my 12-year-old eye, they were great. I don’t know that I’d think the same way if I saw those paintings now.

“What happened is that the Amaro brothers would teach me to draw for a few minutes, and then they’d send me out to buy them beer. Their studio was at the top of this very steep street in Colonia Libertad, the neighborhood where I was born and raised. So I’d walk all the way down this hill, and all the way back up, lugging four big bottles of beer. It took them only about ten minutes to drink the beer, and then they’d send me down the hill again. I finally told my father, ‘They’re really not teaching me much about drawing. I spend most of my time getting them beer.’ My father told me I didn’t have to go back to their shop.

“So I was working construction in the United States, and in my spare time, in around 1983, I started hanging out at a custom framing shop in Colonia Libertad. At that time I was collecting photographs and posters of images that pleased me. I was hanging around, meeting artists. Several well-known Tijuana painters would come to the shop, José Pastor, Juan Angel Castillo, Miguel Nájera. Pastor and Nájera had studied painting in Mexico City. Castillo was a very fine, very well known Tijuana painter of beautiful landscapes. In fact, when Pedro Ochoa was director of CECUT, he invited Castillo to paint a mural at CECUT. I and other artists began hanging out at the café in CECUT, talking with these guys. It was a great atmosphere. Young artists and these old masters. And it was there, during these conversations, that I began to get a real education in art. The CECUT café was wonderful. We’d meet there every week. We had what they called the ‘artists’ table.’ The café had a bottomless cup of coffee. We even kept meeting there until a couple of years ago, when CECUT started charging for parking and charging for every cup of coffee you drink. Now we meet on Wednesdays, at around 11:00 a.m., at Sanborn’s on Revolución.

“It was in 1990 that I had my first solo show. Four pieces of sculpture and eight or nine paintings at a gallery in Rosarito. It wasn’t a very good show. But one of my paintings won second place in the Baja California Biennial. I started thinking maybe I could become a real artist.

“In 1992, there was a joint exhibition between San Diego, Tijuana, and San Diego’s sister city, Yokohama, Japan. I was invited to go to the exhibit in Yokohama. I remember it was very cheap for us artists to go. Seven hundred dollars for a round-trip ticket and a week at a hotel. At the exhibit I looked very closely at all the work, and I realized that I could do just as well, if not better. I came back to Tijuana and decided to take a sabbatical year and study art full-time. To see if I could do it. Alvaro Blancarte was giving classes, very inex-
pensive classes, in drawing and painting at CECUT. They gave him a studio there. Blancarte was a very free teacher, very open in his methods. He gave me a lot of inexpensive paper and inexpensive paints and let me do what I wanted to do. So I continued with my art, doing geometric sculptures and figurative paintings.

In 1994, when I was invited to participate in the inSITE exhibition, I really found what I wanted. I decided I wanted to base my career on doing installations within a political context.

“At the time of the inSITE exhibition in 1994, I was building a house for myself in Colonia Libertad. And I was thinking about all those shacks, those homes, that people were building for themselves on the city’s margins. I had this idea of bringing the city’s margins to the city’s center, to CECUT. One of the types of shacks that used to stand in Cartolanda. My name for the project was ‘Century 21.’ A play on the name of the real estate company in the United States. I was doing a sort of ‘model home’ with a dark sense of humor. I was trying to present the best part of the city to itself. To me, these margins, that’s where the beauty of the city resides.

“I’m not like the younger artists of today. I’m more interested in the political side of things. I’m an idealist. I don’t think you can so easily detach art from politics. We have a new government now, and I have the sense that some things are changing. You can see it even in the popular culture. There’s more openness. A few more things are accepted. On television, people are even starting to curse a little more. There’s more sexual content and nudity.

“You have to remember that many people in the old government, in the PRI, weren’t driven by any particular ideology. For them, it was a career. The PRI controlled everything. I know people who were affiliated with the PRI, and so now they’re with the PAN. They made the change very easily. So it’s difficult to know how deep these changes go. Perhaps we really no longer need a paternalistic government. If the government will no longer support art, then artists will have to find a way to make it on their own. Maybe that’s not so bad.

“But back in 1994, things weren’t so open. In some places my little shack was very well received. It was displayed in the magazine Art in America, in the Los Angeles Times, even in Newsweek. ‘The rich in Tijuana didn’t like it at all. They didn’t want this image of the city to be projected abroad. They were mad that I brought this image to public attention. The poor people had an entirely different reaction. ‘You see, I’d gone to a lot of trouble to make it exactly like one of the shacks built by the thousands of people who’ve migrated to Tijuana for many decades. I paid attention to every little detail. I even had a small black-and-white TV inside the shack that played all the time. So the poor people who passed by my little shack thought it was the most normal thing in the world. They’d go inside and change their babies’ diapers. They’d shit in the little outhouse I built beside the shack. Sometimes they’d just come and rest inside. Sometimes they’d just walk up to my little shack and sit outside it and rest for a while in its shade.’

—Abe Opincar

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Allowance — what’s that? I’ve never gotten a penny out of the old folks without begging, groveling, or lying on the floor kicking and screaming. If I want money, I have to assume the role of a federal prosecutor presenting my case to the Supreme Court. You could say, in fact, my parents are cheaper than a two-bit felt hat.

When I was about nine, I had my first experience with old Daddy Warbucks. Expecting payment for my two hours of backbreaking yard work, I put out my lit-tle paw, and into it a shiny penny was placed. Even as a nine-year-old, I knew I had been taken. I learned that if I wanted compensation for my chores, I would have to learn to negotiate better than Jimmy Hoffa.

Now, at the age of 16, my pleading for money lands me about 20 dollars a month. This money I hoard carefully. (I am truly my father’s daughter.) Occasionally, I submit to consumerism and punctual. For these onerous and odorous tasks, I am paid 50 dollars a month for allowance. I earn it by doing chores and setting the table. Fortunately, I am not paid by a handshake, a pat on the back, or the occasional “good kid,” accompanied by a pet or a stroke. The Coin of the Realm seldom leaves my father’s padlocked wallet. But where, you may ask, do I get that precious Jackson a month? Fortunately, for me, my mother’s wallet is not protected by Swiss guards. In fact, she’d probably give me more if it weren’t for those bastards at the Home Shopping Network conducting their midnight raids. What can I say? It’s a hard-knock life.

— Stephanie Feldstein, Bonita Vista High School

I am paid 50 dollars a month for allowance. I earn it by doing chores around the house, such as vacuuming and setting the table. Fortunately, I never have problems with payment from my parents. They are always generous and punctual.

I don’t spend my money at clubs, racetracks, or on street corners. I do spend my allowance with austerity. Besides the occasional birthday- or holiday-gift obligation, I spend my money on a variety of things, and in a variety of places.

I’m a regular at AM/PM. As weird as it sounds, I’m a patron of the food. I enjoy a Jolt cola, a Snapple lemon iced tea, two cheeseburgers, a jalapeño-and-cheese corn dog, and if I’m in the mood, a candy bar. I’m no blimp, though. This AM/PM habit is countered by a rigorous football schedule. I don’t always indulge myself; sometimes my pockets aren’t as deep as my belly.

I’m also a regular at Sunset Bowl. My friends and I find bowling to be great recreation. Sunset Bowl has arcades and pool tables that I spend money on while waiting for a lane to open. Paying for bowling shoes has become a hassle, and probably soon I will be spending my allowance on a pair of bowling shoes.

Another part of my allowance is spent on bonfires. My friends and I like to hang out and burn a pork chop or two when the football schedule. I don’t always indulge myself; sometimes my pockets aren’t as deep as my belly.

I consider myself destitute, a sewer dweller, a gutter dweller, and a haggler. I spend my money on the occasional birthday- or holiday-gift obligation, I spend my money on a variety of things, and in a variety of places.

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to have luxurious bonfires. Occasionally, we will have hamburgers, but usually steak and fish. Regarding the other components of a bonfire, like wood, matches, and a grill, we make do, but we are not as particular about them as we are about our meat.

Books and DVDs are other items I purchase with my allowance. I have spent a sum at Bookstar and Amazon.com.

— Matthew de Lira, Point Loma High School

I don’t get an allowance from my parents anymore because now I have a job and make my own money. But when I did get an allowance, it wouldn’t be much. They would usually give me $20 every month. They figured I was too young to be spending a ton of money, so they would give me the $20 at the beginning of the month, thinking I would just have to try to make it last. Occasionally they’d give me a little extra, but like I said, a kid my age didn’t have much to spend it on, since my parents bought all my clothes and food.

In order to earn this money, my responsibilities included washing dishes, cleaning my room, taking complete care of my dog, and doing laundry — basically trying to keep the house tidy. Every night my sister and I would have to do dishes and wipe up all the tables and countertops in the kitchen. And every Saturday morning I would wake up early to gather up all the dirty laundry that might have been placed around the house. I would divide the clothes, monitor their progress from washer to dryer, and my sister would fold them.

When I did get money from my parents, I used it to buy magazines, go see movies with my friends, and buy lunch. I would buy YM magazine or Cosmopolitan or Marie Claire. It was all used for innocent fun. But now that I have my own job and make my own money, I’m saving it all for college so I can move out.

— Yen Nguyen, Junipero Serra High School

Throughout the early years of my childhood, from the time I was born to the time I was about five, my life was filled with unlimited pampering. My parents gave in to my every desire to please or appease me. At age six, I first experienced rejection when I was refused the new Barbie doll that everyone was buying. I soon realized the value of satisfying the desires of my parents in order to get what I wanted.

My parents smiled at the opportunity of having someone else set the table and take out the trash for so cheap a price — $5 a week. So began the years of saving up allowances for movie tickets and negotiating for a higher allowance.

As I grew into a teenager, my life outside the home became more demanding. I had more fulfilling things to do than to depend on that measly payment of $5 per week for cleaning up my room and doing the dishes. My parents had come to understand that I did not have the time to load the dishwasher and take out the trash because of math home-

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work or playing that after-school sport that will help me get into college. I did make my parents proud. Seeing this softening of my parents toward my needs, I went for the kill. The easiest way to pull money out of parents is lunch money. An overestimated $4 lunch each day can be turned into a weekly allowance of about $20. Who says a teenager needs lunch to get through the day? I know I do not. In fact, I might go through the week without lunch and save that $20 for that Jack Johnson CD I want. — Sirisha Prathipati, Torrey Pines High School

At age six, I discovered that my brother was receiving an allowance and decided that I deserved the same. It didn’t come easy. My protests spawned many dinner arguments and even led to temporary expulsion from the house. All the pain has been worth it; after ten years of coaxing and arguing, I started to get an allowance from my parents last year. In the beginning, my parents paid me for my quarterly grade reports. For each “A” I earned in a regular class, I received $3; for each “A” in an advanced placement or honors class, I earned $5. Perfect citizenship would bring $5. This did not amount to much money during the year, but it was enough motivation to maintain my grades. Now that I have my license, I spend more

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money, paying for my own gas, food, and clothes. My parents stopped the grade-based allowance and provide for my total gas and lunch expenses during the school year. Although the amount is not fixed, I usually receive $60 each for gas and food monthly. This is distributed weekly, so I receive about $30 total each time. The allowance is just enough to cover the costs, but frequently, I will have a few dollars left over. Often, I will use the money to indulge in a Frappuccino or raspberry smoothie after school or go out to dinner with friends on the weekend.

My resourcefulness has been improving. Instead of spending the weekly leftover money, I save it. Occasionally, I will also reduce the cost for lunch by purchasing the cheaper combination meals sold by the school. They may not be as well packaged as meals from the local Jack In The Box, but they are almost equally satisfying. I typically have $30 left over monthly and use it to purchase clothing or accessories so that my wardrobe stays current.

I don’t really earn my allowance; rather, I receive it out of necessity. Since I don’t hold a full-time job, my parents need to help me. So far it has worked. I still keep up my grades, participate in extracurricular activities, and act responsibly. Oh yeah, the whining has stopped too.

— Julie Yen, Mt. Carmel High School

Now that I earn money from my job, allowance has become “extra” money. In the past, I had to earn my allowance by doing chores, but now I receive it out of the generosity of my parents. I use the money to buy snacks or books and when I go out with friends to the movies or to eat fast food. If I want to buy something big, I use the money I make independently. If it’s a necessity, such as clothing, I ask my parents if we can negotiate, to share the expense.

Though I’m supposed to expect $5, I get around 20 bucks a week. The amount varies according to the mood of my parents or if they have the means to give more. I usually get it at the end of the week, on Friday. Unless there’s a special occasion, I don’t ask for any money on the weekends. My parents are flexible when considering what’s a “special” occasion, but I never ask for more than what I already got just because I want a CD or something.

I was over 16 before my parents would give me 20 bucks on a Friday. It was then, also, that I stopped spending frivolously. I think originally I received allowance as a lesson in budgeting, but now my parents seem to give it so I can be happy. We are not rich, so I understand that giving me an allowance sometimes entails sacrifices that my parents don’t let me know about. I have respect for any parent who gives their child an allowance, whether it is a large or small amount, because there is no better way to learn the value of money.

— Marcel Reyes

— San Diego Reader October 10, 2002

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Sleepless IN SAN DIEGO

Where some might describe a meal with a lasciviousness akin to lust, I would describe sleep. Sleep is the lover I court. What shall I wear? Nothing that binds...only what slides, skin on skin, oil on skin, silk on skin. And scent. If I fall into bed exhausted, without a bath or a shower, I'm tormented by my own smell. The sweat from the three-hour walk. The garlic on my fingertips. All night I'm torn between the seduction of the mattress and the glamour of a shower. The clean sheets, too, insinuate bena or rose geranium — my body — say, lemon verbena or sandalwood, the sweat from the three-hour walk. The garlic on my fingertips. All night I'm torn between the seduction of the mattress and the glamour of a shower. The clean sheets, too, insinuate bena or rose geranium — my body — say, lemon verbena or sandalwood — I am contiguous with the world. It's as if we were crossing a desert and from that stream and from that stream to hang itself. At least that's how I recall it.) Though not consciously woken by the thought of my parents’ death certificates give the time of their death as 4:21 a.m. Obviously, that is an approximation. They both did not die at the same instant. Nevertheless, the death certificate refers to their marital status as Widowed. They never knew themselves as widowed. They were so devoted to one another I'm not sure either of them would have been able to endure life without the other. One of the things that has haunted my nights is imagining what they saw done to one another.

I swear this is no exaggeration — nine out of ten nights when I get up and begin to wander the house, the clock reads 4:20. There is a dramatic and humorous moment in Sylvia Plath's novel The Bell Jar in which she loops a rope around her neck and wanders about the house looking for a place to hang herself. (At least that's how I recall it.) Though not consciously woken by the thought of my parents’ death certificates give the time of their death as 4:21 a.m. Obviously, that is an approximation. They both did not die at the same instant. Nevertheless, the death certificate refers to their marital status as Widowed. They never knew themselves as widowed. They were so devoted to one another I'm not sure either of them would have been able to endure life without the other. One of the things that has haunted my nights is imagining what they saw done to one another.

I BECAME a confirmed insomniac after my parents were murdered.

Sleep is supposed to be/ By souls of sanity/ The shutting of the eye,” according to Emily Dickinson. But I am an unsuccessful siren, rarely shut my eyes — never, it seems, sleep.

Like a faithless lover, sleep lies down with the man beside me. My husband sleeps soundly. Rises refreshed in the morning, able to battle windmills, embrace the world. It's as if we were crossing a desert together and came upon a stream and from that stream he drinks quenching, restorative mineral waters, and I

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murders, nor, some 14 years later, not even by the grief from their deaths, as I wander through the dark house I feel as if I am looking for something stronger than a beam on which to hang the weight of memory. So it might not be the wine that interferes with my sleep, rather some rhythm, unconscious sympathy with my parents’ deaths.

Sleep, like sex, like food, even like exercise, is pleasure but is also necessity. To go without sleep opens the door to a host of problems, including, some have argued, early death. The National Sleep Foundation finds that with insomnia comes “increased risk of depression; problems with memory; family/social relationships and mood; poorer quality of life; increased health care costs; increased absenteeism; increased risk for coronary disease; and nap, a person would be energized, alive to the idea of going from bar to bar, socializing and tap/bashing. The deep structure of the nap time is verified by science. Between 12:00 and 4:00 p.m., approximately, our body temperature drops. We feel lethargic. Some call it the post-lunch dip, though it can strike us whether or not we have eaten. For most of us, our high-energy times are in the morning and early evening — when our body temperature is also a bit higher. Professor Luiz Menna-Barreto, from the Institute of Biomedical Sciences in São Paulo, says that this body rhythm persists even “in temporal isolation, people living in caves for weeks or months, keep sleeping and waking with a periodicity of around 25 hours.”

Nap time was sacred when I was growing up. Right smack-dab in the mid-

RIGHT NOW, the little neurons in my brain are barely firing.

hyperarousal.” From the minor category — insufficient sleep — one might incur “excessive sleepiness; negative mood changes; reduced performance on standardized tasks; increased accident risk; and acute negative effects on glucose metabolism and immune function.” At night, all of these aberrations creep toward me, boring holes into my health. But we are immortal until we are mortal, until death reveals itself on our X rays or in our blood or stool samples. During the day, I feign a healthy lifestyle. I swallow my antioxidants, eat my broccoli, my cauliflower, my flaxseed meal (ugh), drink my 32 ounces of water, do my exercises, and nap.

The siesta is such a civil idea. I remember how Barcelona shut down in the afternoon, then came alive late into the night. After a
me this imperfect gene. Nowadays, when my head hangs sunflower heavy at midday, or when I wander the dark house at night, I am more than ever my mother’s daughter.

My loss of sleep insinuates itself into this essay, the architecture of which sprang into my brain almost full blown one sleepless night. Right now, the little neurons in my brain are barely firing. It’s not even 10:00 in the morning; by rights the caffeine should still be stirring me up. I don’t want to lose this precious, precious free time — but I want so badly to lie down, to succumb at last to sleep. I am obviously out of sync with normal circadian rhythms.

According to a Newsweek article by Barbara Kantrowitz (July 15, 2002), “The height of sleepiness is actually at the end of the night.” It seems that in the hour right before we wake up, after we have rested all night long, we are the most tired. It’s funny because it seems as if it would be the other way around, right before we wake up I would have imagined we would be the most rested.

Vanity, vanity, thy name is sleep. It was vanity that made me stop smoking. Oh yes, there was the buried threat of cancer, the darkened spots on the lungs, the hole in the throat. But as I have said, we are mortal until we are not. It was the wrinkles that made me stop. The little puckers over the lips, the deepening striations around my eyes. And the smell. I like to choose my scent — I hated trailing smelly smoke. I am also vain about my brain. I believe it is because I have two mentally handicapped siblings that I have always been overeager to appear smart. To salt my sentences with unnecessary vocabulary. To allude to theories I barely know. To read obsessively with the inflated hope that I could become the sum total of the words I ingested. But I am not foiled by sleep, or rather lack of it.

Recent studies suggest sleeping effects the consolidation of memory and the acquisition of new skills. According to a March 2000 New York Times article by Sandra Blakeslee, “When people learn a new skill,
their performance does not improve until after they have had more than six and preferably eight hours of sleep. Without adequate sleep, researchers say, skills and even new factual information may not get properly encoded into the brain’s memory circuits. Moreover, a person’s intelligence may be less important than a good night’s sleep in forming many kinds of memories. "In the end, I got the wrinkles — but I thought I could keep the brain. The worst news is, according to Dr. Carlyle Smith, a professor of psychology, "Humans have a sleep window for learning and memory…people who cut their sleep short for the last couple of hours each night generally won’t do as well as those who get a full night’s sleep." Great. The last couple of hours of the night, precisely when I do my wandering.

I love the language of sleep study. A person has a biological clock. I always knew that the watches we strapped to our wrists had nothing to do with our own needs, the authentic tick inside of us. A person who studies biological clocks and sleep rhythms is a chronobiologist. Chronus (time) is the first principle in Orphic theogony. In the beginning there was Time. Then in the cosmology according to me, There was sleep, which cleaved Time in half. A person accumulates a sleep debt. It’s like a night in Las Vegas. Sleepless nights, like silver dollars, are sucked out of our literal life’s savings. And then we have a sleep switch, a clump of cells somewhere in the hypothalamus that "regulates" sleep. It must be a misnomer. Switch implies a simple action. Off. On. Off. On, I say.

Feeling a little drowsy after chowing down at noon? Got the post-lunch dip? Hey, just take a 15-minute power nap or take a little walk or drink some cold juice. That’s what Circadian Technologies, Inc., advises. Sleep is the subject of a great deal of research recently, and I am suspicious of it. I have such crude and sim-
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Hurry, Hurry, it’s Sunday morning, a tiny pocket of Time, Friday and one square inch of Time to work an idea, just one hour to... Not enough Time to. If only I had a little more Time to... My journal entries over the years are one long cry for Time. (It’s become a proper noun for me, and I am obliged to capitalize it.) Time is the secret worm that gnaws at my sleep, and sleep is the secret worm that gnaws at Time. I love being awake when the world has shut its eyes. The night unfurls, a slow rose, and I am my own mistress, my own universe. I enter a space-time curvature in which Time expands. From the mundaneness of flossing my teeth to the deepest of meditations, the night is, Time is, thick and liquid, and I move more easily in its slow element. I reread a passage from a book I love. I copy my day into my diary. I scribble the questions to which I know no answers. The silence is such that I can tell all the particular people all the things I never told them. And I have Time to listen for the dead through the thin skin between death and life; it’s obvious there is less chance of hearing them during the day. I am not alone. The National Sleep Foundation says there are 40 million people awake at night, and I can hear them turning in their beds. Pacing in their hallways. Scratching in their journals. Their energy is contagious. Janna Leven, the astrophysicist and author of *Verse Got Its Spots*, writes, “All those years ago I learned from Joe that we are stars’ debris, and it still gives me pause…. Our bodies are made from elements synthesized in stars. These glistening hands of mine, these gloves, are reshaped atoms made only in the center of stars.” Some people are driven by the rooster, but sleepless people are powered by star dust, star trash, little stellar-shaped cells that agitate from within, murmuring about mortality, and insist we rise out of the wastefulness of slumber and shine.

— Susan Luzzaro

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OLD MAN, New Baby

It could be a gender difference, or an individual one. All I know is that I never thought much about having kids until I had one. Laura, my wife at the time, thought about the future more than I did, and she wanted kids in her future. So when it wasn’t happening, being the agreeable fellow I can be now and then, I consulted a doctor who found a gushing varicose vein, which he fixed with a clip or something, and zap.

The greatest surprise of my life has been the transformation of my heart the day my daughter joined us in the outer world.

Back up.


Eric had moved in with me while my mom was hospitalized with spinal meningitis, which caught her shortly after my dad’s fatal heart attack. For months, they kept her in isolation, and all that time Eric stayed with me. I suppose he wasn’t an angel, but in my many years I haven’t met anyone who appears closer to angelhood.

Eric was wise, compassionate, true-hearted. When we were 17 and he died by flying out of a Volkswagen on Viejas grade above Alpine, I took a vow. I would love nobody. Then neither death nor desertion could hurt me.

The attitude worked, except it doomed my marriage and helped make me crazy.

When Darcy arrived, the sight of her instantly flushed my heart of that vow against loving. I’d sooner have risked any torment than given up my bond with that perfect little girl.

I became a different fellow. Once you start loving, you can’t just direct it where you please. Love has a mind of its own.

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In the beginning, we clashed in both measly and crucial ways. She slept late, I rose early.

But security only exists as a craving. Even though the college in Chico gave me tenure — so they couldn’t have fired me unless I kidnapped the president’s daughter — I had to leave it behind because Laura and I split apart and my kids, whom I loved more than God, more than health, the sky, art, or anything, went to live in San Diego.

I tried commuting (1000-mile weekend trips) for a while but, feeling what I imagine was a similar emptiness to that of Mexicans who labor up here for their families in Mexico, I chucked the best job I’ll probably ever have and returned to San Diego.

Laura and I agreed to joint legal and physical custody (which I don’t recommend, as my kids suffered from it).
In those first years back, the times I lived for were coaching Cody and the team during practices and ball games at Kuhlen Field, home of La Mesa National Little League. They’d named it after my dad since he’d been president and organized the renovation of the field. During our games, pulling for Cody, I came to understand why a father I knew dropped dead in the stands while his son was pitching.

As teenagers, my kids carried on the family tradition of abject rebellion, to the degree that I wrote a Reader story about the Tough Love group I was attending weekly.

** The same year my kids began to climb out of the mud, I met Pam.

A fellow named Terry and I had opened a bookstore one morning, after ten single years, while on my way to open the place, I allowed myself to daydream of a woman and toy with the concept that my chance of meeting somebody would improve if I knew the characteristics of the somebody I sought.

I listed desirable traits: Old enough so I wouldn’t get arrested. Attractive to me anyway. Educated, so we might commune as equals. Artistic, so she would sympathize with my writing obsession. Of similar spiritual beliefs, as I had recently dated two women who thought Christian and moron were synonyms. Not very materialistic — I was almost poor. With no more than one child, since my two teenagers pushed against the limit of what my psychic resources wanted to bear.

Then I thought, Yeah, sure, a bright, artistic, pretty Christian pushing or over 30, free of entanglements, who wants to hang out with me.

Long odds.

In the store, no more than an hour passed before my friend Emmanuel showed up, bringing somebody. He thought she’d like the bookstore. She was strangely dressed, in a cape. Wore her lipstick in a peculiar fashion. Spoke eloquently. A poet, I learned while we talked for a couple of hours — customers rarely disturbed the peace of my bookstore. And her college degrees were the same as mine — B.A. in English, M.A. in English, M.F.A. in creative writing.

She was single, with no boyfriend, just having returned from a year in Prague. And my church was hers too, a big one that featured two Sunday-morning services. By going to the early one I had missed her.

Her name was Pam and she liked me.

No lie.

A sign on the wall of our church: “With God all things are possible.”

Nothing good comes easy, my dad used to claim. Though Pam and I enjoyed talking books and such, though we both played softball and had the same desire that our pastor would learn better grammar, she was 20 years younger; her dad, only 5 years older than I, had died the previous Christmas and, though sizzling with infatuation, I retained enough sense to know that she might’ve only bonded with me in search for a surrogate father. Besides, I wasn’t going to leave San Diego until my kids did, and she craved adventure, fresh experience, and a more bohemian environment.

A friend offered her the loan of a condo in Hawaii for six months. She almost went. She applied for scholarships to study in Israel. She almost went there, too, and to a seminary in Colorado.

But something held her back. With the hope that something might be me, after almost a year of dating I pitched caution aside and determined to go for the jackpot, as soon as I found a suitable way to propose to an artist who hates clichés and cringes from the sight of normality.

A song, I thought, and waited for lyrics and a melody, telling myself if they came I could feel sure God had sent His blessings, because songwriting is one of my lesser aptitudes.

But a song came to me.

* * *

Back when I had only one child, someone told me that two was as easy or easier than one. Whoever said that ought to be gagged. At least in my family, while one kid slept, the other wouldn’t. When one behaved, the other raised hell. Everything one gets, the other wants. And so on. (Read Mark Twain’s Roughing It to see how this plays out in large Mormon families.)

I told Pam one kid would be plenty for me and suggested even that one could wait until after I’d rested for a couple of years from raising Darcy and Cody, who by now were adults so admirable that just thinking about them often made me glow.

Several of my friends with grown kids had mar-
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ried younger women and right away gotten snipped, but I couldn't deny Pam the experience of being a mother, knowing I might've remained a loveless pseudo-zombie without Darcy and Cody.

But neither was I going to insist that she have one. As far as I could tell (she vacillated), Pam wanted a career more than a baby. She wanted to teach at a college. In first grade, she'd decided to become a teacher, and ever since, except during one digression into fashion design, she's followed that dream. In 13 years, K-8, she missed only two days of school, and those were unavoidable. Her Christian school was showing an early film version of Tim LaHaye's Left Behind saga, and Pam couldn't bear the sight of people who looked good.

Celebrities and other billionaires father kids when they're ancient, but they can afford nannies.

With her getting turned over to Satan.

She won an academic scholarship to Pepperdine University and worked her way through two master's degrees. But to teach where she wanted to go, she needed a Ph.D.

A baby might stand in the way of her career, she believed, and I couldn't argue. Besides, with a little good fortune and without the cost of another dependent, as soon as Darcy and Cody finished college I could take early retirement from my day job and devote myself to writing, which had been my dream for 30 years.

I longed for the freedom to run off for weeks at a time to some hermitage where I could think better and write with deeper concentration. I harbored a suspicion that my writing career has
always been stopped at the edge of a breakthrough by distracting worries, usually about family and finances.

Most of all, I wanted to feel our marriage was—not secure, but solid. In the beginning, we clashed in both mealy and crucial ways. She slept late, I rose early. She was a vegan. And a poet, and poets often thrive on spontaneity while novelists require a heavy dose of routine, if we’re to finish those windy monsters.

Over the first year, we adjusted to each other’s quirks and all. But by then, Pam had returned to school. Two schools—Bethel Seminary for yet another master’s degree and UC Riverside for a Ph.D. in comparative literature. And at those schools, when she met a new crowd of young folks just launching out toward their dreams, she wondered how much she’d given up by marrying a fellow who already thought about retiring, which caused me to wonder in turn—should I steal myself for another breakup? And should I make sure that if it came I wouldn’t again have to slog through the morass of missing my kids?

Pam continued vacillating. One month she’d talk about our child-to-be—Little Abe, we called him or her. The next month, she’d find any such talk distasteful and contend that her school was all her mind could process.

No kid until she passes her exams, I resolved. Last October, she passed them. With distinction.

Pam’s dissertation would take a year or two, but, hoping she could read and write a little while pregnant and while caring for a baby, I suggested that now was the time, if ever. I’d just turned 56. Sure, buster, which I’d long ago quit banking on—if we wanted a child, we’d better get to work.

My kids are great, and I mean great in the most literal sense. Darcy, the artist who could draw better than I could, when I was 33, and she majored in painting and photography in college, graduated, then worked as a newspaper designer, but soon turned to teaching. She teaches fifth-grade kids so underprivileged that not one in her last year’s class of 27 had ever participated in an organized sport. She loves the kids, so she’s always developing some new way to teach, like creating a biweekly newspaper and having them write columns on their favorite subjects or assigning them to design their dream house and using the assignment to teach basic geometry. In summer, at the Boys and Girls Club, she teaches art to teenagers, most of them troubled or in trouble.

Pam got euphoric and believed she couldn’t fail. If she wanted to be a mom, she could do it.

Darcy’s great because her giant heart is open, and she uses her brains and imagination in generous ways.

And Cody’s one of those rare people who’s got all the tools. He’s strong, smart, industrious, and even handsomer than his dad. He’ll graduate with a B.A. next year with near-perfect grades and two minors, in Latin and Spanish, though the degree doesn’t require a minor.

Still, his greatness, the character trait that makes me hope someday we’ll find a president like him, is his devotion to do whatever is good and right, though it might be the hardest way.

A question: How—given the world’s need for such people and his belief that his young wife’s gifts will make her a mother able to lavish her child with love and wisdom—could a man who, when a novice parent, helped create and develop two such excellent beings decline to make and raise one more?

After passing four written and one oral exam in four subjects, completing all the requirements for her Ph.D., except the dissertation, Pam got euphoric and believed she couldn’t fail. If she wanted to be a mom, she could do it. And though she invests herself in her students, they’d come and go, and she desired somebody to invest in all the way.

And as my kids had broken my heart out of its prison, she imagined one of ours could liberate her heart. And, she said, on account of my kids, it appeared I had good genes. So we decided to get to work.

Mighty pleasant work, which we’re both apparently competent at. According to the prenatal calculations, our little girl or little boy—Zoe Fox Kuhlken—got conceived during the week after Pam’s last exam. Did
I mention she passed the exams with distinction!

I read an article speculating that older men have a better chance of an abnormal kid. And I suspect that taking care of somebody who’d never grow up to be independent would pinch the odds of my writing the best stories of which I might be capable, given the freedom from excessive restraints and worries, down to one in a zillion.

All my adult life, I’ve worked to support other people. I don’t mind day jobs or sharing what I learn. But my day-job performance suffers when my mind veers off to the stories I want to get home and write, and I suspect my stories could be richer, more passionate and imaginative, more intuitive and maybe inspired, if they didn’t always get interrupted by my day job. Sure, Franz Kafka was an office worker and William Blake a printer, but Kafka didn’t want to cradle my new baby, and Blake was independent would never grow up to take care of somebody. But lots of people have called Pam my daughter and none of those comments has ruined my life.

She’s a girl, they said, and I reasoned a girl might be quieter, a little more gentle than a boy.

As I recall, Cody was slightly mellower than his sister. Still, every day I see little boys crashing through markets, climbing tables and diving off, glancing around with malicious intent while Mom drags them by a rope. My friends Cliff and Tony have three daughters, who, when they were little, always greeted me with kisses, while their only son welcomed me and other visitors by pitching or firing some missile at us. Once he got me between the eyes with a plastic superhero.

Though I found myself grieving a little that I wouldn’t have another son, little girls are just as marvelous, and I could hope she’d sap my energy and nerves less. As teenagers, girls can be tougher to manage, but maybe Zoe will become an athlete and honor student like her mom. Maybe the rebellion gene, from my side, will be recessive. Knowing her sex made her more real. For the first time, I started getting pictures. I saw her as thin, pale-skinned, and strong like her mom, with reddish hair of a peculiar henna-like tint. Her eyes were bright and inquisitive, her mouth ever-ready to speak.

“Oh Lord,” I gasped, because my heart was melting.

A friend once asked me, “Do you think we can grow as much emotionally without having a child as we can with one?”

I pondered and decided that having kids helps us break down our natural, resolute selfishness that gave rise to the doctrine of original sin. And my kids taught me how to love. At 26 and 23, they’re still teaching me.

And with Zoe on her way, I found myself noticing people on sidewalks or in restaurants, imagining their lives and sending them good wishes, sometimes prayers. More often than before, I noticed hummingbirds, horizons, ocelli. Spring was the most glorious in years. Life is about feeling, and I was feeling more all the time.

In 1945, the year I was born, my grandmother, Mary Durham Garfield, wrote this poem:

**LIVING MONUMENTS**

Far rather would I pass away
And leave a noble son of mine
Whom I had taught to love the fine,
The just and honest, in his day
To serve the world with courage bold,
Than have my life on granite told.

I’d rather feel when death is near
That in my children I shall live.

No monument of stone can give
Me greater glory, year by year,
Than sons and daughters going on
In truth and honor, when I’m gone.

Who leaves a noble son on earth,
A noble daughter, sweet and pure,
Has monuments that long endure.
No shaft can give her greater worth
The luster of her children’s deeds
Is all the monument she needs.

A few weeks ago I had dinner with two friends who are successful writers. Mike’s new book was on the best-seller lists in New York, Paris, and London, and a movie of another of his books was due to be released in a month. Gene had recently sold his first novel for plenty.

Me? I’ve written three novels since the last one I sold. Money’s a problem I wish I didn’t have with Zoe on her way. But I had a grown daughter and son who both amaze and delight me, a wife I wouldn’t trade for all the money Enron skimmed out of California, and a precious little girl on the way.

One piece of wisdom I’ve picked up over these long years is that it’s best for our spirits to accept with gratitude what we’ve been given (that’s what winners do, I believe) and lay off longing (as losers do) for the stuff somebody else has.

And I’ve been given yet another blessing of inestimable worth. She’s a beauty with a noble round face and hundreds of expressions, and she’s strong, with the same broad shoulders and barrel chest as her weight-lifting brother.

Twice lately I’ve encountered the same Biblical verse, from the prophet Joel. “…I will pour out my spirit upon all flesh… and your sons and your daughters shall prophesy, your old men shall dream dreams…”

Zoe’s mom, though a little weakened and weary, looks ecstatic, as though dancing in a circle of angels, and I’m caught up in a love bigger than before. I want to cradle my new daughter (very carefully) forever.

All at once, I want to hold Zoe, Pam, Darcy, Cody, my cousins, ancestors, descendents, God and everybody.

— Ken Kahlken

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When I read the article in full, I was speechless. I am still angry. How can this man who is one of San Diego’s leaders be such a “racist”?

To think that I gave him my support and vote turns my stomach. Because of the information given, you can be sure that whenever he runs again that I, along with my large circle of friends, will work for his opponent, whoever he/she may be. It is heartbreaking to think that we wasted the privilege of votes on someone so undeserving and hateful.

He is the biggest jerk and he got caught.

Again, thank you so much for bringing this story to light.

I am very proud to be a member of the Jewish community, joining others in our efforts to do good for those in need. We strive to teach our families to do good deeds; to teach our children about love, learning, integrity, strength, and honor; and to fulfill our obligations to our communities.

Estela Lipschultz

Duncan Vindicated

I am not a big fan of movie critic Duncan Shepherd, and I often find his opinions to be elitist and pretentious as Ryan Michelson does (Letters, October 3), but I have to come to Mr. Shepherd’s defense in this instance. I was so glad to read someone, anyone, articulate what I’ve been complaining about for years: the incorrect framing of movies at local theaters. Shepherd’s column of September 26 was a breath of fresh air, and I was hoping (rather foolishly, I suppose) that others might feel as I do and that local theater managers might take note. Alas, that very evening I went to the opening of two movies, Sweet Home Alabama and The Tuxedo, and had to get up both times to inform the management that they were incorrectly framed. In the case of The Tuxedo, the lower half of the image was being projected onto the wall, while Sweet Home Alabama had at least a six-inch margin on the left-hand side of the screen. To further attest to the accuracy of Shepherd’s column, in both instances I was the only one who seemed to care, and the only one altruistic enough to get up on behalf of the paying audience. Now, given Shepherd’s thumbnail reviews of both of these movies (each received the dreaded “black spot”), I am certain that he would not have considered it a big loss if the projector had eaten the negative entirely. (“The shrewish Jennifer Love Hewitt!!”) But his point about the framing stands. When I saw The Curse of the Jade Scorpion, the boom mike could be seen throughout the entire last half. When I saw The Horse Whisperer, the entire first reel seemed to be in a different aspect ratio from the rest of the film. When Citizen Kane played in Mission Valley, it had been reformatted to 35mm, which of course made a mockery of Gregg Toland’s compositions (during the “News on the March,” sequence, Maine and Florida were hardly visible on the map). These are only the ones which stand out in memory; I would say that at least one-third of the movies I see are framed poorly. For Shepherd to be accused of “self-importance” simply for expecting competence is just galling. Is it snobbish to respect the medium enough to want to see the movies the way the directors intended? No doubt Mr. Michelson is also opposed to wide-screen DVDs! You can attack Shepherd for his taste all you want—I probably agree with him only one-fourth of the time—but not for this. And another thing. If Mr. Michelson is going to castigate Shepherd’s failure “to come up with a single witty quip or imaginative gag,” he should probably formulate his own arguments above the level of “Let me make it clear here: you suck!”

Jefferson Nash
San Diego
ing violent people by the religion they say they follow (“One Year and 15 Days Later,” September 26). It seems plausible that religions create violent people when the religion is relatively unknown to Americans. But what do we make of the violence between Catholics and Protestants in Ireland? Do these religions promote violence, or are the labels missing the point?

The fact is that the English, primarily Protestants, were defeated and couldn’t fight back in the traditional way. They turned to terrorism or freedom-fighting techniques, depending on your point of view. It is very misleading to present this situation as a religious problem.

We need to move beyond religious labels and look for more fundamental reasons for violence and terrorism in the Middle East. We need to answer questions such as which groups took land or property or killed members of other groups.

A strong nation will repel invaders with an army. A weak nation will be taken over, and the only way to fight back is through stealthy attacks carried out by people who blend in with the populace. Call it freedom-fighting, guerrilla warfare, or terrorism, it is a less direct and sure way of winning than an overpowering army.

Did Christianity cause the Crusades, or were the Crusades an excuse to get troublemaking knights out of the country so they would loot somewhere else? Did Christianity cause the Holocaust? What about the Spanish Inquisition? You only have to ask what would Jesus do in these situations to see that allegedly religious motives were an excuse.

I don’t know much about Islam, but websites (such as www.islam-guide.com) explaining the religion make it clear that Islam is very concerned with individuals improving themselves and improving the situation of others. They realize that violence may be necessary against evil people, but there are clear guidelines about when to go to war. Would Muhammad approve of killing thousands of office workers? Obviously not. Evil people use whatever tool works for them to further their plans. If religion works, they will pervert it to their purposes. Don’t let these depraved people fool you; don’t further their cause by joining in their hatred.

Name Withheld

Abolish Anonymous

I have enjoyed your publication since its inception. I especially like how you have taken on Bersin and his cronies, in contrast to the Union-Tribune. I have one sore spot, though. I think you should end your policy of publishing letters whose authorship is simply “Name Withheld.” If someone won’t go on record with their comments, perhaps they should keep their mouth shut. Feel free to publish this, with my name.

Aaron De Groot
Mission Hills

CORRECTION

Due to an editing error, the review of Khyber Pass (October 3) incorrectly stated that the game of buzkashi is played with the head of a goat. It is, in fact, played with the body of a decapitated goat.
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Rollover Minutes: Rollover minutes apply only to Cingular Home Plans $39.99 and higher. Minutes roll over for up to 12 months. Night and Weekend Minutes will not roll over. Rollover only applies to the included minutes. Rolled-over minutes are not redeemable for cash or credit and are not transferable. Minutes will not roll over until after the first month’s billing. Unused minutes do not roll over to the next billing period and are forfeited on non-qualifying plans.

**Call for pricing on the available add-on options. Now available: customers upon credit approval are eligible for the current Cingular promotional service offers and plan on a “no commitment” basis. The prices of the handsets are different for 1- and 2-year contract offers and are available at the store. Please call for availability and prices on all original Nokia, Motorola and Ericsson accessories. 150 bonus minutes available at no additional cost with any $39.99 and higher current Cingular Home rate plan on 1- or 2-year contract. 150 bonus minutes available on all Home Rate plans of Home 450 or higher with 3500 Free Night & Weekend Minutes and Free Nationwide Long Distance.
Another change has occurred. Last year, anyone who is a total stranger to San Diego from places where the competition is stiffer? “Absolutely,” says Henkelmann. “And I’ve had inquiries by ‘young’? 20% of the met’s acknowledgment of the competition is stiffer? “Absolutely,” says Henkelmann. And I’ve had inquiries from people studying in Philadelphia and in New York. However, each one had a San Diego tie — a parent here, for example. I’ve not had a call from anyone who is a total stranger to San Diego.”

A third change may be a plus. In the past, a singer could audition only four times. “Now New York has decreed that, if you want to try out every year until you’re 30, you may. It’s a very interesting change, isn’t it?” says Henkelmann, without further comment.

The regional auditions began in the 1950s, with the Met’s acknowledgment that talented singers couldn’t always afford to travel to New York to compete. District winners compete at higher and higher levels for the ultimate prize; a place onstage at Lincoln Center. The chance to reach what is agreed to be opera’s pinnacle, at least in this country, apparently still inspires the same old anxieties. Henkelmann knows from experience that most applicants don’t pick their auditioning arias until the deadline is upon them. “I tell them to pick the five they know the best. But when I say that — well, they’re just a little panicked, I guess.”

They do not sing all five. They choose one; the judges choose another from the list. “I advise singers not to put anything down they can’t sing well, because that’s what the judges inevitably will select.”

Beyond that, a singer may be asked for a third or even a fourth aria. Is that a good sign? “We think it is,” says Henkelmann, speaking for herself and her volunteers. “However, I’ve seen it not work out that way. I’ve seen it go both ways.”

What does one wear to audition? “We encourage them to look nice. For men, a suit or sport jacket; some will show up in a tuxedo, and that’s fine. Some women will wear long gowns; they don’t need to. But ‘proper’ attire, I think, is extremely important.”

Is that because singers are judged on criteria other than voice? “They aren’t supposed to be. I do think that, often, when a stage director is a judge, he or she may consider how this person will look on stage. That isn’t the object of the Met audits, however.” She pauses. “I’m trying to be diplomatic. In a recent issue of Opera News, there was a long article, ‘When the Fat Lady Sings,’ rather than, ‘When the Thin Lady Sings.’ ”

Is it an advantage these days to be fit? “Unfortunately, I think so. And since Opera News said it, I feel I can. We don’t have a stage director as a judge this year, but in the past we have.”

How long does it take for the judges to choose? “Thirty to 45 minutes.” That’s all! “You see, as people are singing, they’re taking notes; and they have a lunch break, so you can bet they’re conferring. I’ve never seen it take over an hour, and that time we had 28 applicants.”

Would the serious contenders be apparent to most listeners? “Absolutely. Last year, we started an ‘Audience Choice’ award. Most districts don’t do it; they’re afraid the audience will pick someone different from the judges, and it might be embarrassing. Well, our audience picked the same winner as the judges, so it worked out beautifully.”

Gregorio Gonzalez, a 28-year-old baritone, was that double winner. “He sang Prince Yeletsky’s aria from Tchaikovsky’s Pikovaia Dama. The opera isn’t well known — people have only just started doing a lot of Russian opera. Gregorio was born in Mexico, so with Spanish being his first language, Italian would come easy for him. Instead, he chose Russian. He really showed his stuff. He also sang Tchaikovsky’s Die tote Stedt by Korngold. This is a famous aria — many kids try out with it — and it is, of course, in German.”

Gonzalez went on to become a finalist in the national competition. In September, he sang the role of Jose Castro in Puccini’s The Girl of the Golden West for the Los Angeles Opera; in May, he will sing as the rejected suitor, Prince Yamadori, in Puccini’s Madame Butterfly here in San Diego.

— Jeanne Schinto

44th Annual Metropolitan Opera local auditions
Saturday, October 12
10:00 a.m. through the afternoon
Shiley Theater
Camino Hall
University of San Diego
5998 Alcalá Park
Winners’ concert
Sunday, October 20
3:00 p.m.
La Jolla Presbyterian Church
7715 Draper Avenue
Cost: $5 suggested donation
Info: 619-479-8184
The Drama Festival at the Tijuana Cultural Center continues with Mads Misul on Thursday, October 10, and Lennon del piel Martin on Friday, October 11. See: . . . a man ensues del zedon Saturday, October 12, and finally Elliot antes de la pantallazo Sunday, October 13. The curtain rises at 7 p.m. each night.

Find the center at Paseo de las Héreos and Mina Street in the Zona Río. Call 01-52-664-687-960 for information and reservations (all taxes considered). No phone. Send a complete description of the event, including the date, time, cost, and precise address where it is to be held (including neighborhood), a contact phone number, and a phone number (including area code) for public information to READER EVENTS, Box 4888, San Diego CA 92101-5883. Or fax to 619-881-2401. You may also submit information online at SanDiegoReader.com by clicking on the events section.

B A J A

Bring a Designated Driver to Expo Tequila Tisana 2002, running Thursday through Sunday, October 10-13, from 11 a.m. in front of the fair Palace (on Avenue Revolución between Seventh and Eighth Streets). More than 230 Tequilas of world-wide production, produced by 52 leading distilleries, along with traditional Mexican cuisine, and tequila and Juliet folkloric performances. The admission fee (for those 18 and older) is $17.50. For more information, call 619-772-2417.

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San Diego Reader
Calendar
LOCAL EVENTS
are welcome. The nonmember fee is $9 and includes a dance lesson. For more details, dial 858-693-4932.
(MORE?)
Funkification, get funky on the sec-
day Saturday of each month, includ-
ing October 12, 8 p.m. to 1 a.m., at the Starlight Dance Studio (6506- E El Cajon Boulevard). Guest West Coast swing to funk, hip-hop, disco, and rhythm and blues. Beginners’ and advanced lessons are offered. All ages are welcome. 619-287-9306. The cover is $6. (SAN DIEGO)
A Global Party for World Peace is planned by Global Education Through Music when Earthdance 2002 takes place on Saturday, Octo-
der 20, 11 a.m. to 7 p.m., at Trolley Barn Park (in the 1900 block of Adams Avenue). This free outdoor celebra-
tion includes live music, drummers, stickwalkers, face painting, the Vibe Tribe, and more. For information, call 858-662-3339. (UNIVERSITY HEIGHTS)
Learn the Collegiate Shag — de-
scribed as “a fun swing dance for up-
tempo music” — when swing dance cham-
ion Pelfy and partner Alison-
son teach a special workshop on
Tuesday, October 15, 7:30 to 9 p.m., at the Portuguese Hall (2818 Avenida de Portugal, just off Rosecrans). The workshop is followed by open dance from 9 to 11 p.m. Beginners’ lessons start at 8:30 p.m. The fee for lessons is $12 in advance (call to reserve), $15 at the door; admission to the dance only is $5. 619-291-3775. (POINT LOMA)
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San Diego Reader, October 10, 2003

Reuben H. Fleet Science Center, National Geographic’s IMAX film Lewis and Clark: Great Journey West dramatizes the first permanent three-
year, 8000-mile expedition into the unknown west of America 200 years ago, from the Missouri River over-
land to the Columbia River and the Pacific Ocean. The film reveals how the success of the trek was dependent upon the generosity of Native Amer-
icans. Make the trek through Friday, February 14, 2003.

“Fridays at the Fleet” take in Ultimate X: The Movie, bringing
audience “up close” to the ac-
ction and excitement of ESPN’s Sum-
er X Games. The film features competitions in skateboarding, street
luge, wakeboarding, downhill BMX, aggressive in-line skating, and more, sharing their experiences as they pre-
pare for and compete in their sports. “Fridays at the Fleet” includes a dou-
ble bill of Ultimate X and Wild Cali-
ifornia, along with refreshments, through November 29; the film also
screens on Saturday afternoons through December.

The in-orbit construction of the International Space Station is
ic-

ized in Space Station. The IMAX cameras filmed seven shuttle crews and
two resident station crews as they transformed the station from a tiny outpost to a permanently in-
habited scientific research station. Take this trip to outer space through December.

For ticket prices and showtimes, call 619-238-1233. (BALBOA PARK)

JADA Now Offers
“Sunday Luncheon Sail”
Starting Sunday, October 13, from 1–4 p.m. Don’t forget our “Champagne Sunset Sail.” 7 days a week.
You will enjoy San Diego’s breathtaking sunsets aboard our magnificent 71-foot sailing yacht.
Your three-hour experience includes a full dinner, hot, wine, champagne and soft drinks.
For reservations and information call 619-256-9211.
What Is “The Future of Aging”?
Find out when UC Irvine evolutionary biologist Michael Rose discusses the prospect of disease-free aging on Thursday, October 10, at 7:30 p.m., at the Center for Molecular Genetics on the UCSD campus (9500 Gilman Drive). Free: 858-278-4596. (CLARKE/MONT)

“Genealogical Research in Germany and Eastern Europe” is the subject when certified genealogist John H. Wray speaks for the German Research Association on Saturday, October 12, from 10 a.m. to noon, at the Joyce Beers Community Center (1220 Vermont Street). Free. For information, dial 619-420-4557. (HELLOESE)

Plaster Cloth Strips Will Be Applied to Your Face when Cat Gautier leads a life-mask-making class on Saturday, October 12 (concluding on October 19), 10 a.m. to 1 p.m., at Arts College International (840 G Street). By the second meeting, your mask will be dry and ready to decorate. The workshop fee is $89, with an $18 materials fee. To register, call 619-231-3900. (Dowtown)

Hey, Kids, It’s Nontoxic Boat Bottom Paints Field Day! The University of California Sea Grant Extension Program is hosting this event on Saturday, October 12, from 10 a.m. to noon, at the Southwestern Yacht Club (2702 Qual membuat Street). You’re invited to talk with boat owners who are using the new nontoxic bottom paints and see a live underwater hull-cleaning demonstration of the paints. Free. 858-494-5282. (Point Loma)

Sweet Skulls, ever wondered how to make sugar skulls? Back from Tombodisco plans a series of Day of the Dead sugar skull workshops, wherein participants will learn to design and make traditional and last-of-the-century sugar skull offerings.

The next workshops are set for Saturday, October 12, at 10 a.m. and 3 p.m. Workshops run on various dates through October 30. Find the shop at 3564 Adams Avenue. The fee is $15 per person, and the minimum age is eight years old. For information and registration, call 619-282-8708. (NORMAL HEIGHTS)

“Interviewing Techniques for Documentaries” will be discussed when the next fall workshop in the series hosted by the Media Arts Center takes place on Saturday, October 12. Students will analyze interview scenarios and practice approaches to shooting and interviewing. The fee is $70 for nonmembers. Class runs 9 a.m. to 5 p.m. at the Media Arts Center, 921 25th Street (between Broadway and E Street). To reserve a spot, dial 619-230-1938. (San Diego)

Expanding and Challenging Perceptions about the medium of tapestry, the 29 pieces included in “American Tapestry Biennial IV” were created by artists from all over the world. Christine Laffer from San Jose, California, one of the jurors for this exhibition in the William D. Cannon Art Gallery, presents a talk on Sunday, October 13, at 2 p.m. Free. Find the gallery at the Clairemont City Library, at 1775 Deer Lane; 760-602-2021. (CLAIREMONT)

Pastel Artist Joan Grime presents a demonstration for the East County Art Association on Monday, October 14, at 10 a.m. Free. Find the gallery at 225 East Main Street; 619-588-8875. (EL CAJON)

The Arts and Cultures of Polynesian, with an emphasis on Hawaii, Samoa, Tonga, Fiji, Easter Island, and the Maori of New Zealand is on offer when Teri L. Sowell examines “The Art of South Pacific” at the Athenaeum Music and Arts Library. The series concludes with a look at “The Mysteries of Easter Island” on Tuesday, October 15. The mysteries of the marae (huge stone figures) will be revealed!

The lecture begins at 7:30 p.m. at the Alhambraum, 1008 Wall Street. $14. For reservations, call 619-234-5872. (CLAIREMONT)

“The Propagation of California Native” is the subject when biologist Bruce Hanson speaks for the California Native Plant Society on Tuesday, October 15. Hanson runs the propagation operation for RECON Environmental’s habitat restoration group; he’ll give a hands-on demonstration of various propagation methods using seeds, cuttings, and bulbs of California natives. Bring your questions. The meeting starts at 7:30 p.m. in room 101 of the Casa del Prado.

WHAT ARE SACRED SINGING BOWLS?
Find out when “practitioner” Richard Rudis leads “Transformational Gong Bath and Sacred Sound Experience” on Friday, October 11, at 7:30 p.m., at the Shi-ho Center for Creative and Healing Arts (2002 Jimmy Durante Boulevard). Bring something to lie on. The fee is $20. For information, dial 760-944-3441. (DEL MAR)

Printmaking Techniques will be demonstrated by artist Ruth Dennis when the Clairemont Art Guild meets on Saturday, October 12, at 12:30 p.m., at the Clairemont Recreation Center (3608 Clairemont Drive). Free. 858-278-5396. (CLARKE/MONT)

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**IN PERSON**

You Know California’s Poet Laureate, now meet Mary Crow, the poet laureate of Colorado, when she reads from her work on Thursday, October 10, at 10 a.m., at the San Diego Museum of Art. The fee is $79. To reserve a spot, call 619-299-7012.

**READING**

Edouard Glissant signs Rarefoot on Holy Ground on Thursday, October 10, at 7 p.m., at Earth Song Book Store (1440 Camino del Mar). Free. 858-755-4254. (DIV MPO)

**LAND or Slam “Slams”**

— in slam, traditional, or other styles, with or without props — when Carpe Nocta convenes on Thursday, October 10, at 8 p.m., at the Other Side (4096 30th Street). Everybody wins! Sign-ups for an open reading start at 7:30 p.m. No cover. 619-521-0533 or 619-618-1963 for information. (NORTH PARK)

**PANEL**

The Gypsys of Szászcsávás perform their vibrant music and dance of Transylvanian villages on Friday, October 11, at 8 p.m., at the Normal Heights Community Center (4649 Bayview Boulevard). Stay for the tânciházé (traditional dance party) featuring more live music by the band beginning at 9:30 p.m. Tickets are $10. For reservations, 858-457-3116. (Normal Heights)

**Lecture**

“Akito del Tamboz” Those Afro-Colombian music and dance performances begin at 8 p.m. Friday through Sunday, October 11-13, at the Weinberg/City Heights Library Performance Annex. Tickets are $10 and $12. Find the annex at 7959 Parkmount Avenue; 619-641-6100. The master artists from Guatamalana, Cauca, will be presenting workshops October 12 and 13; for information on these classes, call 619-516-3366. (CITY HEIGHTS)

**Theater**

Head to the “Coffeehouse” when the Point Loma High School Thes- piane presents its 15th annual production — student written, di- rected, choreographed, and acted — October 11-17. Local bands Fresh Pepper, Cardboard Box, and Inner Limit will perform.

**Books**

Find the book at 2335 Chatsworth Boulevard. Performances begin at 7 p.m. on Friday and Saturday, October 11 and 12 (and October 18 and 19), and at 3 p.m. on Thursday, October 17. Tickets are $4. For information, call 619-223-3121 x245. (Point Loma)

**Lecture**

Laugh Out Loud when the Comedy Conpedients present the Creat- ivity Center (478 River Street) on Monday, October 11, at 8 p.m. The group depends upon suggestions from the audience to fuel the improv fun. 619-280-5177. Free. (NORMAL HEIGHTS)

**Book Signing**

Acclaimed Music Writer Cameron Joy will read from his new book, Last Joy, on Friday, October 11, at 7 p.m., at D.G. Books (7461 Grand Ave- nue). For more details, dial 619-456-1800. Free. (CLAIREMONT)

**Lecture**

Suspend and Mysterily R.J. Kaiser signs and discusses Squeezse Play on Friday, October 11, at 7 p.m., at Myste- riously Books. Kaiser will be joined by Sheree Petree, signing her debuty mystery novel, Please. Find the Galaxy at 7031 Clairemont Mesa Boulevard; 619-288-4774. Free. (CLAREMONT)

**Lecture**

Sunlight and Dust Will Be Praised when poets Michael Kimmam and Lizzie Wann “shatter the silence and anonymity of our respective poetry kingdoms” while reading selections from their work on Friday, October-
October 12 & 13
Del Mar Fairgrounds
Del Mar, CA

- See over 450 top show cats!
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- Special household pet competition!
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One dollar off one paid admission to the CAT SHOW with this ad.
Saturday & Sunday, October 12 & 13
Saturday 10 am-5 pm
Sunday 9 am-5 pm
Del Mar Fairgrounds
Del Mar, CA

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**Music & Dance of India**

Music and Dance of India was enjoyed during programs beginning on 6 and 7:30 p.m. on Sunday, October 13, at Mysterious Galaxy Books.

**Blissful Tango**

Music on Sunday, October 13, at 4 p.m., at Mysterious Galaxy Books (a.k.a. ECMAC, at 389 North Magdalena Avenue).

**Halloween at The Original Chicano Hepcat**

The Original Chicano Hepcat, he’s been called the father of Chicano music, and for his years of contributions to American music, Lalo Guerrero was awarded a National Medal of the Arts by President Clinton.

**Head to Casa del Libro Bookstore**

For information and tickets (also available through Ticketmaster, 619-220-TIXS), listen to the game broadcast on the Pacific Beach Fest Radio, 107.3 FM.

**27-Mile Bike Tour**

The 27-mile ride will be scenic and moderately paced, with flat terrain, long, gentle rolling terrain. “Serve short but quite steep hills,” a bike tour through Point Loma Nazarene University and more. The tour begins at 9 a.m. at the sand parking lot at the entrance of Fiesta Island, at Fiesta Island Road and Sea World Drive.

**City improv company**

City improv company.

**Pruden kicks off the Enrichment Series**

Pruden kicks off the Enrichment Series.

**Lalo: My Life and Blues in the Night**

Lalo: My Life and Blues in the Night (HILLCREST).

**Head to this Taco Shop Poets hosts this open-mike poetry event on Wednesday, October 16, at 7 p.m., at Voz Alta on Thursday, October 17, from 8 to 11 p.m. You’re invited to bring your instrument and jam onstage with local Latin jazz musicians. Find You Alta at 97 E Street (between Ninth and Tenth Avenues); 619-230-1869. Admission is $7 general, $3 for musicians. (phone) **

**“Quincy and Friends, California”**

“Quincy and Friends, California” is featured artist is Rick Felan. Free.

**The Socks, the San Diego Sockers host the Harrisburg Heat on Friday, October 11, at 7 p.m., at the San Diego Sports Arena.**

**The Comedy Store**

The Comedy Store.

**The Sooner Than Later Tour**

The Sooner Than Later Tour.

**The Sound of Music**

The Sound of Music.

**The Socks**

The Socks.

**The Original Chicano Hepcat**

The Original Chicano Hepcat.

**Ob, OB!**

Head out with Knickerbocker bicyclists for an adventure on Saturday, October 12. The 27-mile ride will be scenic and moderately paced, with flat terrain, long, gentle rolling terrain. “Serve short but quite steep hills,” a bike tour through Point Loma Nazarene University and more. The tour begins at 9 a.m. at the sand parking lot at the entrance of Fiesta Island, at Fiesta Island Road and Sea World Drive.

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**The Comedy Store**

The Comedy Store.

**The Socks**

The Socks.

**The Original Chicano Hepcat**

The Original Chicano Hepcat.

**Ob, OB!**

Head out with Knickerbocker bicyclists for an adventure on Saturday, October 12. The 27-mile ride will be scenic and moderately paced, with flat terrain, long, gentle rolling terrain. “Serve short but quite steep hills,” a bike tour through Point Loma Nazarene University and more. The tour begins at 9 a.m. at the sand parking lot at the entrance of Fiesta Island, at Fiesta Island Road and Sea World Drive.

**Head to this Taco Shop Poets hosts this open-mike poetry event on Wednesday, October 16, at 7 p.m., at Voz Alta on Thursday, October 17, from 8 to 11 p.m. You’re invited to bring your instrument and jam onstage with local Latin jazz musicians. Find You Alta at 97 E Street (between Ninth and Tenth Avenues); 619-230-1869. Admission is $7 general, $3 for musicians. (phone) **

**“Quincy and Friends, California”**

“Quincy and Friends, California” is featured artist is Rick Felan. Free.
and apple pie (bring money). 858-387-0272, (Julier)

Chargers Football, the San Diego Chargers host the Kansas City Chiefs in Qualcomm Stadium on Sunday, October 13, at 1:15 p.m. For ticket information, call 877-CHARGERS (Mission Valley).

Every Three Minutes a woman is diagnosed with breast cancer. Take steps to fight this disease when the City of Hope’s Walk for Hope to Cure Breast Cancer takes place on Sunday, October 13, on the UCSD north campus recreation area track. Registration for the 5k walk-and-run festival begins at 8:45 a.m., with the walk starting at 8 a.m. For more information, call 888-805-8911. (La Jolla)

Do the Bridge when the ninth annual installment of this San Diego to Coronado 8k run takes place on Sunday, October 13. Participants start at Seaport Village at 8 a.m. and finish in Tidelands Park. Day-of-event registration begins at 6:30 a.m. Questions? Call 760-736-1001 for answers. (Downtown, Coronado)

Thwack, the San Diego Polo Club hosts the amateur Rancho Santa Fe Challenge on Sunday, October 13. Preliminary matches begin at 1:30 p.m., the featured polo match at 3 p.m. The traditional half-time divot-stomp starts at 4 p.m., when guests are invited to take the field and replace the divots. General admission is $5, as is parking. The club meets at 14555 El Camino Real. For information and reservations, call 858-481-9217. (Rancho Santa Fe)

SPECIAL

Explore the Stars when the Cleveland National Forest and Orange County Astronomers join forces for programs on Friday and Saturday, October 11 and 12 at the renovated Observatory Campground (located two miles from the Palomar Observatory). The event begins with a 45-minute amphitheater presentation, followed by evening viewing with telescopes provided by volunteers. For times and other information, call 760-788-0250. (PALOMAR MOUNTAIN)

John Dewey’s Virtue will be examined when the Del Mar Great Books Reading and Discussion Group meets on Friday, October 11, 7 p.m., at Barnes and Noble Bookstore (Del Mar Highlands Town Center, 12835 El Camino Real). 858-736-4298. Free. (DEL MAR)

Artists and Craftspeople gather to offer their wares during the 2002 Harvest Festival, taking place October 11-15 at the San Diego Conv. (202 C Street). Look for clothing, crafts, specialty foods, entertainment, and objects d’art. Hours are 11 a.m. to 8 p.m. on Friday, 10 a.m. to 7 p.m. on Saturday, 10 a.m. to 5 p.m. on Sunday. Tickets are $8.50 general, with discounts for seniors and children. Questions? Call 858-321-1213 for answers. (Downtown)

Call It Harvest Festival or call it the Seventh Annual Polish Arts and Food Festival, the place to be on October 12 and 13 is the St. Maximilian Kolbe Polish Roman-Catholic Mission and Cultural Center (1373 Grand Avenue). There will be food for sale, music, dancing, and singing. Admission is free. Hours are noon to 9 p.m. on Saturday, noon to 7 p.m. on Sunday. For information, dial 858-668-0455 or 858-456-5950. (ENCINITAS BEACH)

National Wolf Awareness Week is being commemorated locally with benefit events at the California Wolf Center on October 12 and 13. Tragedy struck the center when the Pines Fire swept through the grounds in July, killing four wolves and causing significant infrastructure damage.
Another Octoberfest celebration, running October 11-13. Organizers plan “giant beer tent,” music, dancing, a rugby tournament, carnival rides, games of skill, food and merchandize vendors, and more. Admission is S3 general, free for those under 12. Hours are 11 a.m. to 7 p.m. on Saturday, and 10 a.m. to 5 p.m. on Sunday. The park is at the foot of Interstate 8, between Sunset Cliffs and Nimtz Boulevard, park in the area and use one of the free shuttles to get to the party. Admission is S3. 621-4249. (Ocean Beach) Traditional German food and spouses, live entertainment, and dancing will be part of the fun when St. Peter’s Episcopal church hosts Octoberfest celebrations on Saturday, October 12, from 9 a.m. to 9 p.m. The S5 fee includes food and entertainment. The church is at 314 14th Street. To make the required reservations, call 626-785-1616. (Ocean Beach) Italian church hosts Oktoberfest celebrations on Saturday and Sunday, October 12 and 13, from 11 a.m. to 9 p.m. in the Strawberry Park. The S5 fee includes food and entertainment. For more details, call 920-765-1857. (Pacific Beach) Books to Good Homes, the Friends of the Encinitas Library fall book sale is slated for Saturday, October 12, from 9 a.m. to 1 p.m., at the San Diego County Business and Girls Club (2212 Encinitas Boulevard). Find lots of “greatly used books” in a variety of categories and a bake sale. For more information, call 760-735-7700. (Encinitas) Check and Check Again, at the Balboa Park Chess Club hosts gambito open chess tournaments every Saturday beginning at 10 a.m. at the Balboa Club (2225 Sixth Avenue). Expect four rounds with a time control of 45 minutes for each competitor per game, cash prizes for winners. Current U.S. Chess Federation membership is required for participation, the entry fee is S3. For more details, call 626-775-7670. (Balboa Park) In Love with Lobsters! Leo Coro- nado Bay Resort chef de cuisine Ron Tolles presents a lunchtime cooking demonstration with recipes high-lighting the coveted shellfish on Sat- urday, October 12. The class meets at 10 a.m. and concludes with lunch. The fee is S40. Find the resort at 4000 Coronado Bay Road; call 626-4500 to make the required reservations. (Coronado) Start Preparing Your Soil Now! Plants, seeds, bulbs, books, advice — it’s all on offer when the California Native Plant Society hosts its 2002 fall native plant sale on Saturday, October 12, beginning at 10 a.m. (with many plants sold out by noon). In addition to plant material, the CNPS offers books, posters, note cards, and abundant advice from society mem- bers. Find the natives in the court- yard of Casa del Prado, across from the west entrance of the San Diego
with Kitty. And then brings him into his house. His apartment on Bank Street. That is Zimmer. Later on in the book, Fogg mentions how, many years later, he ran into Zimmer and his wife and two kids on the street, by accident, in New York, and that in a way that was what inspired him to start writing his own book. And, if you notice carefully, one of Zimmer’s children in The Book of Illusions is named Marco.

“This is Fogg’s name, of course. So Zimmer has been with me for a long time. He’s also, if you can remember, in Moon Palace. Zimmer is waiting around for a letter from a girl named Anna Blume, and Anna Blume is the letter-writer in the novel The Country of Last Things. So Zimmer has been around for a while, I just haven’t made him the center of a story until now. But very mysteriously, if you ever go back and look at the passages about him in Moon Palace, you will notice that he’s described as being rather short, and he gets taller in the new book; in fact, he’s grown about six inches. I can’t really explain it. It’s just that the new Zimmer is physically somewhat different than the old Zimmer.

“It is weird when I think about it, but I had no intention when I was writing Moon Palace ever of writing a book with Zimmer as the hero. But Fogg mentions what Zimmer does, and he gets it all wrong; it’s that he’s a professor of film studies and that he has written a book about French movies. It’s so odd. And then later on Zimmer comes back, and he knows nothing about movies at all but then informs himself in the course of this new book. So there are... how shall I put it... inconsistencies as well. But it is basically the same character.”

Because Mr. Auster puts Zimmer to work on a book about Hector Mann’s films, Zimmer must watch these films, and because Zimmer must watch these films, Mr. Auster must write films for.

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Earlier in the day, before Mr. Auster and I chatted, I’d talked with a friend who’d also read and admired _The Book of Ilions_. I told Mr. Auster that my friend had said that, given the book’s one-word size, I suppose it’s a novel about grief and how it’s felt in the 20th century. “It’s a book,” Mr. Auster said, “about emotions. It emerges out of emotion. It’s not, it’s not at all a clever book about illusion and reality. It’s a book about lived experience and terrible suffering, terrible suffering. And if you had to define what this novel is in one word, I suppose it’s a novel about grief and how people cope with terrible loss.”

_Francisco Resté de Chateaubriand_ (1768-1848)

The pavilion is located at the entrance to the Japanese Friendship Garden (next door to the Spreckels Organ Pavilion). Presentations begin at 11 a.m. and 12:15 p.m. on October 12. Reservations are not required. Free. 619-607-3289. (BALBOA PARK)

_Psycho Times_, a metaphysical conference and psychic fair is scheduled at Alexander’s Bookstore from 2 to 6 p.m., Saturday and Sunday, October 12 and 13. Tarot, palmistry, numerology, and other psychic arts will be featured, pay $20 per reading. The shop is located at 2075 El Cajon Blvd. Drive, suite 619-298-3422. (SPORTS MIRAGE)

Bayou Blues in the Afternoon is offered on Sunday, October 13, from 11 a.m. to 5 p.m., a walking tour showcasing fine art and fine wines. The self-guided tour of art shows, with over 25 locations included. Wine-tasting tickets to “City of the Guadalupe” are available for those 21 and older for $10, available by calling 619-233-5227. (Gaslamp Quarter)

The Heartland Coin Club plans a coin show on Sunday, October 13, from 10 a.m. to 4 p.m., at the Masonic Temple found at 695 Ballantyne. Admission is free, as are appraisals, and there will be a “Coin for Kids” table. 760-789-7181. (El Cajon)

The Three-Part Installation _Head by Head_ by artist Daniel Wheeler is on view through March 5, 2003, at the San Diego County Art Center. With the Head Hub Wheeler aimed to create an artistic scene similar to what could be described as an airport with artworks perceived as the “airplanes.” The project consists of three stations: the “Terminal,” “the ‘Towns,’” and the “Porch” (found on the MiraCosta College campus). For information and directions, call 858-756-2100. (EL CAJON)

**Tea for You?** Would you like to taste unique teas and learn about the art and science of tea at the same time? The Tea Pavilion offers informative presentations about tea and complimentary tastings of teas from around the world, on the second Saturday of each month. Tea specialist Michael Figge will offer two different teas — such as Formosa Silvertip Oolong and Formosa Red Oolong — at 10 a.m. and 11 a.m., Sunday, October 13. Free. Food will be offered for sale. 619-234-0739. (BALBOA PARK)

**A Toast to Art and Architecture** is offered on Sunday, October 13, from 11 a.m. to 5 p.m., a walking tour showcasing fine art and fine wines. The self-guided tour of art shows, with over 25 locations included. Wine-tasting tickets to “City of the Guadalupe” are available for those 21 and older for $10, available by calling 619-233-5227. (Gaslamp Quarter)

**Frightening Fun** is promised when the San Diego County “Scaregrounds” hosts the Scream Zone. The entire 25-room maze has been crafted with the effect of a “gothic Frankesteinish” theme, designed and handpainted by former Disney artist B.J. Coper.

Hours are 7 to 11 p.m. Sunday through Thursday, 7 p.m. to midnight on Friday and Saturday. Visit the Scream Zone (designed for teens and adults) through November 2. Admission is $10.95. For information, call 619-793-5555. (DEL MAR)

Sports Nut? Head to the Del Mar Fairgrounds for the TRX Expo, running October 12-20. Organizers call it “the world’s largest sports store…showcasing your favorite recreational items.” Guests will enjoy Cajun food, live entertainment, henna tattoos, and older) through November 2. Admission is free, as are appraisals, and plus, there’s the amazingly rich life that he lived as a writer, as a politician, as a traveler. I think Chateaubriand is probably the only man who met both George Washington and Napoleon. As a young man, he was a secret agent for the United States and wrote to Niagara Falls. He may be the first person who described the falls for a European audience.

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_The story is that Chateaubriand didn’t want his memoirs published until ten years after his death. Mr. Auster writes that after the 1830 revolution, Chateaubriand fell into debt. Madame Récamier, Chateaubriand’s mistress, formed a stock company and encouraged people to buy shares in Chateaubriand’s memoirs. In effect, Chateaubriand mortgaged his book’s intellectual razzle-dazzle, it could have been very dry and cerebral and merely charming but that Zimmmer’s terrible grief at the loss of his wife and sons and the terrible emotions. It emerges out of emotion. It’s not, it’s not at all a clever book about illusion and reality. It’s a book about lived experience and terrible suffering, terrible suffering. And if you had to define what this novel is in one word, I suppose it’s a novel about grief and how people cope with terrible loss._

_Francisco Resté de Chateaubriand_ (1768-1848)
and immediately the book was published. So immediately that by 1649, it was already translated into English.

Did Mr. Auster have a copy of an early edition?

"I tracked one down, on the Internet, through a used book service. It is a copy of the 1849 edition, and it was for sale in some remote part of Australia. I got it. It's very little in dimension. And it's not the whole thing. It's only about two-thirds of the book. Bound in leather and in a very nice translation, for the most part, unsigned, and it cost $35. I think that it must have been published in installments in England. Just I don't know the circumstances, but there's this long, long section, maybe 200 pages' worth of a digression in the memoirs, which is the life and story of Napoleon, and my English edition ends at the Napoleon section. It doesn't go on. Odd."  

As a young man, Mr. Auster worked frequently as a translator. I said that this work must have taught him a great deal about writing.  

"Absolutely. I think a very good school to go to if you want to become a writer is to translate good writers, because it's a way of penetrating a text more thoroughly than just reading it or even writing about it or thinking about it. You have to go into the bloodstream and the bone structure of the piece. You've got to break it all down, and then you've got to rebuild it. You really have to understand it, inside and out, and I think experiencing good works of literature in that way is good for a young person. Teaches a great deal."  

"Of translation," I said, "must necessarily inhabit an author in the way that an actor inhabits a role."  

Mr. Auster agreed. "I sometimes think of writing novels as like when you inhabit imaginary beings, you try to bring them to life. An actor does it with his body, and a writer does it with words. But it's really the same leap of the imagination. And translation is a bit like that as well.  

"For David Zimmer, writing is an anodyne for his suffering. When he works on his book about Hector Mann, or a writer does in that way.  

"Yes. I think it's definitely the case. Writing is such a strange activity that when you're really deep in something, time doesn't exist anymore. And when I'm fully engaged in a novel, I come down into my little room here in the house in the morning, and I start working, and I blink my eyes, and the day is over. It's very strange. You just don't feel the clock at all ticking away."  

"Does that fictional world you're writing ever come to seem more real to you than the world in Brooklyn where you live?"  

"While I'm working on a novel, that work is certainly equal to the reality around me. And it's a very hard moment in the day that you go on. Odd."  

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Two Poems by Holderlin

**Human Applause**

Isn’t my heart holy, more full of life’s beauty, since I fell in love? Why did you like me more when I was poorer and wilder, more full of words, yet emptier?

Well, the crowd likes whatever belongs to the marketplace; and no one but a slave appreciates violent men. Only those who are themselves godlike believe in the gods.

**Mesomios (third version)**
The fruits are ripe, dipped in fire, Cooked and sampled on earth. And there’s a law, That things creased off in the manner of snakes, Proportionately, dreaming on the hills of heaven. And there is much that needs to be retained, Like a load of wood on the shoulders. But the pathways are dangerous. The captured elements and ancient laws of earth Run away like horses. There is a constant yearning For all that is unfinished. But much needs To be retained. And loyalty is required. Yet we mustn’t look forwards or backwards. We should let ourselves be cradled As if on a boat rocking on a lake. But about what things are! We see sun shining on the ground, and the dry dust, And at home the forests deep with shadows, And smoke flowering from the rowses,
Roam-O-Rama

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100 pm - 5:00 pm

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La Jolla
Sunday, October 13, 2002
100 pm - 5:00 pm

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Wells Fargo Bank History Museum
The museum interprets San Diego’s history; a gold display, part of the collection assembled by Wells Fargo agent Samuel Donay at the end of the 1800s; an exhibit of Concord coaches in their original livery; and mid-19th century buildings which come to life such as a fire station, car wash, movie theater, train store, and a scale model of the replica of the Lion’s train factory in Lindensford, New Jersey.” This exhibit continues through December.

The museum is downstairs in the Casa de Balboa building. For admission and museum hours, call 619-496-4199. (BALBOA PARK)

San Diego Natural History Museum
Tyrannosaurus rex — predator or scavenger? Guests use scientific methods to recreate a “crime scene” and determine the other animal’s guilt or innocence in “T. Rex on Trial.” World-renowned paleontologist T. rex expert Jack Horner weighs in, acting as judge in the case. Complete casts of fossil skeletons of Tyrannosaurus, Allosaurus, and Deinonychus are included in the exhibition. One series of exhibits shows how paleontologists uncover evidence, develop hypotheses, and excavate items at research sites. Guilty or innocent? Make the call through Sunday, January 5, 2003.


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Antic Violin

The problem was the organ.

I t is one of their most sensational offerings ever, the San Diego Early Music Society presented a program of 17th-century music by violinist John Holloway, harpsichordist Lars Ulrik Mortensen, and organist Aloysia Assenbaum. Although billed as “Music from the German Baroque,” the program was in fact thoroughly Austrian. All the composers spent much of their creative lives in Vienna or Salzburg, including the Italian-born Antonio Bertali. The only “German” was Johann Pachelbel (and even he was for a few years employed as an organist at St. Stephen’s Cathedral in the Aus-

The sonatas’ fast sections, in contrast, usually adhere to a more-or-less strict form, and above all to that favorite organizing principle of the 17th Century (and later), the theme with variations. This can be called variatio or passacaglia or cha-

If Biber is a master of this kind of music, so is John Holloway, with his brilliant virtuosity, his expressive freedom, his own vivid sense of hu-

The deficiency of Assenbaum’s instrument — plus a viola da gamba, and the difference is re-

mamenti (in the opening movement) and robust vigor (in the other three) — although Stew-

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The sonatas’ fast sections, in contrast, usually adhere to a more-or-less strict form, and above all to that favorite organizing principle of the 17th Century (and later), the theme with variations. This can be called variatio or passacaglia or cha-
The performances will include Arensdorfer with concerts October 11-15. “From Russia with Love” provides information online at 619-881-2401. You may also submit San Diego CA 92186-5803. Or fax to CLASSICAL MUSIC, Box 85803, and a phone number for public (including neighborhood), a contact complete description of the event, consideration. Do not phone. Send a slightest reedy bite to them, it "plodding" and “dull” could be applied to this otherwise magnificently exciting concert.

Events that are underlined occur after October 17.

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

“From Russia with Love” provides the theme when the San Diego Chamber Orchestra season gets underway with concerts October 11-15. The performances will include Arensky’s “Variations on a Theme by Tchaikovsky,” Borodin’s “Nocturne,” “Vocalise” by Rachmaninoff, the “Praeludium” from Piano Concerto No. 1” by Shostakovich, and Turina’s “Rapsodia sinfonica.”

The program is offered Friday, October 11, at St. Joseph’s Cathedral (3353 Third Avenue); on Monday, October 14, at the New School Auditorium, at the Museum of Contemporary Art, La Jolla (700 Prospect Street); and on Tuesday, October 15, at Fairbanks Ranch Country Club (15390 San Diego Road). Concerts begin at 8 p.m. For ticket information for all performances, call 1-888-848-7326. (DOWNTOWN, LA JOLLA, RANCHO SANTA FE)

Electro-Acoustic Music Festival, the Electro-Acoustic Music Festival, the Electro-Acoustic Music Organization presents its fourth annual festival, showcasing a spectrum of composers and sound artists on October 11 and 12. The festival features 28 composers, sound artists, and performers presenting “cutting-edge electronic music.”

Performances begin at 8 p.m. on Friday and Saturday in Smith Recital Hall at San Diego State University. Tickets are $10 general per night, $15 for both nights. Call 619-394-1696 for reservations and information. (SDSU)

Operatic Aspirations! Head to Shiley Theatre on Saturday, October 12, when the 44th year of Metropolitan Opera Auditions begins at a 10 a.m. Competitors sing five arias in at least two different languages. The auditions are open to spectators; a $5 donation is requested. Find University of San Diego at 9998 Alcalá Park. For information, call 619-479-8184. The winner’s concert is set for October 21. (LINDA VISTA)

Organist and Composer-in-Resi- dence Daniel Burton performs music by Pachelbel, J.S. Bach, James He- Wert, and selections from his own composition, “24 Psalms for Organ,” on Sunday, October 13, at 7 p.m., at the First United Methodist Church of San Diego (2111 Camino del Rio South). Child care is available by reservation; an offering will be received. For information, call 619-297-4066. (MISSION VALLEY)

Keyboard Conversations, the Jef- fery Siegel Keyboard Conversations series commences with a look at Mozart, Haydn, and Hummel on Sunday, October 13, at 2 p.m., at the East County Performing Arts Center (210 East Main Street). Tickets are $15. Reach the box office by calling 619-440-2277. (EL CAJON)

Seagate Sundays, the series gets underway with a concert by the San Diego Baroque Ensemble on October 13, at 2 p.m., at the San Diego County Performing Arts Center (170 Calle Madaga). The recital includes selections by Fontana, Ortiz, Byrd, Couperin, Krebs, Pachelbel, J.S. Bach, Frescobaldi, Handel, Purcell, and many others. Tickets are $15 general. For information, call 760-436-8744. (ENCINITAS)

“Sundays at Seven,” the series be- gins with a concert by the eight virtuosos string players of the Hutchins Consort on October 13. This San Diego International Music Association concert begins at 7 p.m. in Schuman Auditorium at the Carlsbad City Auditorium (1775 Dover Lane). Tickets are $15 general, $10 for seniors, $5 for those 18 years and under. 760-752-3078. (CARLSBAD)

Selections by Lotti and Herzogen- berg may be heard when the Striano Piano Quartet presents a concert for the San Diego Library series on Sunday, October 13. Ensemble members include Carol Tobert (violinello), Bart Fisch (viola), Barbara Chah- hazi (violin), and Donneta Hover- Kramer (piano). The music begins at 2:30 p.m. in the third-floor audito- rium; find the library at 820 E Street. 619-236-5810. Free. (DOWNTOWN)

Civic Organist Carol Williams presents a concert on Sunday, October 13, at 7 p.m., in Spreckels Organ Pavilion. For more information, call 619-782-5138. Free. (BALBOA PARK)

“Poems, Prayers, and Promises” may be heard when soprano Juliette Singer presents a recital on Sunday, October 13, at 4 p.m., at the Village Presbyterian Church (6225 Paseo Delicias). The program includes pieces by Berlioz, Mozart, and Schu- bert. Free. For information, dial 858-756-2441. (ENCINITAS)

Five Fine Musicians, members of the U.S. Navy Band Southwest Woodwind Ensemble, perform for the San Diego Mini-Concert slated for Monday, October 14. Charity Mahannah (flute), Sara Salak (flute/oboe), Malinda Gaines (clar- inet), Jennifer Oracki (horn), and Michael Milham (bassoon) will play works by Mozart, Birtcher, Skoldnik, Ib- bert, Mueller, Tuf胸am, and Janons. The concert begins at the Lyceum Theatre in Horton Plaza. Free. The music lasts for about 50 minutes — bring your lunch! 619-236-1980. (DOWNTOWN)

Winds in the Park, the San Diego Wind Ensemble plans a concert on Wednesday, October 16, at 7 p.m., at the San Diego Museum of Art. Tickets are $12 for nonmembers. Call 619-232-7931 for reservations. (BALBOA PARK)

A Faculty Recital is planned when Robert Reid presents a concert at noon in Smith Recital Hall at San Diego State University on Wednesday, October 16. For information, call 619-594-6060. Free. (SDSU)

Baroque at the Museum, the San Diego Baroque Ensemble explores the historic origins of baroque music and art in “Beginnings: The Founda- tion,” slated for Thursday, Octo- ber 17, at the San Diego Museum of Art. The slide-illustrated lecture and concert examines the symbiotic relation- ship between European art and music of the 17th and 18th Centuries. Tickets are $12 for nonmembers. For information and reservations, call 619-232-7931. (BALBOA PARK)

Classic Piano may be heard when pianist Michael Sellers performs for the Concert Hour at Palomar Col- lege on Thursday, October 17, at 12:30 p.m., in the Performance Lab (D1-10). Free. Find the campus at 1140 West Mission Road, 760-744- 1150 x2317. (SAN MARCOS)

A Faculty Chamber Music Concert is slated for Thursday, October 17, at 12:15 p.m., in French Parlor, Founders Hall, at the University of San Diego (5998 Alcalá Park). Ad- mission is free. Dial 619-260-2280 for details. (LINDA VISTA)

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Guitars in the Galleries
MARTIN MASTIK
"A talented artist; his instincts are directly musical and skillful" (New York Times)
Repetto: Bach, Ponce, Lutoslawski, and more! Thursday, October 10 at 7:00pm
Tickets are $18
Baroque at the Museum
Discover the foundations of Baroque music and painting
A lecture-concert with Steven Kern (curator of European Art) and the San Diego Baroque Ensemble. October 17 at 7:00pm. Tickets are $12.
For tickets, call 619-220-TIXS, visit our website or buy at the door.
Meet the featured artists during a reception slated for Saturday, October 12, at 6 p.m. on Wednesday and Thursdays through Sunday. Find the gallery at 212 East North Coast Highway; 760-754-4512. (Oceanview)

Nature and Animal Photography by Robert Wyazers go on exhibit at the Sierra Club Larry Dumlao Gallery with a reception for the artist during "Ray at Night" festivities on Saturday, October 12, at 6 p.m. See the show through Friday, November 8. Find the gallery inside the Sierra Club Bookstore (1920 Ray Street). For gallery hours and information, dial 619-297-1743. (North Park)

Sheekh, a recycled art exhibit with acrylic paint to create "waving of light in lacunent abstracted windows of color" in the canvases of ARTAUD ART on view at Summer & Dene Creations in Art. The show opens with a reception on Saturday, October 12, at 6 p.m., and continues through Monday, October 28. Regular gallery hours are 10 a.m. to 6 p.m. Monday through Saturday, with hours extended through 8 p.m. on Thursdays, and 10 p.m. on Sunday (closed on Tuesdays). The gallery is located at 2807 University Ave.: 619-488-5969. (North Park)

"Fantastica," life-size sculptures and paintings by ENovelo, opens at the Torey Pines Gallery with a reception on Saturday, October 12, at 6 p.m. This reception is a fundraiser for the Yucatan hurricane victims. Find the gallery at 3803 Ray Street. For information, call 619-257-8737 x4. Regular gallery hours are 2 to 8 p.m. on Thursdays, by appointment. (North Park)

Expanding and Challenging Perception: about the medium of tapestry, the 29 pieces included in "American Tapestry Biennial IV" were created by artists from all over the world. The exhibition — opening with a reception on Saturday, October 12, at 5 p.m., in the William D. Cannon Art Gallery — was juried by Peter Horn of Germany, Christine Laffer of San Jose, and Marcel Marson from Quebec City. View the selected pieces through Sunday, December 1.

Juror Laffer will present an art talk on Sunday, October 13, at 2 p.m. Free.

Find the gallery at the Carlsbad City Library, at 1775 Dove Lane. Gallery hours are 11 a.m. to 4 p.m. Tuesday, Thursday, Friday, and Saturday, with hours extended until 8 p.m. on Wednesday, and 1 to 5 p.m. on Sunday. 760-602-2021. (Carlsbad)

Explore "One Universe, Many Worlds," when retired art instructor Howard Ganz, who has "experienced with computer art for years," exhibits his colorful, computer-generated pieces in MiraCosta College's Kruglak Gallery through Thursday, November 7. Meet the artist at the opening reception planned on Wednesday, October 16, at 6:30 p.m. The gallery is located in the student center; the campus is found at One Barnard Drive. Regular gallery hours are 11 a.m. to 2 p.m. Monday through Thursday, with additional hours from 6 to 7:30 p.m. on Tuesday and Wednesday. For more details, dial 760-795-6657. (Oceanview)

The Studio Faculty of the Mesa College art department is showcased in the "Mesa College Faculty Exhibitions" on view through Tuesday, November 5, in the San Diego Mesa College Art Gallery (D-104). The 24 participating artists are honored with a reception on Thursday, October 17, at 5 p.m.; an artist's slide illustrated lecture follows the reception in LBC room 435.

**SPECIAL – SECOND ADMISSION FEE IS $1 OFF WHEN YOU BRING A FRIEND AND THIS AD.**

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**DANCE**

**for $25**

for 4 weeks*

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**Eighth Annual 2002 San Diego International ORCHID FAIR & SALE**

**ACTIVITY CENTER, SAN DIEGO COUNTY FAIRGROUNDS • DEL MAR**

**SATURDAY, OCTOBER 12 • 9 AM-5 PM • SUNDAY, OCTOBER 13 • 9 AM-4 PM**

**Admission: $3 at the door. Children 9 and under are free.**

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**30 Vendors • Lectures • Demonstrations**

Come to enjoy, learn about and buy orchids. Enter your own orchids for display and judging.

Accredited judges: American Orchid Society and Cymbidium Society of America

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Sponsored by Quail Botanical Gardens, Encinitas, an affiliate botanical garden of the American Orchid Society.
ART MUSEUMS
California Center for the Arts Museum, “Everything Can Be Different” presents a trend in contemporary art practice that features optimism and experimentation. The artists included in the exhibition are said to use personal relationships as a means of addressing art, society, and how we organize our lives within both. The show — a traveling exhibition organized by Independent Curators International — demonstrates art being used to create something new out of the plasticity and malaise of social situations and settings. This exhibit closes on Sunday, December 8.

“Public Projects” is a series of sculptural installations of temporary and semi-permanent sculptural installations on the center’s 12-acre campus. Through Monday, June 30, 2003, see the work of San Diego public artist dm. The show was curated by Sally Yard, professor of art history at the University of San Diego.

In “playground,” the artist explores themes of childhood and childhood memories from the perspective of an adult. “The instruments,” on display in the museum’s Tower Gallery, is a swing and a seesaw designed specifically for adults. The remaining six works are rendered as two-dimensional shadows that could be cast by some of the objects and activities associated with youth; bikes, skateboards, and jump rope, also on adult scale.

The museum is located at 340 North Escondido Boulevard. For information, call 760-839-4120.

Mingei International Museum of Folk Art, “Fantasy and Play: Dolls, Toys, and Objects of Amusement” is a new show continuing through the end of the year. Featured are examples of the fine carousel animals carved by the Dentzel family of Pennsylvania, considered classics of their kind. Also on view are an oversized American toy train, Japanese toys, international dolls, and a free-wheeling Italian Pinocchio.

“Cerca” is a Spanish word referring to things nearby, or the process of bringing things closer. It is also the title for a new, year-long series of exhibitions at the museum, presenting works created by regional artists — specifically from San Diego, Los Angeles, and Baja, California — and to create a forum in which artists will explore common cultural issues. Los Angeles artist Jeremy Blake’s Winchell project “exploits the history and architecture of the house constructed by rifle-thrower Sara Winchell.” In his piece, Blake embarks upon an abstract, emotional tour of her insanity, executed through a “frame-by-frame digital painting” created from old photographs, ink drawings, and vector graphics. Blake’s paintings are said to “provocatively debate about the persistence and mutability of painting as a contemporary art form.” Join the debate through Wednesday, November 27.

Find the museum on 1001 Kettner Boulevard (Broadway), directly across from the Santa Fe Rail-road Depot, adjacent to the America Plaza trolley transfer station. 619-234-1001.

Museum of Contemporary Art, Downtown, “Language: Form and Function” explores the use of written language as a fundamental component of visual art. “For many artists, working with text is simply another way to communicate images in the mind of the viewer.” Work featured in the exhibition — by artists including Lorri Simpson, John Baldessari, and Edward Ruscha — uses text as a central element. See the show through Sunday, November 17.

“Journey” is a Spanish word referring to things nearby, or the process of bringing things closer. It is also the title for a new, year-long series of exhibitions at the museum, presenting works created by regional artists — specifically from San Diego, Los Angeles, and Baja, California — and to create a forum in which artists will explore common cultural issues. Los Angeles artist Jeremy Blake’s Winchell project “exploits the history and architecture of the house constructed by rifle-thrower Sara Winchell.” In his piece, Blake embarks upon an abstract, emotional tour of her insanity, executed through a “frame-by-frame digital painting” created from old photographs, ink drawings, and vector graphics. Blake’s paintings are said to “provocatively debate about the persistence and mutability of painting as a contemporary art form.” Join the debate through Wednesday, November 27.

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Museum of Contemporary Art, La Jolla, some of the most visually breathtaking works of art in the 20th Century are on exhibit in “Christo and Jeanne-Claude in the Vogel Collection from the National Gallery of Art.” The artists have used fabric to transcend the traditional borders of painting, drawing, and sculpture. Artspan 40 years in the artists’ joint career, the exhibition features 61 objects, including several early wrapped packages, models for large-scale public works, preparatory drawings and collages for projects in urban and rural sites, and photographs of completed projects. This show closes on Sunday, January 5, 2003.

Find the museum at 700 Prospect Street. 858-454-3541. (LA JOLLA)

Museum of Photographic Arts, a major exhibition of the work of Louis Faurer is on view through Sunday, October 20. The photographer lived from 1917 until 2001 and was known for his street photographs of New York said to “capture both documentary style and an impulse of fine art.” Taken between the 1930s and 1960s, 137 photographs are featured in this exhibit, along with a dozen color photographs and 15 of “his best works for magazines, both fashion and editorial.”

Yosuke Yamahata was sent by the Japanese army to document the effects of the atomic bomb dropped on Nagasaki on August 9, 1945. The 28-year-old began to photograph the aftermath of the bomb as the sun rose and had taken more than 100 photographs by nightfall. “Nagasaki Journey: The Photographs of Yosuke Yamahata, August 10, 1945” runs through Sunday, October 20. The exhibit is described as “an essential historic record of the nuclear age.” To commemorate September 11, 2001, the museum hosts “without Borders: Transcending Terror” to “acknowledge those who died that day” through Cheryl Song’s 3-D photographic installation entitled The Missing Piece. The exhibit also examines the consequences of any act of violence as seen through the eyes of photographers including Dmitri BURLEMMER, Susan METELEUS, Alex WEBB, Sebastio SALGADO, and Damir Sagolj, among others. This show closes on Sunday, October 13.

Find the museum in the Casa de Balboa building, at 1646 El Prado. For information, call 619-238-7559.

Oceanide Museum of Art, “Ethel Greene: Surrealist Painter” is a retrospective of the imaginative paintings by this respected San Diego artist, who died in 1999. Take in the exhibit of 40 paintings through Sunday, October 13, at 704 Pier View Way. Call 760-711-2787 for information. (OCEANIDE)

San Diego Museum of Art, significant works by the current generation of Mexican artists are included in “Asia Mexico: Common Objects and Cosmopolitan Actions,” on view through Sunday, March 9, 2003. Nineteen artists are included in the show, including Francis Alÿs, Sylvia Munier, Castilla, Rubén Ortiz Torres, Eduardo Avaroa, and Daniela Rosell, working in a variety of media. “Asia Mexico” is said to re-veal the impact of Mexican art on the evolving global art scene while highlighting Mexico as an axis for the circulation and exchange of art and ideas.

The diversity of print practices of artists working in San Diego over the past 100 years is revealed in “A Good Impression: A Century of Printmaking in San Diego.” The show boasts approximately 60 prints, 30 of which are rarely seen works from the museum’s collection; artists represented include Harry Sternberg, Ilka Scanga, and Francisco Gaitó. The show concludes on Sunday, October 27.

At once erotic and ascetic, both supreme god and intoxicating recluse, the figure of Shiva is one of the most compelling and contrary in Indian mythology. Images of Shiva and his family exploring Shiva’s many forms and mythology. Images of Shiva and his family exploring Shiva’s many forms and manifestations are included in ‘Shiva: Destroyer of Time,’ concluding on Sunday, January 12, 2003. The images are from photographer Dmitri BURLEMMER III collection of South Asian paintings. For additional information, call 619-232-7931.

San Diego Museum of Art, “Century of Printmaking in San Diego,” on view through Sunday, March 9, 2003. Nineteen artists are included in the show, including Francis Alÿs, Sylvia Munier, Castilla, Rubén Ortiz Torres, Eduardo Avaroa, and Daniela Rosell, working in a variety of media. “Asia Mexico” is said to reveal the impact of Mexican art on the evolving global art scene while highlighting Mexico as an axis for the circulation and exchange of art and ideas.

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Ferocious Women

“I didn’t want her to die. I wanted her to lose in court.”

Reality wasn’t enough for Lillian Hellman. She needed to embellish. Lee Gershwin: “She would lie — a man, a woman, could be anything — for what we used to call ‘a pretty good story.’” Her biographer, Carl Rollyson, agrees, “Everything about her life became grander in the rewriting of it.”

And most of her work was self-vindication, “as if in all things that touched her most closely — like her cooking and her politics — she had to be not only right but victorious.”

Hellman’s motto, expressed in The Little Foxes: “God helps those who invent what they need.”

“Strident and shrewish,” “harsh-tongued and snobbish,” crammed with “cerebration and bitchery,” “God helps those who invent what they need.”

“Strident and shrewish,” “harsh-tongued and snobbish,” crammed with “cerebration and bitchery,” “God helps those who invent what they need.”

One “BIG FAT” Party You Can’t Miss!

The Soprano’s Last Supper

Come join the Mob. “Take out” the wife, in-laws, friends, the whole gang. Enjoy some illegal gambling, dinner, dancing and good, old Mobster FUN! Witness the wedding of “Mafia Commissioner.” Select new members and get made into the Family.

“Get to know what Gadsden did in the Middle East”.

“I had heard not once, not twice but became inseparably entwined Jane Austen (1912–1989) and Hellman (1905–1984) only met in real life. I can’t remember ever being made more aware of exposition in a theater. It’s relentless. Hellman and McCarthy seem like talking heads trapped in cages. In order to escape and get on with the drama, they must first explain themselves. On the showing-versus-telling scale, we see little and hear a ton.

The play’s themes have a similar compulsion to explain. Hellman embellished for a good story. McCarthy, by no means wealthy, fought back. The two literary figures, $2.25 million in damages. McCarthy, by no means a Stalinist and a Trot—more like notes for a drama than the real deal. Part of things, sort of, but often does little more than play dumb?

Hellman and McCarthy. She “Hegels” them (one can’t remember ever being made more aware of exposition in a theater. It’s relentless. Hellman and McCarthy seem like talking heads trapped in cages. In order to escape and get on with the drama, they must first explain themselves. On the showing-versus-telling scale, we see little and hear a ton.

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**THEATER LISTINGS**

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.

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**Adoration of the Old Woman**

In Spanish, Helen can mean birth, bed, or Bétula. It’s also the perfect name for the old woman in José Rivera’s enchanting new drama. Born in 1906, she’s the “First Lady of Puerto Rico.” She’s haunted by the ghost of her husband’s mistress, and by what’s become of her homeland, which, in the past 500 years, has been “free one week and a day.” When a 94-year-old woman is the center of a play, you smell overriding metaphor. But like her name, and the situation in Puerto Rico, Adoration resists facile interpretation. There’s a Humpty-Dumpty quality about the characters and their country. All have diverse, scattered parts, and people offer various theories of putting them back together. Rivera’s only got one set and five characters — OK, four characters and a ghost — but he paints in the air around them, crafting an intricate portrait of “near future” Puerto Rico. Along with fine direction, this subtle, intelligent tale (as Doña Helen: not longer than life, but as large as life can get) and “magic realism” design work, one of the most refreshing aspects of *Adoration* is that it shows an American satellite country from the inside, from the point of view of the colonized, and how many reject the identity imposed on them. Rivera offers no easy answers for an authentic Puerto Rican story. He knows, with Edward Said, that “the assertion of identity is no mere ceremonial matter” in today’s world. And given the tempest of these times, Adoration is an act of courage: it dares to show American audiences something they rarely encounter: how it feels to be Other.

Critic’s pick.

**LA XILLA PLAYHOUSE, MANDELL WEISS FORUM, THROUGH OCTOBER 20, TUESDAY THROUGH SATURDAY AT 8:00 P.M., SUNDAY AT 7:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.**

**Apologies from the Lower Deck Malashock Dance presents “an evening of Malashock favorites,” including re-choreographed or new sections of original work.**

**SUISH COMMUNITY SPACE, RECAPITULATION PROJECT, THURSDAY, OCTOBER 10, THROUGH OCTOBER 12, THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY, OCTOBER 13, AT 2:00 P.M. FOR INFORMATION CALL 619-235-8406.**

**Beehive**

Those tall cans of AquaNet spray are back in the spotlight. As are the gigan
doric domes of hair, worn by the “Hives,” in the Theatre in Old Town’s epic of its 1962 hit show. Beehive celebrates the women singers and “girl groups” of the 1960s. But if you caught only the first half-hour, you’d swear something’s amiss.

The six talented performers parody every song and style. As in melodrama, they exaggerate gestures and tones, from Lesley Gore to the Supremes to the Beatles. The show appeals to music lovers. But the hard-sell approach of the Globe will not weaken its appeal among audiences. Jimmy Buffett and Janis Joplin are also represented.

**Beyond Therapy**

I must report that, the night I caught it, the Globe Theatres’ audience enjoyed Christopher Durang’s comedy. The play is funny. But the Globe either doesn’t think so or doesn’t trust the script. Under Brendan Foy’s frantic direction, the production broods over the characters农baskets with hyper-energ
y, jackhammer deliveries, and double-sided performances. Imagine Robin Williams on speed, playing six characters — into a 1960s disco-mania, and screaming at the audience, “ARE WE HAVING FUN YET?” It’s a lot more. But the production is not a musical, and the play is a Broadway.

**HIT Productions new interactive dinner show takes place at Camp Skulls in 1962, where some of New York’s finest gather, and die.**

**Mystery Cafe’s interactive dinner theater show takes place at Camp Skulls in 1962, where some of New York’s finest gather, and die.**

**SUSHI COMMUNITY SPACE, RECAPITULATION PROJECT, THURSDAY, OCTOBER 10, THROUGH OCTOBER 12, THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY, OCTOBER 13, AT 2:00 P.M. FOR INFORMATION CALL 619-235-8406.**

**Mystery Cafe open-ended run, FRIDAY AND SATURDAY AT 8:00 P.M.**

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**CATSKILLS CONSPIRACY**

Mystery Cafe’s interactive dinner theater show takes place at Camp Skulls in 1962, where some of New York’s finest gather, and die.

**Mystery Cafe open-ended run, FRIDAY AND SATURDAY AT 8:00 P.M.**

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**The Coronado Playhouse presents Neil Simon’s comedic-drama about Eugene Morris Jerome (a.k.a. Si
gon.) going through basic military training in Biloxi, Mississippi. Bob Christiansen directed.**

**COURT BIRD HOUSE, PLAYHOUSE THROUGH OCTOBER 20, THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.**

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**CATSKILLS CONSPIRACY**

Mystery Cafe’s interactive dinner theater show takes place at Camp Skulls in 1962, where some of New York’s finest gather, and die.

**Mystery Cafe open-ended run, FRIDAY AND SATURDAY AT 8:00 P.M.**

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For four performances only, Class Act Productions presents John Patrick’s three-act comedy, *The Curious Servant*, directed by Sharon Straw."
Tyler is looking for your under-ware ... and there's a dead body in the next room."

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Calendrier de Théâtre

San Diego Union-Tribune

October 26 @ 2pm

October 13, 14, 15, 20

October 27, 28, 29, 30

October 3, 4, 5, 6, 7

October 10, 11, 12, 13, 14, 15, 16, 17

October 24, 25, 26, 27, 28, 29, 30

October 31, November 1, 2, 3, 4

November 6, 7, 8, 9, 10, 11, 12

November 13, 14, 15, 16, 17, 18, 19

November 20, 21, 22, 23, 24, 25, 26

November 27, 28, 29, 30

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L.A. TIMES

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BROADWAY’S NEW HIT MUSICAL
8 PERFORMANCES ONLY! OCTOBER 15-20

FOR MAJOR BACKGROUND

Direct From Broadway

Stark Dad Reader's October 10, 2002, 101

Seven MORE Weeks of Greeks!

What a great idea! To reenact local audiences with the masterworks of ancient Greek drama, 6th P Pen offers a series of staged readings, produced by Linda Castro and David Cohen. I taught the first, Euripides’ Medea, and it was a huge success. The approach is refreshing. There is no attempt at polished work or choices set in stone. Instead, the actors treat the text as if it were the first day of rehearsal: the threshold of exploration. They read in a semicircle. There’s some movement, a suggestion of costume, and (re)acting, but the emphasis is on the word and, as in all Greek drama, on an unfolding story at its hair-on-fire irrational and as logical as a courtroom debate. It doesn’t take long to see how pertinent and compelling these plays are. An informal discussion follows the reading and admission is free — though 6th P Pen greatly appreciates donations.

Worth a try.

SVH & PEN THEATRE, OPENENDED RUN, FOR INFORMATION, AND A LIST OF FUTURE READINGS, CALL 619-688-9210.

1776

The Lamb’s Players Theatre stages Peter Stone and Sherman Edwards’ musical about events leading to the Declaration of Independence. Deborah Gilgour Smyth directed.

LAMB’S PLAYERS THEATRE, THROUGH NOVEMBER 10; TUESDAY THROUGH THURSDAY AT 7:30 P.M., FRIDAY AND SATURDAY AT 8:00 P.M.

The Sopranos’ Last Supper

DiLiZar Productions presents an evening with the notorious Soprano family: “gambling, dinner, dancing, and good old mobster fun.”

CITY THEATRE, 238 SEVENTH AVENUE, DOWNTOWN, OPENENDED RUN, FRIDAY AT 7:30 P.M. FOR INFORMATION CALL 800.544.4247.

Strike Up the Band

The Star Theatre hosts the first of 10 performances of the George and Ira Gershwin musical, Strike Up the Band. Directing is Roberta G. Fleming, produced by John Maley, photos by Peter Stone.

STAR THEATRE, 402 NORTH COAST HIGHWAY, OCEANSIDE, FRIDAY, OCTOBER 11, THROUGH OCTOBER 19; FRIDAY AND SATURDAY AT 8:00 P.M.

Triple Espresso: A Highly Caffeinated Comedy

Hugh Butternutt’s done his lounge act at the Triple Espresso Coffeehouse 20 years to the day. While his companions, here to celebrate his anniversary, got stuck in the 70s, the trio used to be Maxwell, Butternutt, and Bean, a comedy group that never went far. They’re “losers,” they admit, but not “ordi-

nary” ones. And, hey, their reunion could help them face searing issues from their mediocre past. A formulaic story line? Yep. Straight from Forever Plaid. There’s also the Forever Plaid problem: the three comedians are far too talented to play inert characters. One’s a whiz at the piano. Another’s a first-rate mime, and the third’s a crackjack magician. The
LION KING

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SEATS

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This offer expires October 9, 2002.
Effective immediately, all Ché Café programming must stop. Please contact me regarding any questions you may have.

Marcia Strong is UCSD’s assistant director of SOLO (Student Organization and Leadership Opportunities). In an e-mail dated September 13, Strong instructed the Ché Café to stop presenting live, all-age music shows, saying the student collective that runs the Ché was not providing bonded security or insurance to the school with proof of insurance, but she would not comment on the other matters of concern.

So have the Ché shows actually been halted? “You have to contact them,” said Strong.

Two calls to the Ché Café last week were not helpful. An unnamed person said that the Café is run as a collective and that the group that makes decisions for the Ché could not agree on whether or not the Ché Café could not agree on whether or not the Ché Café could continue.

On Thursday of last week, Strong said she had “received something” about proof of insurance, but she would not comment on the other matters of concern.

“Tecate is right on the border,” says Tintle. “There are security concerns and not even drive across the border.”

In an e-mail dated September 13, university police illegally entered the Ché building, stating that they did so on the suspicion that someone had broken into the Ché to sleep (based on the evidence that there was a car parked in the parking lot).”, Cheroof.org also said, “There has been a new wave of threats, shutdown attempts, and harassment towards the Ché Café.”

“The government is providing the stage, P.A. system, security, and a backstage area for the bands,” says Tintle, “There will be a skateboard contest going on when the bands are playing, and after the bands play, they are going to have a parade. It’s on October 12, which is founding day for the city of Tecate. It’s a city holiday. It will be in Los Encinos Park, which is the middle of town.”

Tintle said he is looking for new places to play for his band, Stumpy, a three-piece Green Day-esque pop-punk band based in Mira Mesa. “We need events like this to bond with our neighbors,” said Ochoa, who is studying international business at the University of Baja at Tijuana. “Tecate is actually larger in territory than Tijuana, but we never get any bands. Hopefully that will change with this...
OC Bombers get rolled in TJ

"There were four of us. We went to Tijuana. It was about 11 o'clock, and we had all been drinking. We met this guy who we called Demon Child... We went to this club called Beverly Hills. I guess the people there knew this guy Demon Child. We had this downtown venue called Caffiends on Broadway near Sixth. Basically the owner had been having trouble with the cops, the fire marshal, and her landlord. All the problems came with this other chick who was also doing shows there. The cops never came to my shows....

I had to do more shows there, but [the owner] made it pretty clear that she won't be doing any music unless it is acoustic." Pastor said he organized over 30 punk shows at Caffiends with local bands like Underminded, Danny Kaufman says that the random dealer you are didn't do anything at all to the bouncers... take all the money out of my wallet. They took, like, $6 between us. We have this happen to you. We never came to my shows....

"If I told you, I'd have to kill you." Punk promoter Brandon Pastor says he will continue promoting live shows. He just won't say where until just before the show. The 19-year-old skater/entrepreneur just lost his downtown venue called Caffiends on Broadway near Sixth. Kaufman says that the random dealer you are didn't do anything at all to the bouncers... take all the money out of my wallet. They took, like, $6 between us. We have this happen to you. We never came to my shows....

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The OC Bombers appear at the First Annual Punk Festival of Tecate, noon to 7 on Saturday. "We're going to have to do it on a guerilla basis. Be on the lookout for the flyers."

A lady who identified herself only as Bernadette and as the owner of Caffiends said the punk shows drew "destructive" patrons who "don't care about the furniture.... One time one of the microphones disappeared. Another time a mike stand was broken.

The First Annual Punk Festival of Tecate is noon to 7 p.m. on Saturday. Ten bands perform, including Stumpy, Hence the Name, No Thanx to Paul, Mother Russia, the OC Bombers, the Mice, and the Drapes. Two Tijuana bands and a Tecate band will also be on the bill. Free admission. All ages. For info see sandiegopunk.com. Free admission. All ages. For info see sandiegopunk.com.

The OC Bombers get rolled in TJ have this happen to you. We try to get back to the border with, like, $6 between us. We saw that Demon Child, walking around, and they didn't do anything at all to him. It's like if you're the actual dealer you are protected in Mexico."

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to help us because we weren’t punk enough,” said Williams. “But we were up there every day, bugging them to sign us.”

Volcom/MCA released Pepper’s Kona Town CD in March. The band played the 2001 and 2002 Warped Tours.

I note how unusual it is that Pepper, which has been featured on two back-cover ads in Surfing magazine, has largely been flying under the radar, undetected by the local music scene.

“So it just takes a while to digest Hawaiians,” said singer/guitarist Kaleo Wassman.

As to the makeup of the band, was described by one fan from Atlanta, Georgia, thusly:

“Hand signed, custom framed, and acid free double matted… Tom, Mark and Travis on the front, and each of them have signed in bold Sharpie.” A copy of the band’s CD Enema of the State was included in the framed display, which sold for $199.87 and came with a certificate of authenticity from the seller and a “lifetime money-back guarantee.”

— Jay Allen Sanford

CONTRIBUTORS
Jennifer Ball (editor), Josh Board, Kristin Collard, Edwin Decker, Dave Good, Randy Hoffman, Ken Leighton, Ryan Lynks, Mary Montgomery, David Moye, Derek Plank, Jay Allen Sanford

But Marhoefer said Crosby made no mistakes. “You could see the age on them — how the hard rock and roll lifestyle had taken its effect on their faces. But their voices sounded like they did 30 years ago.”

I note that Howard Stern had made the joke that singer Barry White was lucky he needed a kidney transplant instead of a liver transplant because Crosby had taken all the livers.

“There were no liver jokes,” said Marhoefer. “But he was really huge. I was just hoping that he would walk off the stage alive.”

To the makeup of the 600 who showed, Marhoefer said, “There were a lot of men with gray ponytails — I wasn’t one of them. I’m gray, but I don’t have a ponytail.”

— Ken Leighton

The following online auctions of San Diego music memorabilia took place at eBay.com between August 1 and September 5. Unwritten Law’s EP inspired Party Like a Rock Star and “American Made.” Its seller in Eugene, Oregon, set an opening bid of $8.99, which is what the CD sold for.

An issue of Rolling Stone, featuring blink-182 on the cover and autographed by the band, was described by its seller in Atlanta, Georgia, thusly:

“Hand signed, custom framed, and acid free double matted… Tom, Mark and Travis on the front, and each of them have signed in bold Sharpie.” A copy of the band’s CD Enema of the State was included in the framed display, which sold for $199.87 and came with a certificate of authenticity from the seller and a “lifetime money-back guarantee.”

— Jay Allen Sanford
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Hildergard Knef died this past February. The German actress, author, and cabaret singer will be unfamiliar to all but a handful of readers. The only reason I know of her is through the kind gift of a CD I received upon leaving Berlin after an extended stay. There is a custom in Berlin to present a friend with a lunchbox-sized container, a sort of miniature suitcase, with writing on one side of it that reads “Ich hab’ noch einen Koffer in Berlin” (I’ve still got a suitcase in Berlin). Inside the box is a tape or CD with a song of the same title; a lovely, sentimental present a friend with a lunchbox-sized container, a sort of miniature suitcase, with writing on one side of it that reads “Ich hab’ noch einen Koffer in Berlin” (I’ve still got a suitcase in Berlin). Inside the box is a tape or CD with a song of the same title; a lovely, sentimental song about the various pleasures to be found in that fascinating metropolis and why they will always bother. No one can ever sing “Ich hab’ noch einen Koffer in Berlin” like Frau Knef. In fact, upon her death the German chancellor Gerhard Schroeder declared...
**San Diego**

**October 10, 2002**

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  - Presented by M.A.S.S. music art surf skate
  - DJ Kingsley
Deep Testosterone

“The site where the club once stood now houses office space for a mortgage company.”

A new TV program called That ’80s Show premiered in January and centered on a San Diego record store. The store looked a lot like Record Heaven in its early 1980s SDSU location. The TV show, like Record Heaven, has disappeared from sight.

A more accurate recollection of the Big Hair Decade is available by browsing the deepshag.com website. Launched in 2000, Deep Shag Records describes itself as “the label that refuses to sit quietly in one section of your collection.” Though his label is based in Atlanta, Georgia, founder Michael Reed spent much of his youth in San Diego and endeavors to resurrect music by the bands with which he grew up.

“It seems hard to believe now,” e-mails Reed, “but starting in the early 1980s…San Diego was home to a thriving rock music scene. The suburbs of El Cajon and Chula Vista were full of young men with pointy-headstock guitars and music collections — on vinyl, naturally — there was no need for close to two years, ignoring curfew, liquor, and sound for almost every show at Straita Head for two years, ignoring curfew, liquor, and child labor laws in the process. It was heaven. In addition, I took over promotional duties and ran the fan club for Assassin, as they gained exposure by opening for bands like Alcatrazz, Grim Reaper, Precious Metal, and Poison.”

Reed says it was a simpler time back then. “Unlike clubs today, there was no inside security whatsoever; no cops posted at the door. There was no need.”

The venue’s marquee reflected a blending of San Diego locals like Aircraft, Victim, Chalace, and the Zippers. “I was 14 when I first stepped into Straita Head Sound,” recalls Reed. “This club was unique in that it had obtained its liquor license as a dinner theater and, therefore, was able to serve alcohol to the 21-and-up crowd, yet still [could] allow those under 18 to get in. All they had to do was serve food to meet the legal requirements of ‘dinner theater.’ This loophole in the law kept the club profitable and allowed many of my age to see their first live rock show.

“My first concert was a local headlining band, Assassin. It was amazing. After the concert, my ears rang for hours…. I was at the shows every weekend and eventually ‘worked’ there. Because we were talented, eager, and worked for free, club manager Gary Stauffer gave open access to my best friend, Mark Butler, and I. Together, we ran lights and sound for almost every show at Straita Head for close to two years, ignoring curfew, liquor, and child labor laws in the process. It was heaven. In addition, I took over promotional duties and ran the fan club for Assassin, as they gained exposure by opening for bands like Alcatrazz, Grim Reaper, Precious Metal, and Poison.”

“It was reportedly a show-stopping hard-rock number. Straita Head Sound moved away from rock shows in 1987, changing format to become a legit dinner theater and, later, a dance hall. “The building was torn down around the same time that Nirvana heralded the demise of ‘80s rock,” notes Reed. “The site where the club once stood now houses office space for a mortgage company.”

One of Reed’s pet projects at Deep Shag is to keep alive the sounds made by one-time San Diego headliners Stress, originally formed in 1983 by Bible Black, Prowler, Ragged Lace, Street Leigel, Britton, Red Alert, Stress, Shok, Snakebyte, and Twin Wire, along with bands that came down from — or emigrated to — L.A.

“Mickey Rat played there often before moving to Los Angeles and becoming Ratt. The club also hosted dates for national tours playing San Diego. One of my favorite Straita Head moments was running lights for Riot as they did ‘Swords & Tequila.’ ‘Swords & Tequila’ is a track from Riot’s 1981 LP Fire Down Under. It was reportedly a show-stopping hard-rock number.

Call for tickets! (619) 440-2277
New online ticket options: www.ecpac.com
ECPAC Box Office: Open 11:00 am to 4:00 pm Monday through Saturday, and 11:00 am to curtain on show days.
210 E. Main Street, El Cajon, CA 92020-3983
bassist Josquin des Pres and singer/guitarist Mike Thomas. The secondary guitar position was manned by Tim Nicholson until 1985, when he was replaced by Rough Cutt’s Jimmy Crespo, who’d been Aerosmith’s temporary guitarist while Joe Perry was estranged from that band. Various drummers came and went throughout the group’s history, including Leroy Vega, formerly of Reed’s protégés Assassin.

Pressure earned regular bookings at high-profile L.A. clubs like Madame Wong’s, FM Station, and the Troubadour, and their shows were attended by Sunset Strip scenesters like Billy Sheehan; Rudy Sarzo and Tommy Aldridge of Whitesnake; and Michael Jackson’s guitarist Jennifer Batten. Pressure never managed to attract major-label attention, even after moving toward power pop in 1987, and the lack of success contributed to their eventual breakup. Deep Shag’s catalog includes a Stress compilation featuring recordings from the band’s entire career, covering the years 1983 through 1987. The Deep Shag CD includes liner notes written by Ellison specifically for this release, and deepshag.com features MP3 clips from the recording such as “You’re Short,” “Bugfuck Is a Nifty Guy,” “Carl Sagan, I Have No Mouth & I Must Scream, Love Ain’t Nothing but Sex Misspelled,” and his anthology of science fiction and horror tales by various authors, Dangerous Visions. It’s through this latter book that I got to meet Harlan Ellison.

Ellison and I — both of us booked to sign autographs at a 1995 Atlanta comic book convention — ended up seated side by side behind a conference table. I was mostly signing copies of Rock ’N’ Roll Comix I’d written, while Ellison was promoting his Dream Corridor comic book. The two of us made small talk about friends we had in common, such as George Clayton Johnson who, like Ellison, scripted for the original Twilight Zone and Star Trek TV shows. I showed him a comic book I’d done with Johnson called Deepest Dimension Terror Anthology, featuring an adaptation of a short story that Ellison had published in Dangerous Visions — “A Toy for Juliette” — and he fairly shouted, loud enough to make most of the people in line flinch. “You put his fucking name on the cover, every goddamned word of this story should be by Robert fucking Bloch.” He went on without a pause with vague threats of a civil suit. “I spoke with Robert Bloch about the comic, and he’s the one who suggested the change and the new dialogue.”

The scowl was replaced by an uncouth smile, as he closed the comic book and handed it back to me with feigned grace. “Oh, well, why didn’t you say so? In that case, I love it. Good work.” Ellison turned to the crowd of onlookers and said, “Every one of you should buy this Deepest Dimension comic. I highly recommend it.”

Regarding Ellison’s Deep Shag CD, every one of you should buy it. I highly recommend it.
Listen to sample songs of bands in upcoming concerts free on your phone: 619-233-9797. Call night or day 7 days a week.

**Concert Soundboard**
619.233.9797

Press the 4-digit extension above the category that interests you (for example, 4000 for this week’s concerts).

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

**EXTENSION 4000**

**THIS WEEK’S CONCERTS**

**THURSDAY**

**Sergio Mendes & Brasil 2002** (694)
Humphrey’s Concerts by the Bay, Thursday, October 10, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

**FRIDAY**

“The Fourth Annual Northwest Electro-Acoustic Music Festival” featuring 28 composers and sound artists from Great Britain, Germany, Japan, Canada, Mexico, and the United States: Smith Recital Hall, Friday, October 11, and Saturday, October 12, 8 p.m., San Diego State University, 5500 Campanile Drive, San Diego. Information, 619-303-1500; tickets, 619-594-1696.

**Santana** (567) and Osomani (200): Coors Amphitheatre, Friday, October 11, 8 p.m., 2050 Entertainment Circle, Chula Vista. 619-671-3600 or 619-220-8497.

**SUNDAY**

“Countryfest II” with Willie Nelson (788), Lonestar (791), Phil Vassar, Shedaisy, Chris Cagle, Emerson Drive, and Cyndi Thompson: Coors Amphitheatre, Sunday, October 13, 3 p.m., 2050 Entertainment Circle, Chula Vista. 619-220-8497.

**Patty Griffin** (839): Belly Up Tavern, Sunday, October 13, 7:30 p.m., 143 South Cedros Avenue, Solana Beach. 858-334-4200 or 619-220-4200.

**WEDNESDAY**

Jerry Cantrell (155), Mud at Gravity, Comes with the Fall, and Ushua: 1st & B, Wednesday, October 16, 345 B Street, downtown. 619-231-4343 or 619-220-8497.
SECOND WIND BARS
POOL TABLES • DART BOARDS • HOT SPOT & LOTTO • ATM & CREDIT CARDS

3 ROCK ‘N’ ROLL BANDS • 3 LOCATIONS!

ESCONDIDO
FRIDAY & SATURDAY
OCTOBER 11 & 12 • 9 PM

ROCKAHOLICS

EVERY WEDNESDAY & THURSDAY 6 PM-CLOSE
EVERY SUNDAY 7 PM-CLOSE

COUNTRY & WESTERN DJ & DANCE LESSONS!

SANTÉE
FRIDAY & SATURDAY
OCTOBER 11 & 12 • 9 PM

BLIND LUCK

NAVAJO
FRIDAY & SATURDAY
OCTOBER 11 & 12 • 9 PM

SERIOUS GUISE

SPECIAL EVENTS
OCTOBER 19
NORTH PARK ANNIVERSARY PARTY:
9 years! Drink specials all day long!

NFL SUNDAY TICKET
Lots of TVs.

MONDAY NIGHT FOOTBALL
Big screens at 3 locations.

WEDNESDAY DRINK SPECIALS
6 PM-CLOSE • ALL 4 LOCATIONS
$1.50 DOMESTIC BEER & WELL DRINKS

KARAOKE!

NAVAJO • Sunday-Tuesday at 9 pm. Hosted by Jerry Hulse (Sunday), Bob Eyler (Monday & Tuesday).
SANTÉE • Saturday 3-7 pm hosted by Bob Eyler. Sundays at 9 pm hosted by Bob Eyler.
MONDAY & TUESDAY • 9 pm hosted by Jerry Hulse.

EVERY MONDAY AND TUESDAY • 9 PM
LIVE! SECOND WIND ALL-STARS BAND
Past and present members of
Nemesys, Private Domain, Scoundrel and Big Idea

MUSIC & DJ

LONG BEACH

BE THE ROCK • BAND & TRIO PRODUCTIONS

DIAMOND DOG • DJ & TRIP PRODUCTIONS

SUNDAY • 9 PM • AT THE HUMBLE MUG

FLUID
DANCE • LUCKY 7 • DIA DE LOS MUERTOS

S ANTONIO SUNDAY TICKET

UPCOMING CONCERTS

OCTOBER

Makridis (848) Belly Up Tavern, Thursday, October 17, 8:30 p.m., 143 South Cedros Avenue, Solana Beach. 619-220-4997 or 858-481-0168.

Marcus Antonio Solis and Rocio Duran: Con Arena, Friday, October 18, 307Q campus, College Area. 619-220-8497.

Nelly, the St. Lunatics, Big Temple, Lil Wayne, Fabulous, and American Coors Amphitheatre, Friday, October 18, 2050 Entertainment Circle, Chula Vista. 619-671-3600 or 619-220-8497.

Karl Denom's Tiny Universe (684): 44th St. Friday, October 18, 345 B Street, downtown. 619-231-4343 or 619-220-8497.

Supreme Beings of Leisure, the Baldwin Brothers, and Ben Neill: Canes Bar and Grill, Friday, October 18, 8 p.m., 3105 Ocean Front Walk, Mission Beach. 858-488-1780 or 619-220-8497.

Bob Dylan & His Band: Open Air Theatre, Saturday, October 19, 8 p.m., SDSU campus, College Area. 619-220-8497.

The Rugburns (838) Belly Up Tavern, Saturday, October 19, 9:15 p.m., 143 South Cedros Avenue, Solana Beach. 619-220-8497 or 858-481-1140.

Southern Culture on the Skids (266) and the 45's: The Casbah, Saturday, October 19, 8:30 p.m., 2015 Kettner Boulevard, midtown. 619-235-4355 or 619-220-8497.

Nathan Hubbard with Los Caju Del Rito (featuring Ramon Amescua, Pope Mag, and Jorge Ruiz): Sycuan Street Forum, Saturday, October 19, 9 p.m., 245 Sycuan Street, Banker’s Hill. 619-205-0001.

The Dead Kennedys: Canes Bar and Grill, Sunday, October 20, 9 p.m., 3105 Ocean Front Walk, Mission Beach. 858-488-1780 or 619-220-8497.

The Cult and Queens of the Stone Age: 44th St. Sunday, October 21, 345 B Street, downtown. 619-231-4343 or 619-220-8497.

AUS Differently • Tokki: Sunoco Symphony Hall, Tuesday, October 22, 1240 Seventh Avenue, downtown. 619-231-4343 or 619-220-8497.


"Atticus Jazz at the Neuroscience Institute" featuring Nicholas Peyton & The Soul Patrol: Thursday, October 24, 9 p.m., 10440 John Jay Hopkins Drive, La Jolla. 858-454-1762.

Record Breakers Tour featuring:

THE BEATNUTS
NONPHIXION
TIGERS TEMPLE • POTTUCK

SUPREME BEINGS OF LEISURE
BALDWIN BROTHERS • BEN NEILL

THE CHAMELEONS (U.K.)
CHANNEL

Halloween Party
O.A.R. • MAROONS & MATT NATHANSON

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The Cadillac Club
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S.Y.K. • DOWN IN THE LAB • WITHER
DISAPPOINTING JOSEPH • SHAGGIN’ WAGGIN

BADLY DRAWN BOY
HOOBASTANK with special guest GREENWHEEL

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Dance • Hip Hop et al
Main Room @ 2nd bar @ VIP Lounge • Main Dance Floor
Enjoy the "Night 11 Live" experience with the ocean
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Get out your lederhosen and steins; it's time for the Authentic Bavarian food & music

PLUS:
• 3 Munich-style tents
• Outside biergarten
• Carnival rides, attractions
• 4 Stages, 60 bands

OCTOBER 11-13
Friday, 3 p.m. to midnight
Saturday, 11 a.m. to midnight
Sunday, 11 a.m. to 8 p.m.

INCLUDING:

- Bavarian Beer Garden Band
- Rey Vinole Swing Band
- Original German Band
- Mal Jaeger Edelweiss Band
- Bergmeister Band
- El Cajon German Band

PLUS:
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- Admission $3
- All ages, 12 & under free
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- Extreme sports interactive area
- Microbrew tent (a dozen microbrews)
- Merchandise & food booths

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HOY HOY BOYS INC.
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Ocean Beach Community Foundation

Info: (619) 223-5240 • www.sdoktoberfest.com
Free on-site bicycle parking • Free Shuttles (Old Town, South Shores, Hospitality Point, Blind Melons in Pacific Beach, Winston’s in Ocean Beach)
No dogs, coolers, lawn chairs or alcohol brought to the event allowed

Miss Oktoberfest competition
(hosted by PB Bar & Grill)
$10,000 in cash and prizes
Info: (858) 581-9158

Chargers game on large projection screens in beer tents

San Diego Reader
October 10, 2002
FOOTBALL
NFL
code that is next to the performer
concerts).
Press the the 4-digit extension above the category that interests you (for example, 4000 for this week’s concerts).
At the next prompt, press the 3-digit code that is next to the performer you wish to hear. (Performers without codes currently do not have recordings.)

EXTENSION 4001

UPCOMING CONCERTS

The Watts Prophets: East County Performing Arts Center, Friday, October 25, 7 p.m., 340 N. Encenldo Boulevard, Escondido. 858-988-4235 or 619-220-8497.
Joan Osborne: (428) Belly Up Tavern, Friday, October 25, 9:30 p.m., 143 South Cedros Avenue, Solana Beach. 619-220-8497 or 858-481-4140.
Morris Day & the Time / The Ohio Players / (420) Sycuan Casino, Friday, October 25, 7:30 p.m., Sycuan Casino, Santee. 619-445-6002.
The Cramps / (410) 4th & B, Friday, October 25, 340 B Street, downtown. 619-231-4343 or 619-220-8497.

Chris Cutler and Thomas Dimuzio: Sycuan Casino, Saturday, October 26, 8 p.m., 301 Spruce Street, Banker’s Hill. 619-295-0301.

Keh’La: (92071) California Center for the Arts, Tuesday, October 29, 8 p.m., 340 N. Encenldo Boulevard, Escondido. 858-988-4235 or 619-220-8497.

Jeto’s Brazil: Camos Bar and Grill, Tuesday, October 29, 7:30 p.m., 3105 Ocean Front Walk, Mission Beach. 858-481-1780 or 619-220-8497.
The String Cheese Incident / (459) RIMAC Arena, Tuesday, October 29, 7:30 p.m., USD campus, La Jolla. 858-534-8497 or 619-220-8497.
Tom Petty and Jackson Browne: (485) Open Air Theatre, Tuesday, October 29, SDSU campus, College Area. 619-220-8497.


NOVEMBER

The Disembowlement Plan / (375) The Cashbah, Friday, November 1, 8:30 p.m., 2901 Kettering Boulevard, midtown. 619-232-4553 or 619-220-8497.
Ernesto Ditto-Infants/Chris Forrest/Annette Kebbe: Sycuan Casino, Saturday, November 2, 8 p.m., 301 Spruce Street, Banker’s Hill. 619-295-0301.

Merle Haggard / (54) 4th & B, Sunday, November 3, 340 B Street, downtown. 619-231-4343 or 619-220-8497.
Glasgow, A.N.; Open Hand, and the Blood Brothers: The Scene, Sunday, November 3, 6:30 p.m., 7514
San Diego Reader
October 10, 2002

John Huntington and Damjan Sanders present

Rubber

Halloween Costume Ball!
Get ready San Diego,
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Jon Bishop
Danny Love
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Pre-sale tickets go on sale Tuesday, October 1st at all Ticketmaster locations and the SD Sports Arena box office
9pm-5am, 21+ SDSA info line: 619-224-4176 / Rubbline info: 619-819-7789
Kottonmouth Kings roll into Lou’s
Hemp-fueled heavies Kottonmouth Kings have just released “Rollin’ Stoned”. It’s just $13.69 at Lou’s. You can meet the Kings in person at Lou’s on Friday, October 11th at 5 p.m. There’ll be munchies and drinks, so roll on down.

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**RYAN ADAMS**

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This prolific songwriter’s new album shows his talent for penning meaningful songs and delivering passionate vocals.

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Distance Between

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**THE SKIRTS**

Smashing The Sky

High energy, straight-ahead pop/rock songs with super catchy hooks, edgy guitars, sultry vocals and driving drums.

**ALCAZAR**

Casa

This Swedish trio explores two, original dance-mix influenced by pop and dance in their debut U.S. album.

**OK GO**

Ok Go

Chicago based Ok Go mixes indie and stadium rock to produce unique, fun rock n roll.

**GREENWHEEL**

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This five-piece Missouri rock band transforms it’s many diverse influences into a brilliant and cohesive whole.

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**Calendar**

**Bands**

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**EXTENSION 4002**

**ALTERNATIVE**

Altheblack: The Playhouse
Agent 51: ‘Canes Bar and Grill
Aleph Research: The Casbah
Amberst: The Casbah
Anchors: The Casbah
Bartender’s Bible: The Casbah
Battling Maxo: Scolari’s Office
Being With: Brick By Brick
Bleeding Through: The Scene
Blender: The Casbah

The Brothers from Another Planet (1995): ‘Canes Bar and Grill
Bucky’s Roommates: Blind Melons
Bunny: Scolari’s Office
Burnin’ Star: Brick By Brick
Bury Me in the Backyard (1988): Scolari’s Office

The Cadillac Club: ‘Canes Bar and Grill
Canaveral: Scolari’s Office
Jerry Cantrell (1988): 4th & B
Catch 22: ‘Canes Bar and Grill
Champagne Kiss: The Casbah
Cheeky Monkey: Blind Melons
Civil Unrest: The Playhouse

The Creepy Creeps: California Club
Crematorium: The Playhouse
Crying Out Loud: Fal Joey’s
Cursive: ‘Canes Bar and Grill
Dadle: The Casbah

The Day After: Scolari’s Office
Decisively Sue: ‘Canes Bar and Grill
The Deere Johns: The Casbah

Delfito: The Playhouse
d.Rost (1989): ‘Canes Bar and Grill
Detroit Cobras: The Casbah

The Dirt Bombs: The Casbah
Dirtlump 29: Dream Street
Downpour: Dream Street
Dr. Chuck: The Playhouse

Dreams of Damnation: The Playhouse

Edith: Winstons
Edward the Bear: The Casbah
18 Boners: Brick By Brick
EMP: Epicenter

**GASLAMP**

**THE JOEY BOWEN BAND**

Thursday, October 10

**THE BACKWATER BLUES BAND**

Wednesday, October 23

**ANIMAL 32**

Friday, October 25

**LA JOLLA**

**RYAN CALHOUN**

Friday, October 18 • 10 pm

**BLUESPRING IR**

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**Latin for what’s HOT!**

**THURSDAY, OCTOBER 10**

1 pm Live Salsa with La Combinacion

**SUNDAY, OCTOBER 13**

Club Brazil! with Josias dos Santos e Sambrasil

**TUESDAY, OCTOBER 15**

Live Salsa with Extremo

**WEDNESDAY, OCTOBER 16**

Salsa with Walter Il y Rumbaney

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The Free
Stars:
Freedom for Saturn:
Fith:
Lestat’s Coffeehouse
Derek Etheridge & the Descendants:
Energy OK:
The Enchanted:
Over My Dead Body:
One Track Mind:
Gregory Page
One Last Time:
Off By One:
Kensington Club
Murmur:
The Negative Ponies:
Munkafust
Jason Mraz:
Motion Man:
Mortuus Terror:
Mirv:
Maypole
Mad at Gravity:
Scene
Man Minus Label:
Malachi Crunch:
Happy Hour:
Goodbye, Blue Monday:
The Get-Go:
KD & the Knockouts:
Grill
Hot Like a Robot:
Hogg Farm:
Layover in Atlantis:
Grill
Larger Than Life:
The Scene
Kill Me Tomorrow:
The Lawrence Arms:
Lodovia:
Loyalist in Atlantic:
Lan’s Here: Canes Bar and Grill, The Scene
Larger Than Life: Canes Bar and Grill, The Scene
The Lawrence Arms: Canes Bar and Grill
Layered in Atlantic: Dream Street
Leave You for Dead: Dream Street
Lifesavers: Belly Up Tavern
Lighter: Surf N’ Saddle
London: Dream Street
Los Marionos de Rock: The Casbah
Low Cloud Cover: Dream Street
Lusha (248) The Kensington Club, The Casbah
Lucky 7: Canes Bar and Grill, The Scene
Mad at Gravity: 6th & B
Malachi Crunch: Brick By Brick
Man Minus Label: Brick By Brick
Maypole (344): Brick By Brick
Mier: 4th & B
The Mites: Scolan’s Office
Mortuis Terror: The Playhouse
Motion Man: Belly Up Tavern
Jason Mena: Belly Up Tavern
Munkafust (368): Blind Melons
Murmur: Brick By Brick
The Negative Ponies: The Kensington Club
No Vanity: Epicentre
Off By One: The Scene
One Last Time: The Scene
One Track Mind: Epicentre
Over My Dead Body: The Scene
Gregory Page (786): The Odd Soul
People Under the Stairs: Belly Up Tavern
The Pinwheels: The Casbah
Pirlo: The Scene
Poison the Well: Canes Bar and Grill
Tristan Prettyman: Belly Up Tavern
Psycho-Thai: The Playhouse
RDG: Winstons
Rambia: California Club
Reason to Believe: Brick By Brick
Red Pony Clock: The Casbah
Rockelle, Rockelle (578): The Casbah
Rumpee: Epicentre
Slowride: Brick By Brick
Spoken Gun: Blind Melons
Straight No Chaser: Dream Street, The Scene
Sunshine: Blind Melons
Sweller House: Dream Street
Swindle: The Scene
Syk: Blind Melons
The Teeth: The Kensington Club
31 Knots: The Casbah
The Thought Experiment: Brick By Brick
The Tori Cobras: Scolan’s Office
Three Times Lucky: Epicentre
Trombone: The Casino

_dicemember_:
Lestat’s Coffeehouse
Energy OK: Canes Bar and Grill, The Scene
From Down Here: Epicentre
The Furious IV: (107): The Casbah
The Get-Up: Epicentre
Goodbye, Blue Monday: The Casbah
Happy Hour: Epicentre
Hogg Farm: Dream Street
Hot Like a Robot: ‘Canes Bar and Grill
Is In: The Casbah
KD & the Kanschunts: The Casbah
Kill Me Tomorrow: The Casbah
Lan’s Here: Canes Bar and Grill, The Scene
Larger Than Life: Canes Bar and Grill, The Scene
The Lawrence Arms: Canes Bar and Grill
Layered in Atlantic: Dream Street
Leave You for Dead: Dream Street
Lifesavers: Belly Up Tavern
Lighter: Surf N’ Saddle
London: Dream Street
Los Marionos de Rock: The Casbah
Low Cloud Cover: Dream Street
Lusha (248) The Kensington Club, The Casbah
Lucky 7: Canes Bar and Grill, The Scene
Mad at Gravity: 6th & B
Malachi Crunch: Brick By Brick
Man Minus Label: Brick By Brick
Maypole (344): Brick By Brick
Mier: 4th & B
The Mites: Scolan’s Office
Mortuis Terror: The Playhouse
Motion Man: Belly Up Tavern
Jason Mena: Belly Up Tavern
Munkafust (368): Blind Melons
Murmur: Brick By Brick
The Negative Ponies: The Kensington Club
No Vanity: Epicentre
Off By One: The Scene
One Last Time: The Scene
One Track Mind: Epicentre
Over My Dead Body: The Scene
Gregory Page (786): The Odd Soul
People Under the Stairs: Belly Up Tavern
The Pinwheels: The Casbah
Pirlo: The Scene
Poison the Well: Canes Bar and Grill
Tristan Prettyman: Belly Up Tavern
Psycho-Thai: The Playhouse
RDG: Winstons
Rambia: California Club
Reason to Believe: Brick By Brick
Red Pony Clock: The Casbah
Rockelle, Rockelle (578): The Casbah
Rumpee: Epicentre
Slowride: Brick By Brick
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- Humphrey’s

**Urban Gypsy: Buffalo Joe’s**

**Viva Sonora: Humphrey’s**

**West of S: The Kraken**

**THE GERMAN-AMERICAN SOCIETIES**

**Friday**
- The Ray Barrie Big Band
- The B-3 Three
- Cliff Almond
- Mar Dels
- Peter Robberecht/Pianoman
- The New Breed Band
- Makai
- Afinity
- Absinthe
- Jack Pollack
- Danny Lopez
- Belly Up Tavern
- The Westgate Hotel
- Humphrey’s

**JAZZ / BIG BAND**

**Saturday**
- Agua Dulce
- The Marshall Tucker Band
- Chris Standing
- Sky Lounge
- Juke Joint Cafe
- The Gilbert Castellanos Quartet
- The 80z All-Stars
- The Jorge Camberos Quintet
- The Westgate Hotel
- Humphrey’s

**Sunday**
- Coupe de Ville: Leon’s Coronado Bay Resort
- The Credit Union: Neiman’s Bar and Grill
- Jo Durk: The German-American Societies
- Down to the Bone: 6th & B
- Audrey Faye: Juke Joint Cafe
- Glen Fisher con Alma: (636) Croce’s Jazz Bar
- 3 O’Clock Shadow: The Beach House, Mocha Market Place
- Larry Fogel: Moorey’s Lounge
- Dora Hall & Mixed Company: Elana’s Bistro & Sky Lounge
- The Cynthia Hammond Trio: Juke Joint Cafe
- Inner Voyage: Bayou Bar & Grill
- Barbara Jameson: Hotel del Coronado, Juke Joint Cafe
- Pat Kelly: Dizzy’s
- The Chris Kitch Jazz Quintet
- Claire de Lune Coffee Lounge
- Butch Lucy: Dizzy’s
- Lady Dottin: Bayou Bar & Grill
- Ned Landau: Miracles Cafe
- Tony Landy: Hotel del Coronado
- Tim Madgion: (718) Danato’s Restaurant
- Masterpiece: Jimmy Love’s
- Jared Mattson: La Costa Coffee Roasting Co.
- Bill Marrow: Hot Monkey Love Cafe
- The Coral McFarland-Thour Jazz Quartet: Coronado Island Marriott
- The Melissa Ortega: Cannon Ball Bar
- Sergio Mendez & Brasil 2002 (694): Humphrey’s
- Steve Mendoza: jim kelley’s
- The Shop Meyers Quartet (660): Hotel del Coronado, Croce’s Jazz Bar
- The David Mosby Trio: Bayou Bar & Grill
- Mystique: Jimmy Love’s
- Francisco Ojeda: Bayou Bar & Grill
- John Opferkuch: Inn L’Auberge
- Sue Palmer
- The David Patrone Quartet: Croce’s Jazz Bar, Martini Ranch (Gaslamp), Martini Ranch (Encinitas)
- Ben Powell: Jim Kelley’s
- Primo: Croce’s Jazz Bar
- Procall: Humphrey’s
- Project Jazz: Cannon Ball Bar
- The Darren Raser Band: Bayou Bar & Grill
- Calvin Romance: Humphrey’s
- Rick Rosi: Moore’s Lounge
- The Clay Salmon Jazz Ensemble: Bayou Bar & Grill
- The San Diego Concert Jazz Band: The Inn Suites
- Ron Satterfield
- The Shade of Blue Quartet: Cafe 828
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Press the 4-digit extension above the category that interests you (for example, 4002 for alternative rock). At the next prompt, press the 3-digit code that is next to the performer you wish to hear. (Performers without codes currently do not have recordings.)

**JAZZ / BIG BAND**

Peter Sprague: (619) Dizzy’s, Coyote Bar and Grill
Stellita: The Wyndham Emerald Plaza
Joe Tarrantino: The Wyndham Emerald Plaza
The Tuni Thomas Big Band: Viejas Casino
Joe Tarrantino: The Wyndham Emerald Plaza
The Tami Thomas Big Band: Viejas Casino

**REGGAE / SKA**

The Bredren: Winstons
Eek-A-Mouse: Belly Up Tavern
Common Sense: (760) El Compadre
The Jerry McCann Band: Coyote Bar and Grill
Mystic Roots: Buffalo Joe’s
Pepper: Casa Bar and Grill
Reggae Fever: Galaks
Semis & Fulabula: (760) El Compadre

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**NEW BLOOD**

Various Artists
![Image](image1.jpg)

**ULTRA TRANCE**

Various Artists
![Image](image2.jpg)

**SEIKO**

Area 62
![Image](image3.jpg)

**ALCAZAR**

Casino
![Image](image4.jpg)

**TERRY BOZZIO/BILLY SHEENAN**

Nine Short Films
![Image](image5.jpg)

**SHADOWS FALL**

The Art Of Balance
![Image](image6.jpg)

**OPERATICA: SHINE**

Various Artists
![Image](image7.jpg)

**MOTION MAN/KUT MASTA KURT**

Clearing The Field
![Image](image8.jpg)

**THE SKIRTS**

Smashing The Sky
![Image](image9.jpg)

**THEIR EYED CORPORATION**

The Richest Man In Babylon
![Image](image10.jpg)

**LIL’ ROB**

The Album
![Image](image11.jpg)

**ULTRA TRANCE**

V.1
![Image](image12.jpg)

**SEIKO**

Area 62
![Image](image13.jpg)

**ALCAZAR**

Casino
![Image](image14.jpg)

**NOCTURNAL RAGE**

Nocturnal Rage
![Image](image15.jpg)

**OPERATICA: SHINE**

Various Artists
![Image](image16.jpg)

**TERRY BOZZIO/BILLY SHEENAN**

Nine Short Films
![Image](image17.jpg)

**ULTRA TRANCE**

V.1
![Image](image18.jpg)

**SEIKO**

Area 62
![Image](image19.jpg)

**ALCAZAR**

Casino
![Image](image20.jpg)

**NOCTURNAL RAGE**

Nocturnal Rage
![Image](image21.jpg)

**OPERATICA: SHINE**

Various Artists
![Image](image22.jpg)

**TERRY BOZZIO/BILLY SHEENAN**

Nine Short Films
![Image](image23.jpg)

**ULTRA TRANCE**

V.1
![Image](image24.jpg)

**SEIKO**

Area 62
![Image](image25.jpg)

**ALCAZAR**

Casino
![Image](image26.jpg)

**NOCTURNAL RAGE**

Nocturnal Rage
![Image](image27.jpg)

**OPERATICA: SHINE**

Various Artists
![Image](image28.jpg)

**TERRY BOZZIO/BILLY SHEENAN**

Nine Short Films
![Image](image29.jpg)

**ULTRA TRANCE**

V.1
![Image](image30.jpg)

**SEIKO**

Area 62
![Image](image31.jpg)

**ALCAZAR**

Casino
![Image](image32.jpg)

**NOCTURNAL RAGE**

Nocturnal Rage
![Image](image33.jpg)
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10/10:
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The BREDREN

10/12:
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HILLBILLY HOME MOVIE & MONSTER TRUCK PULL

10/13:
An evening with
An evening with

10/14:
An evening with

10/15:
An evening of rock & ska

10/16:
TONIGHT

10/17:
An evening with

San Diego Reader
October 10, 2002
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**BANDS**

**EXTENSION 4007**

**COUNTRY**

Emerald River Magnolia Mulvaney’s High Desert Don’s Cocktail Lounge

**EXTENSION 4008**

**ACOUSTIC / FOLK**

Joseph Anglaster: The Book Works/Parmicus Cafe
Buckley Hart: [619]’s Tin Lizzie Lounge
Lutes in Heat: Bittery Stone Pub
Steve Brewer: Barley Stone Pub
Joe Byrne: Barley Stone Pub
Lisa Campbell Band: Camphill Bar
Tony Cummins: Dublin Square
Evans: Kelly’s Pub
John Foltz: Por Favor
4-Way Street: McP’s Irish Pub and Grill
Patty Griffin: [619]’s Belly Up Tavern

**THE HATCHET BROTHERS**

The Odd Soul
Jackson & Sven: McP’s Irish Pub and Grill
Jody: [619]’s The Hot Java Cafe
The Justin Brothers: The Beach House
Bob Karvin: Miracles Cafe
John Leovery: La Costa Coffee Roasting
Howell Murphy & the Dime Store
Poetic Lestia’s Coffeehouse
Nine & Quinn: Broken Books and Music (Mission Valley)
Poo’s: the Peak Cafe
Tommy Price: Kelly’s Pub
Chuck Prophet: Belly Up Tavern
Ron’s Garage: Hennessey’s Tavern (Carlsbad)
Bill Sherman: The Metaphor Coffeehouse
A.K. Skurgis: Lestia’s Coffeehouse
The Strange Woods: [619]-1: The Camdenton Inn
Scott Tabor: Blind Melons
Leigh Taylor: The Metaphor Coffeehouse
Gene Warren: The Camdenton Inn, McP’s Irish Pub and Grill

**EXTENSION 4009**

**BLUES / SOUL**

The Bayou Brothers: [619]’s Patrick’s II
Boston & the Kitchen: Longboards Grill
Beyond Blue: Enta’s Place
Big Daddy & the Money Shakors: Coyote Bar and Grill
Blind Melons: McP’s Irish Pub and Grill
Blue Frog & Company: Buffalo Joe’s Inn
Blue Funk: 619 Kelly’s
The Blues Brokers: Patrick’s II
The Bongoe: The Gordon Bierwisch Event Center
Tommy Budd & Windy City Brewery
Toucan & the Blues Dusters: [619]’s Buffalo Joe’s
Tomcat Courtney & the Blues Dusters: [619]’s Buffalo Joe’s
The Shelltown Horns: Croc’s Top Hat Bar and Grille
Chill Boys: Cowboy Bar and Grill
Whiskey Convosl & the Tone Kings: [619]’s Buffalo Joe’s
Tropicalage & the Blues Dusters: [619]’s Buffalo Joe’s
The Kraken
Chill Boys: Cowboy Bar and Grill
Kool Cat: McP’s Irish Pub and Grill
Whiskey Convosl & the Tone Kings: [619]’s Buffalo Joe’s
Tomcat Courtney & the Blues Dusters: [619]’s Buffalo Joe’s
The Shelltown Horns: Croc’s Top Hat Bar and Grille
The Soul Revue: Jimmy Love’s
Sweet Blue Onion: McP’s Irish Pub and Grill
Thee & the Zydeco Patrol: [619]’s Coyote Bar and Grill

**EVERYTHING ELSE**

Burnett Anderson: Cafe La Mazo
Sammy Dale Cannondale: Cafe La Mazo
Sandy Chappe: Cafe La Mazo
Julie de la Huerta: The Westgate Hotel
The Drop Science: [619]’s The Casbah, Scaddy’s Office
Vicki Enge: Edelweiss Restaurant
Karen Giorgio: The Westgate Hotel
Keith Holmes: [619]’s Edelweiss Restaurant
Daniel Jackson: Hotel del Coronado
Gordon Kohl: [619]’s Edelweiss Restaurant
La Combinacion: Sevilla
Barry Levich: La Valencia Hotel
Leviticus: La Valencia Hotel
Fran Loska: The Westgate Hotel

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HAPPY HOUR,
mon-thur 4-8pm / fri 4-9pm
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bar only

SUNDAY 10/13
Blues n' BBQ
All-U-Can-Eat Ribs $9.95
8-11pm * • • no cover
LIVE BLUES BY WHITEY CONWELL

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MONDAY NIGHT FOOTBALL
HAPPY HOUR ALL NIGHT
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$3 DODGERS $3 HURRICANES

10/16
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10/17
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San Diego Reader October 10, 2002 131
If you would like to have your underground dance club or event information included, fax information to 629-891-2401, attention Scott Ellis; e-mail sellis@nethere.com; or call 629/225-1000, ext. 261, eight to day by 5:00 p.m., Friday, the week prior to publication. The listings are free.

Acupulse: Fridays, in the cantina, DJ Fortis spins hip-hop. Saturdays, DJ OneliSpins spins hip-hop, R&B, and reggae. 8998 Miramar Road, Mira Mesa, 858-574-8900.


Club Tropics: Thursdays, Fridays, and Saturdays, DJs Kooy T and guests spin Latin, freestyle, house, and hip-hop. 740 Nordahl Road, San Marcos, 760-737-9402.


Eavesdrop: Wednesdays, downtempo excursions with DJs ISX, Somatik, ARAK/NM, and Jon Wesley. Live instrumentation by Timothy Lowman and Jonathan Williams. No cover, 21 and up. The Pintas’ Den, 2125 Broadway, San Diego, 619-374-6833.

Freeform: Saturdays, atmospheric beats with DJ Sum and special guests. Seven-17, 717 Fourth Avenue, downtown, 619-232-4440. Event information, 619-630-1235.

Fusion Young Adult Laser Dance Clubs: Fridays, DJ Dizzy D and guests’ hip-hop, R&B, and Latin house; DJ Battle spins trance, progressive house, and jungle on the patio. Saturdays, Cabana Boy Geoff. High school and college students admitted. 773 Metcalfe Street, Escondido, 760-741-8930.

Hi Ball: Fridays, old school and funk with DJ Mo. 626 E Street, Chula Vista, 619-425-1800.


Pure Saturdays, Late Sets, funky and deep house DJs, starts at 2 a.m., dance from night till morning. Sundays, Circus, upbeat dance music, dirty breaks, techhop, drum’ n’ bass, no two nights the same, 2 a.m. to close; 21 and up. 8125 Balboa Avenue (at Highway 163), Kearny Mesa, 858-538-7873.

ReMission: Mondays, DJs Bryan Pollard, Dekey, and Thermal Detonator spin your favorite classic.

In a recent review of a Dirtbombs show, a writer for London’s NME described the band’s leader, Nick Collins, as John the Baptist to Jack White’s Jesus. I think that’s going a bit far, and I’m sure the White Stripes singer/guitarist would be embarrassed by the comparison. Maybe it would be better to say that the Dirtbombs are the Mudhoney to the White Stripes’ Navana.

At any rate, Detroit is now considered the capital of garage rock, and that’s due largely to Collins. First coming to national attention with the stripped-down sound of the Gories, Collins started a number of primitive, high-energy bands in the Motor City, helping spawn a scene that gave rise to the Demolition Doll Rods, the Detroit Cobras and, of course, the White Stripes.

Dirtbombs have lasted the longest, even though they’re the most unlikely — they feature a deafening mix of two drummers and two bass players in addition to occasional other instruments and Collins’s guitar and vocals.

On last year’s all-cover albums Ultraglide in Black, Collins paid tribute to the black artists who inspire him, from Curtis Mayfield to Stevie Wonder to Thin Lizzy’s Phil Lynott. As with the Detroit Cobras, who also cover old R&B songs, the Dirtbombs run the risk of sounding like an anonymous bar band but make it through with their personalities intact. In the Dirtbombs’ wild stage shows, anonymity is never an issue — how many bar bands have two drummers and two bassists? The Detroit Cobras and KO and the Knockouts also perform.

**DIRTBOMBS**

**The Casbah, Saturday, October 12, 8:30 p.m. 619-232-4355 or 619-220-8497. $10.**

BY WILLIAM CRAIN

**OF NOTE**

**DAVID L. STEINWANDER**

**HAPPENING**

**TRADITION**

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Calvin Romance

FRIDAY, OCTOBER 11
LATIN ROCK
Viva Santana
Johnson Project 6:30 PM

SATURDAY, OCTOBER 12
Makai
9:30 PM; 1:30 AM
Bossa Nossa 6:30 PM

SUNDAY, OCTOBER 13
Pro 2 Call • DJ John Phillips
WEDNESDAY, OCTOBER 16
NATIONAL JAZZ RECORDING ARTIST
Fatburger BUFFET 4:30-6:30 PM

COMING EVENT
SATURDAY, OCTOBER 19 • 9:30 PM
Rod Piazza & the Mighty Flyers

THURSDAY, OCTOBER 10
SOUL 'N' JAZZ
Calvin Romance

SUNDAY, OCTOBER 13
Pro 2 Call • DJ John Phillips
WEDNESDAY, OCTOBER 16
NATIONAL JAZZ RECORDING ARTIST
Fatburger BUFFET 4:30-6:30 PM

COMING EVENT
SATURDAY, OCTOBER 19 • 9:30 PM
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On last year’s White African, folk/blues singer Otis Taylor describes the crucifixion of Jesus Christ in human terms by making Christianity’s dark moment seem like just one more act of terrorism against a brother. In “Resurrection Blues,” Taylor sings about having a dream in which he believes that he is Jesus Himself, but this Jesus is more weighed down with mortal concerns: “Don’t wanna be crucified,” Taylor’s voice echoes, as if coming up from the depths, shrouded by a hornet’s nest of guitars. “Don’t wanna thorns on my head/ Don’t want…walk among the dead. I don’t want be…Je-e-e-e-e-e-e-e-u-e-e-e-e-e-e-e-e.” He whispers, his voice like broken glass.

Much of Taylor’s work in recent years consists of nightmarish exorcisms — racial, and some of them personal. He sings about the lynching of his great-grandfather and the murder of his uncle. There are also mini- operas of brutality: a black man is executed for a murder he did not commit, or a father cannot pay the doctor and sits for three days and nights pow- ered by fever to this end. “I went home to my cardboard box/ And laid my little girl down.” Even love becomes pain on White African — Taylor sings about faithless beings churning out the kind of junk that makes a man go crazy.

This year, Taylor earned a W.C. Handy Award (read: blues Grammy). Taylor resides in Denver and teaches in the National Blues Foundation’s “Blues in the Schools” program. Skilled on guitar, ukulele, banjo, mandolin, and harmonica, Taylor formed the Otis Taylor Blues Band and went to London in the ‘60s. He got out of music entirely in the ‘70s, sold antiquites, and did not perform again until 1996. Sometime during that sabbatical, he found his voice.

Charlie Musselwhite, Robben Ford, Henry Butler, and Deborah Coleman also perform.

OTIS TAYLOR, “Front Porch Blues,” Cali- fornia Center for the Arts, Saturday, October 12, 8 p.m. 800-988-4253 or 619- 220-8497. 520 to 540.

Otis Taylor

Hennessey’s Tavern (Carlsbad), 2777 Rosencrans Street, Carlsbad. 760-726- 6991. Friday, Ron’s Garage, acoustic rock. Saturday, Simply Complex, rock. THE HOT JAZZ CAFE, 11754 Carmel Mountain Road, Suite 182, Carmel Mountain. 858-673-7111. Thursday and Sunday, 7-10 pm, open mike. Friday, Jody, folk.

OTIS TAYLOR, “Front Porch Blues,” Cali- fornia Center for the Arts, Saturday, October 12, 8 p.m. 800-988-4253 or 619- 220-8497. 520 to 540. 
BEACHES

Canes Bar and Grill, 1505 Ocean Front Walk, Mission Beach. 858-488-1786. Music is rock-alternative unless otherwise noted. Thursday, Brothers from Another Planet, Pepper, and the Comb Funk Wars, alternative rock. Saturday, 1 and Manhattan, rock. Sunday, Speaker Gun, Becky’s Roommates, Cheeky Monkey, and Sco Tater, alternative rock. Wednesday, Smokey and the Flame of Reason, hip-hop.

Praxis, Sunday, 3999 Mission Boulevard, La Jolla. 858-755-9474.

Pacific Beach Bar & Grill, 808 Garnet Avenue, Pacific Beach. 858-272-7278. Sunday, 1 pm to close, live bands on the patio.

Shooters Bar and Grill, 2009 Ocean View Drive, La Jolla. 858-433-3300. Thursday, Friday, and Saturday, Jack Polec, live.

Tiki House, 1132 Garnet Avenue, Pacific Beach. 858-272-9074. Thursday, the Neville Brothers and the Infatracks, rock. Friday, the Rockin’ Blue Hounds, Saturday, Budweiser. Sunday, open acoustic night.

Victor’s Restaurant & Bar, 2702 North Mission Bay Drive, Mission Bay. 858-401-3180. Saturday, 5 pm, Purist Effect.

Winstons, 9212 Broadway Street, Ocean Beach. 619-222-8882. Thursday, Motion for Alliance. Friday, Ten Ton Chicken and Chameleons, funk. Saturday, Edify, Urban Evergreen, and RUG, alternative. Sunday, 5 pm to 11 pm. 8 pm, Earl Thomas 2 & the Blues Animations, 9:30 pm, the Brothers, reggae. Monday, the Electric Waste Band, rock. Tuesday, the Global Funk

HOMETOWN CDs

The album serves as a soundtrack to a story written by Courtesy involving “escaped inmates from a 19th-century German insane asylum and a Mexican bystand named Angela.”

Website: iuma.com

Written to accompany a short story he wrote entitled “The Last of the Bohemians,” Jack Courtesy’s first album, The Last Days of Scary Rikkes, offers a multi-genre medley including rockabilly, rhythm and blues, and classical music. “There once lived a man with cotton in his ears / a freezer full of beer / he was a good man / I knew him well / and when the night comes to gather at my head / I often think of Fred...”

Jack Courtesy’s long and drawn-out stories of woe set to bluesy melodies do possess a certain melancholy, which at first attracts, and then becomes bothersome. He goes on to sing, “if you think you’re full of bitters, drags, and tears / I’ll alloy you of your fears / ‘cause you’re not so bad off after all.”

Although he does so with good intentions, the manner in which Courtesy tries to give advice through his songs only succeeds in putting the listener off.

TO GET YOUR LOCAL CD REVIEWED, PLEASE MAIL IT TO: Jennifer Ball, Hometown CDs, San Diego Reader, P.O. Box 85803, San Diego, CA 92186-5803

**HAPPY HALLOWEEN**

This Halloween bring the kids to Movie Trader in costume, get free candy and this spooktacular deal:

**2-for-1 Video, DVD or Game**

Buy one video, DVD or game at regular price and receive another of equal or lesser value FREE. Excludes box sets. Not good with any other offer. Limit one per family. Good only on Halloween, 2002.
**SAN DIEGO**

**Anthony’s Star of the Sea**

1380 North Harbor Drive, San Diego

619-232-7408

October 10, Thursday, Friday, and Saturday, 8 p.m.

**San Diego Symphony**

1360 North Harbor Drive, San Diego

619-234-8000

October 10, Thursday, Friday, and Saturday, 8 p.m.

**Hot Music Love Café**

5910 El Cajon Boulevard, San Diego

619-295-6902

Friday, 8 p.m., Cafe Savoy, swing, dance

**Borders Books and Music**

1380 North Harbor Drive, San Diego

619-234-8000

Friday, 8 p.m., pop, rock, funk, blues

**Loose Blues Band**

Mission Center Road, San Diego

619-582-1005

Friday, 9 p.m.

**The Scene**

7514 Clairemont Mesa Boulevard, San Diego

619-296-3546

Saturday, 1 p.m.

**The Kensington Club**

3936 30th Street, San Diego

619-403-3798

Saturday, 8:30 p.m.

**Shak**

5321 La Jolla Blvd., La Jolla

619-454-7767

Saturday, 8:30 p.m.

**And Saturday,**

**Shak**

Saturday, 7:30 p.m.

**Burning Man**

5910 El Cajon Boulevard, San Diego

619-295-6902

Friday, 8 p.m.

**Pal Joey’s**

2044 Market Street, San Diego

619-284-2848

Saturday, 9:30 p.m.

**Scolari’s Office**

3936 30th Street, San Diego

619-403-3798

Saturday, 8:30 p.m.

**The Scene**

7514 Clairemont Mesa Boulevard, San Diego

619-296-3546

Saturday, 1 p.m.

**Shak**

Saturday, 8:30 p.m.

**Dessert House**

1310 Morena Boulevard, Bay Park

619-454-7767

Saturday, 8:30 p.m.

**The Ould Sod**

1310 Morena Boulevard, Bay Park

619-454-7767

Saturday, 8:30 p.m.

**The Scene**

7514 Clairemont Mesa Boulevard, San Diego

619-296-3546

Saturday, 1 p.m.

**Shak**

Saturday, 8:30 p.m.

**The Scene**

7514 Clairemont Mesa Boulevard, San Diego

619-296-3546

Saturday, 1 p.m.

**Shak**

Saturday, 8:30 p.m.
SOUTH BAY/ CORONADO
The Sanitizer Shop, 556 Broadway, Chula Vista. 619-420-9480. Thursday through Saturday, and Wednesday, 8 pm to midnight, Denny Lepie, contemporary.
Cafe La Maiz, 1441 Highland Avenue, National City. 619-474-3222. Friday and Saturday, piano bar, featuring Sandy Chappel, Sammy Camerino, and Bennet Anderson.
Coronado Island Marriott (formerly Le Meridien), 2000 Second Street, Coronado. 619-435-3000. Friday, 7 pm to 9 pm., the Gral McKerrald. Thuet Jazz Quartet.
Di-mond Jim’s Nightclub, 223 Third Avenue, Chula Vista. 619-865-7323. Friday and Saturday, Streetheat, classic rock.
Eclipse Restaurant, 230 Third Avenue, Chula Vista. 619-426-3172. Friday and Saturday, 6 pm, Gordon Kohl, Kyle Holmes, or Vicki Eriqat. European and ethnic accordian.
Hotel del Coronado, 1500 Orange Avenue, Coronado. 619-435-4861. Babcock & Story: Thursday through Sunday, and Monday, Tom LaPrad, Latin jazz. Friday and Saturday, 8:30 pm, Barbara Jamerson, jazz.
Palm Court: Thursday, Friday, and Saturday, 5:30 pm to 10:30 pm, Bob Yazi. Sunday through Wednesday, 5:30 pm to 10:30 pm, John Cain. Also, Sunday, noon to 4 pm, Joey West. Prince of Wales: Thursday and Wednesday, 5:30 pm to 10:30 pm, the Ship Meyers Quartet. Friday, Saturday, Sunday, and Tuesday, Damiel Jackson, jazz.
Island Sports & Spirits, 104 Orange Avenue, Coronado. 619-435-7486. Friday, the Rock Hounds. Saturday, Kenoche, classic rock.
Lem’s Coronado Bay Resort, 4000 Coronado Bay Road, Coronado. 619-434-4000. Cays Lounge: Friday and Saturday, 5 pm to midnight, Coupe de Ville, jazz.
McP’s Irish Pub and Grill, 1107 Orange Avenue, Coronado. 619-435-5200. Thursday and Friday, the Bitter End Rockers. Saturday, Sweet Blue Onion, blues. Sunday, 4-Way Street, acoustic. Monday, Jackson & Sons, folk. Tuesday, Laguna, classic rock. Wednesday, Gino Verone, folk.

EAST COUNTY
Dirk’s Nightclub, 7662 Broadway, Lemon Grove. 619-608-6344. Friday and Saturday, Full Aposse, classic rock.
Don Primo’s Bolivian Restaurant, 9570 Murray Drive, El Cajon. 619-434-2912. Saturday, 8 pm, the Blythkom Kings, Latin.
Don’s Cocktail Lounge, 13321 Business Highway, El Cajon. 619-434-2444. Friday and Saturday, High Dive, country.
Fannie’s, 9143 Campo Road, Spring Valley. 619-698-2204. Friday, Pure Flow, classic rock.
The German American Societies, 1017 South Melisson Avenue, El Cajon. 619-273-7283. Friday, 7:30 pm, the Bitter End Rockers featuring JR Carlson.
Magnolia Mulvany’s, 3861 Magnolia Avenue, Sanite. 619-448-8530. Friday, Saturday, and Sunday, Emerald Flyer, country.
Por Favor, 148 East Main Street, El Cajon. 619-434-8228. Wednesday, 6 pm to 9 pm, John Foltz, acoustic rock.
Second Wind, 8528 Magnolia Avenue, Sanite. 619-596-8350. Friday and Saturday, Blind Loud, classic rock.

Foothills United Methodist Church
4531 Avocado Blvd., La Mesa. For tickets and info, call: 619-670-1404

An evening acoustic performance with Grammy-nominated guitarist

**TOMMY EMMANUEL**
Saturday, October 12, 8 pm
$15 prepaid donation or $20 at the door

**Foothills United Methodist Church**
3535 Napa St. 619-440-4200
www.fumcnm.org
Organ Transplant

Up to a year ago, only one executive chef had ever graced the kitchen of Laurel Restaurant and Bar since its opening in 1995: Douglas Organ. Organ’s culinary skills had already attracted a devoted following at his WineSeller & Brasserie (despite its unlikely location in Mira Mesa), and its sister-restaurant Laurel gave San Diego another reason to love him. But, according to the restaurant’s owner, Gary Parker, Organ didn’t love San Diego. “Doug was not a San Diego person. He didn’t like the beach; he didn’t like the sun. He liked cityscapes. I’ve known him for 20 years, and he always told me that by the time he was 40, he wanted to be out of the city and out of the restaurant business.” He met his deadline. Last summer, several months before his 40th birthday, he left both San Diego and restaurants behind and headed for Boston.

At that point, chef de cuisine Jason Shaeffer ascended to become Laurel’s new executive chef. After letting him settle in for a year, my wife Grace and I wanted once more to ascend the stairs (we discovered a new wine shop on the landing), once more to admire the bronzed-leaf chandelier and the massive farm table below it, once more to sink into the chatty hubbub and the (slightly adapted) flavors of Southern France.

On our first visit, we had to try the five-course prix fixe dinner, which offered an appetizer, a seasonal risotto, a fish course and a meat course (with two choices for each), and a dessert. House-selected glasses of wine accompanied the middle three. At $59, the price was almost a bargain since it included wine. But we cast economy aside to order the pre-tasting of apples and yeast, took a bite, sipped

In the risotto course, the stock-swollen rice, near-raw and gooey that it actually oozed over our tongues and teeth.

In the risotto course, the stock-swollen rice mingled with wild mushrooms, spinach, and sharp, nutty Parmigiano-Reggiano; it was topped with more of the cheese and precisely two (unremarkable) truffle shavings. The rice’s texture was exactly to my liking; each grain retained a distinct body, but you could still crush it with your tongue. The flavor, though, was overly salty, probably due to an abundance of cheese. And the wine selection, a nonvintage champagne from Trouillard, seemed a curious choice to accompany the dish. We sipped the champagne, tasting of apples and yeast, took a bite, sipped again, and winced when the risotto turned the wine’s flavor bitter.

The fish course showed Laurel’s sunny side. Grance’s pan-roasted Alaskan halibut, served over a halibut brandade, was a triumph, brown-crusted above and flake-tender within. Below was a superlative fish cake: bits of salted halibut in a mound of mashed potatoes, garlic, and cream, surrounded by a light and zippy asparagus beurre blanc and underlaid with two spears of asparagus, their tips dusted with crunchy salt. On the side lounged a couple of vivacious red grape tomatoes. (Laurel, which features produce from the Be Wise Organic Ranch in North County, takes care with its vegetables; in every instance, they were properly cooked and flavorful.) My tata Nicoise was correct and powerful. In a clever new touch, pungent anchovy-stuffed olives subdued the crushed potatoes beneath the seared fish, their influence countered by a whiff of peppery heat and plenty of ripe acid in the tomato coulis. But once again, the premium wine-pairing was problematic. Grace’s 2001 Heather Ranch Chardonnay gave up a smidgen of melon before delivering oak, oak, and more oak. And my 2000 Pine Ridge Chenin Blanc/Viognier blend, while tasty and well matched, didn’t seem to be from the Rhone region of Southern France, and expensive, with a number of hard-to-find bottlings and older vintages. Full bar with an interesting array of bourbons.

My meat course, beef tenderloin, was cross- crossed with excessively charry grill marks and arrived without the red wine sauce mentioned on the menu. Tenderloin is prized more for its tenderness than its flavor, and unsauced, its taste couldn’t compete with those acrid-tasting black marks. The Yukon gold potato purse, molded back into potato form, was the course’s high point. Although properly cooked to medium-rare, Grace’s tough-textured herb-roasted Colorado lamb loin
with a lamb jus simply failed to dazzle.

Both our meat course and our earlier risotto initially arrived without their accompanying wines; we had to grab a passing server and plead for them. My 1998 Lancashire Meritage (a California version of a Bordeaux blend) tasted of cherries and wood and little else, but I at least got what I expected. Grace fell victim to a vicious bat and switch. The menu listed her wine as a Châteauneuf-du-Pape, but she was served Peruvian-American cuisine. While Laurel makes plenty because he'd been here before, he might end up staying with us for a while. He chose San Diego for a kitchen in the city, it was pretty easy to imagine promotional sounds that surrounded our grilled chicken,
If You Can’t Travel to Sicily, Sicily Will Come To You.

In “Little Italy” (next to the Waterfront Bar)

**Breakfast**

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
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</thead>
<tbody>
<tr>
<td>Bagel</td>
<td>$0.99</td>
</tr>
<tr>
<td>Bagel with cream cheese</td>
<td>$1.25</td>
</tr>
<tr>
<td>New York-Style Bagel (with provolone cheese &amp; sliced tomato)</td>
<td>$1.55</td>
</tr>
<tr>
<td>Bagel with Nutella (with a handbaked chocolate spread)</td>
<td>$2.50</td>
</tr>
<tr>
<td>Amici Frittata Bagel (egg scrambled with potato, onion, arugula and parmesan cheese)</td>
<td>$3.75</td>
</tr>
<tr>
<td>Croissant with cream cheese</td>
<td>$1.25</td>
</tr>
<tr>
<td>New York-Style Croissant (with provolone cheese &amp; sliced tomato)</td>
<td>$2.75</td>
</tr>
<tr>
<td>Croissant with Nutella (Nutella is a handbaked chocolate spread)</td>
<td>$3.00</td>
</tr>
<tr>
<td>Croissant with Nutella (Nutella is a handbaked chocolate spread)</td>
<td>$3.00</td>
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**Insalate—Salads**

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
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</thead>
<tbody>
<tr>
<td>Insalate—mixed greens, tomatoes, olives, peppermicn, cucumbers, red onion &amp; choice of dressing</td>
<td>$4.25</td>
</tr>
<tr>
<td>Antipasto—mixed greens, salami, ham, mortadella, provolone cheese, olives, peppermicn, tomato, Italian</td>
<td>$5.75</td>
</tr>
<tr>
<td>Grilled Chicken Salad—mixed greens, grilled chicken breast, provolone cheese, red onion, tomato, olives &amp; choice of dressing</td>
<td>$5.75</td>
</tr>
<tr>
<td>Spinach Salad—fresh spinach leaves, dried cranberries, walnuts, sliced mushrooms &amp; choice of dressing</td>
<td>$4.95</td>
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</table>

**Calzone**

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
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</thead>
<tbody>
<tr>
<td>Spinach with ricotta &amp; mozzarella cheese—served with a side of marinara sauce</td>
<td>$5.75</td>
</tr>
<tr>
<td>Ham with ricotta &amp; mozzarella cheese—served with a side or marinara sauce</td>
<td>$5.75</td>
</tr>
<tr>
<td>Marinara Soup</td>
<td>$2.50</td>
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</tbody>
</table>

**Daily Pasta Specials**

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday — Spaghetti with marinara sauce</td>
<td>$4.95</td>
</tr>
<tr>
<td>Tuesday — Rigatoni sauteed with sliced sausage &amp; bell pepper with marinara sauce</td>
<td>$5.95</td>
</tr>
<tr>
<td>Wednesday — stuffed shells baked in marinara sauce</td>
<td>$4.95</td>
</tr>
<tr>
<td>Thursday — Cheese tortellini with marinara sauce</td>
<td>$5.95</td>
</tr>
<tr>
<td>Friday — Linguine with red clam sauce</td>
<td>$5.95</td>
</tr>
<tr>
<td>Saturday — Penne Arrobiata (Penne pasta sauteed in a spicy marinara sauce)</td>
<td>$5.95</td>
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</table>

**Pizza**

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
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</thead>
<tbody>
<tr>
<td>Whole pizza (size, may vary)</td>
<td>$5.95</td>
</tr>
<tr>
<td>Cheese</td>
<td>$2.25</td>
</tr>
<tr>
<td>Pepperoni</td>
<td>$3.00</td>
</tr>
<tr>
<td>Vegetarian</td>
<td>$3.25</td>
</tr>
<tr>
<td>Focaccia and foccaccia with olives &amp; onions</td>
<td>$4.25</td>
</tr>
<tr>
<td>Toppings—sausage, pepperoni, ham, mushrooms, black olives, green bell pepper, chopped garlic, onion, sliced or chopped tomato, eggplant, mushroom, pineapple, arichic, peppermicn, extra cheese</td>
<td>$6.25</td>
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**Panci—Sandwiches**

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
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<tbody>
<tr>
<td>Meatball Sub—baked with marinara sauce &amp; mozzarella cheese</td>
<td>$5.50</td>
</tr>
<tr>
<td>Sausage &amp; Peppers—mild sausage links baked with onions, bell peppers, marinara sauce &amp; mozzarella cheese</td>
<td>$5.75</td>
</tr>
<tr>
<td>Eggplant Parmigiano—grilled eggplant slices baked with mozzarella cheese &amp; marinara sauce</td>
<td>$4.95</td>
</tr>
<tr>
<td>Chicken Parmigiano—breaded chicken breast baked with mozzarella cheese &amp; marinara sauce</td>
<td>$5.95</td>
</tr>
<tr>
<td>Grilled Chicken—grilled chicken breast baked with provolone cheese, roasted bell peppers &amp; tomato slices</td>
<td>$5.75</td>
</tr>
<tr>
<td>Philly Cheese Steak—thin grilled steak sliced, roasted bell peppers &amp; onions with mixed provolone cheese</td>
<td>$6.25</td>
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**Onion rings**

<table>
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<tr>
<th>Item</th>
<th>Price</th>
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<tbody>
<tr>
<td>Ameri Texas—sahli, mortadella, ham, provolone cheese, lettuce, tomato, onions, provolone, oil &amp; vinegar</td>
<td>$4.95</td>
</tr>
<tr>
<td>Turkey &amp; Cheese—turkey breast, provolone cheese, lettuce, tomato, onions, oil &amp; vinegar</td>
<td>$4.95</td>
</tr>
<tr>
<td>Ham &amp; Cheese—sliced ham, provolone cheese, lettuce, tomato, onions, provolone, oil &amp; vinegar</td>
<td>$4.95</td>
</tr>
<tr>
<td>Tuna Sub—tuna, lettuce, tomato, onions, bell peppers, olives, provolone, oil &amp; vinegar</td>
<td>$4.95</td>
</tr>
<tr>
<td>Vegetarian—provolone cheese, sliced avocado, lettuce, tomato, onions, provolone, oil &amp; vinegar</td>
<td>$4.95</td>
</tr>
</tbody>
</table>

**Grilled Chicken**—grilled chicken breast baked with provolone cheese, roasted bell peppers & tomato slices | $5.75   |

**Nutella**—hazelnut chocolate spread

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Croissant with Nutella (Nutella is a handbaked chocolate spread)</td>
<td>$3.00</td>
</tr>
<tr>
<td>Croissant with Nutella (Nutella is a handbaked chocolate spread)</td>
<td>$3.00</td>
</tr>
<tr>
<td>Egg scrambled with potato, onion, arugula and parmesan cheese</td>
<td>$3.95</td>
</tr>
</tbody>
</table>

**Nearest Bus Stop:** Broadway and Crosby (eastbound); Broadway and Oro (westbound)

**The Place:** Izzy’s Café, 1252 Broadway, El Cajon (619-447-5067)

**Type of Food:** American

**Prices:**

- $4.95 to $6.95
- $14.75 for Daily Pasta Specials

**Open:**

- Monday to Saturday: 6:00 a.m. to 2:00 p.m.
- Sunday: Closed

**Directions:**

- Broadway and Crosby
- Broadway and Oro (westbound)
- Broadway and Oro (eastbound)

**Buses:** 844, 864

**Member Offer:**

- With any purchase
- Expires 10/31/02 with coupon

**Order Online:**

- SanDiegoReader.com

**Please Note:**

- The prices listed are subject to change without notice.
- All items are served with a side of garlic bread.
- Big Chief of Avocado—pulled pork, avocado, pepper, and twist of orange on top, and country gravy, two eggs any style, choice of potatoes, bread

**Fun Fact:**

- Izzy’s Café was originally a small coffee shop located in El Cajon's downtown area. It was founded by two friends who wanted to create a cozy and welcoming space for people to come and enjoy a good cup of coffee or tea while chatting with friends or colleagues.

**Be Sure to Ask for:**

- “Special!”

**Recommended Dishes:**

- Grilled Chicken—grilled chicken breast baked with provolone cheese, roasted bell peppers & tomato slices
- Americano—sahli, mortadella, ham, provolone cheese, lettuce, tomato, onions, provolone, oil & vinegar

**Additional Features:**

- Outdoor seating
- Free Wi-Fi
- Happy hour

**Average Cost:**

- Lunch: $7.00
- Dinner: $12.00

**Nearby Attractions:**

- El Cajon Farmers Market
- El Cajon Library
- El Cajon Boulevard
- El Cajon Veterans Memorial Park

**Travel Information:**

- El Cajon Transit Center: 1200 Broadway
- El Cajon BART Station: 1000 Broadway

**Accessibility:**

- Wheelchair accessible
- Stair access

**Parking Information:**

- Street parking
- Public lot across the street

**About the Chef:**

- Chef Izzy Lounsbury has been working in the food industry for over 25 years, and has operated several successful restaurants in the San Diego area. He is passionate about using fresh, locally sourced ingredients and creating dishes that are both delicious and healthy.
“I wanted a La Jolla address, because to the world, at least then, La Jolla was a state of mind.”

The first issue of the Wine Spectator — dated April 1, 1976 — ran as an eight-page tabloid newspaper, a far cry from its future status as an industry-dominating glossy behemoth. Of the few ads that founded editor and publisher Bill Morrisey had managed to solicit, one was from a wine newsletter entitled the San Diego Grapevine, put out by Nick Ponomareff. Morrisey, then a wine columnist for the San Diego Evening Tribune, had counseled Ponomareff against his choice of title. “I wasn’t the only one who told him that he could go a lot further by getting off the San Diego kick,” he recalls. (Ponomareff eventually agreed, changing the name to the California Grapevine.) The columnist took his own advice to heart, and when he rented the office that was to be the Wine Spectator’s first home, he was careful about its location. “I wanted a La Jolla address, because to the world, at least then, La Jolla was a state of mind, while San Diego was just another place.” Morrisey’s first office was on J Street, but when he moved to La Jolla he was worried might drag him down — it was all of California. “It was death to be known as a California wine publication. Not because it was about California wines, but more that we were coming into their own, but because the rest of the country would think of it as ‘just a couple of guys in a garage putting out a wine publication.’

The ‘couple of guys’ part was too far off the mark — besides Morrisey, the original staff consisted of his wife Mary Jane (circulation manager and food columnist), fellow retired Marine Al Gunkel (associate editor), and fellow Tele- dyne-Ryan employee Shawn Doole (proofreader, copy reader, QA writer). Copy was sent out daily to be typeset; final assembly and printing were done in Encinitas. In order to avoid the mom-and-pop label, Mary Jane wrote as Gemma McGoverry, and Morrisey, besides writing the unsigned editorials, used Rob Brewster (his middle name) and RBM along with his regular name. (He estimates that he was writing well over half of every issue in the early days.)

Despite these efforts, there was an almost unavoidable whiff of SoCal locality in the first issues: ads from San Diego wine shops, a long feature on Temecula’s pioneering Callaway winery, another on Bodegas de Santo Tomas in Baja. But there were plenty of more far-ranging topics as well. In what today seems a particularly canny move, Morrisey wrote reviews — “pretty straightforward, not hypercritical” — of the various private wine newsletters being distributed at the time. The newsletters got free publicity, and the Wine Spectator gained an air of authority — it reviewed the reviewers. Other early items included an editorial blasting the BATF over labeling requirements (the more things change...), a column from wine writer Jerry Mead blasting restaurant wine prices (“...the more they stay the same), a review of Leon Adams’ book Common-sense of Wine, and a small story noting the opening of Hop Kiln winery in Sonoma.

The Hop Kiln story, like the rest of the paper’s “North Coast Vignettes,” was written by Richard Hinkel. Morrisey’s man in the wine country. “I met him in the Sebastiani tasting room,” says Morrisey. “He asked if there was any way he could write for the Wine Spectator. I said, ‘Yeah — for nothing.’ Later on, I paid his expenses.” In that, Hinkel was the exception; the standard reward for writing for the paper was “Yeah — for nothing.” Later on, I paid his expenses. “Most of the wineries put it on their tasting-room shelf,” says Morrisey, “and a small story noting the Hop Kiln story, like the rest of the paper’s “North Coast Vignettes,” was written by Richard Hinkel. Morrisey’s man in the wine country. “I met him in the Sebastiani tasting room,” says Morrisey. “He asked if there was any way he could write for the Wine Spectator. I said, ‘Yeah — for nothing.’ Later on, I paid his expenses.” In that, Hinkel was the exception; the standard reward for writing for the paper was “Yeah — for nothing.” Later on, I paid his expenses. “Most of the wineries put it on their tasting-room shelf,” says Morrisey, “and a small story noting the

Everybody was happy.

Apparent, he had guessed right about what the wine world wanted. “After six months or a year, the other wine publications [the private newsletters excluded] disappeared. We just beat them to death. We were the thing you wanted to read, because it was timely. You had the latest update. The wine people loved it.”

There was rejoicing inside the wineries as well, though Morrisey made a point of railing against the gotta-beat-the-other-guy price increases that had some wines nearing the ten-dollar mark. Relationships he had begun during his days with the Tribune proved invaluable; August Sebastiani in particular was an enthusiastic supporter. “He was a prince. He loved that paper. He said so many times, ‘We need that paper in the industry.’

But supporter or no, Morrisey was careful to keep his professional distance — he had promised in his initial publisher’s letter that his advertisers would have no influence on the paper’s editorial content. Sebastiani, out of it rather than malice, gave him a chance to prove it. “Once, when he was staying at the Hotel del Coronado, he took me aside and said, ‘How’s it going, Bob?’ ‘Well, we’re pretty financially puckered. We’re going to manage; I’m just not moving any faster.’ He said, ‘What do you want? Are you happy?’ I said, ‘I love you, August, but if I accepted that, tomorrow it would be the Sebastiani Wine Spectator.’ He looked at me and he said, ‘I understand.’”
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BULLY’S NORTH

1404 Camino del Mar, Del Mar, 858-755-3660. Especially during summer, this branch is the most colorful and is jammed with the sporting crowd, which makes the place exciting. Food is the same as at other Bully’s, but the high intensity carries it. Steak, prime rib, hamburgers, fries, and fresh fish are favorites. Open daily. Moderate. Other locations: 2370 La Jolla Boulevard, La Jolla, 858-459-2788; 2140 Camino Del Rio South, Mission Valley, 619-291-2985. — E.W.

CALIFORNIA PIZZA KITCHEN

Here’s a good family restaurant where you can take your children and grandchildren for salads, pasta, or pizza. There are 28 pizzas. The chicken tequila, with spinach fettuccine is great, as are vegetarian sandwiches. Same menu, lunch and dinner. Open daily. Inexpensive. 437 South Highway 101, 619-291-2985. — E.W.

D’ELISH PIZZA AND PASTA

2470 San Diego Avenue, Old Town, 619-296-6969. Here in Old Town, at least, D’lish gets a lot of custom from people who are Mex’d out, foodwise. This growing chain has always prided itself on its Italian/California pastas, pizzas, and salads. Now Old Town (along with Poway) has gone carnivorous, adding marinated flank steak and a rib eye to the “bistro entrees.” If you’re ordering the flank, well-done is a mo-no. That will tug it. But a rare flank is, well, D’lish in its marination and especially its pesto-like chimichurri sauce. Also good: five-masted vegetables – pizza, where the quick roasting makes for great-tasting. Technicolor-hearty broccoli, zucchini, eggplant, and bell peppers. And “Mediterranean chicken salad” works well, partly thanks to the tang of pepperoncini chips. A big part of the appeal of the Old Town D’lish branch is the charming patio it occupies, with gas lamps, hanging flowers, and a fountain. Oh, and if you’re not all Mex’d out, they’ve added a card asiago burrito and other bunter-food choices. Other branches at Chula Vista (386 East H Street, Suite 211, 619-951-0317); Eastlake Village Center South (2260 Otay Lakes Road, Suite 101, 619-216-9900); Poway (12265 Scupper Ponsey Parkway, 858-693-3636); and San Diego (1322 Balboa Avenue, Suite 101-R, 619-277-9977). Moderate. — E.R. (8/02)

ANTHONY’S FISH GROTTO

For its fresh seafood salads, its fish and chips, and its daily fresh fish specials, Anthony’s still goes to the head of the class for stability of product, good-sized portions, time-honored preparation, and low cost. Open daily, lunch through dinner. No reservations. Inexpensive to expensive. Locations: 1360 North Bulevard, Chula Vista, 619-423-4200; 95-30 Murray Drive, La Mesa, 619-485-1848; 11660 Avenue Place (off Bernardo Center Drive), Rancho Bernardo, 858-451-2070. — E.W.

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What the Chef Eats

SAUTEED JUMBO SEA SCALLOPS WITH SUN-DRIED ROMA TOMATOES

BY MARIO SANFIILIPPO
Chef, The Gathering, Mission Hills

I have lived in San Diego all my life. My father is a local fisherman and has been for years. I have had the opportunity to taste the quality of fresh seafood throughout my life, and I appreciate many different kinds.

My Sautéed Jumbo Sea Scallops with Sun-dried Roma Tomatoes is an appetizer that brings a variety of textures and flavors to the palate. The ingredients enhance the scallops withoutdistractions from the natural flavor. All the ingredients can be found in most supermarkets, but for the freshest sea scallops, try a local fish market.

I am a self-taught chef, and I strive to create unique dishes. When creating this scallop appetizer, I gave it a light, delicate flavor, along with an eye-appealing finish.

This appetizer can be served year-round. Preparation time is 10 minutes, and the following recipe serves one.

HOW TO DO IT
Rinse the scallops gently with cold water to remove any sand that may be attached to them, pat dry with a paper towel, and set aside. Peel and mince the garlic clove, chop the parsley and green onion; stack the basil leaves on top of each other and chop up finely, slicing them into thin strips. Chop three of the chives.

Prepare all remaining ingredients and set aside. Using a small sauté pan, add the olive oil and allow to heat for 5 seconds on medium-high heat. (The olive oil should heat only slightly before adding the scallops.) After 5 seconds, gently place the scallops into the pan one at a time. Swirl the pan

fish and shellfish, plus pescatarian dishes, pastas, and salads. Preparations are generally simple and consistent among locations. The chain’s facilities near San Francisco purchase, process, and truck the catch to its various branches. Hence, when the menu refers to a species as “locat,” it doesn’t really mean nearby wa ters, but rather, the Pacific. At the small retail fish market in the downtown branch, products prove slightly finer than most supermarkets, but less vi bran than at the top fish markets (e.g., Point Loma or 99 Ranch). Identical seafood is served in the dining room, the center bar, and at Top of the Mar ket. But there’s better quality at the sushi bar, emphatically the top fish market venue. The sushi rice is well seasoned and just sticky enough, the seafood there is pristine and preparation is careful and sometimes creative. The “Ichiban Hamachi” (also available in the dining rooms) is outstanding—and for a truly petty fare, treat a pair of “Honeycomb Oysters” with your honey. No reserva tions, but the space is vast, so wait is brief. Restaurant open daily, lunch and dinner. Moderate to expensive. Also in Del Mar, mini-branch near Fashion Val ley—NAW (9/01).

HEIDI AND BERNIE’S GERMAN BRAUTWURST TENT North Park — N.W. (9/01)
Bernie have kept it simple—just a morning market (10380 Spring Canyon Road) and La Jolla’s Sunday Morning Farmers Market (at Center and Girard), 6/19-588-1288. Heidi and Bernie have kept it simple—just a blue-and-white square tent with a table and chairs. The menu is simple: two “Bratwurst Sausage in a Bun, Kosher and chairs. The menu is simple too: Bern ike. Inexpensive. — E.B. (12/01)

HOMETOWN BUMFET 581 University Avenue, University Square Shop ping Center, College Area, 619-588-7373. If you’re a nostalgia buff and long for cooking as it existed 50 years ago, try this all-you-can-eat buffet. Menus change daily. Massive amounts of food that’s fresh but not low-cal/low-cholesterol. Not for gourmet diners, but fun. Open daily. Other branches located throughout the city and suburbs. Call 619-588-7373 for locations. Inexpensive. — E.W.

JOE’S CRAB SHACK A seafood chain with a good Cajun corporate name (Landry’s) based in southern Louisiana wouldn’t survive without some place besides a Bourbon Street party atmosphere. Joe’s is silly with crab-shack ambience (campy nautical paraphernalia down to souvenirs gimme caps), but the food’s not bad. One tasty starter is “crabioli,” fried wontons stuffed with crab and melted cream cheese (“crab Rangoon” by another name, but smoother). You can choose between crabcake, barbequed, or garlic crab (of various subspecies), or go for full or grilled seafood or steaks, or sausages. Grouper you may prefer to the patio (or indoor, if air-conditioned) but not much more. Inexpensive to low moderate. 7610 Hazard Center Drive, Mission Valley, 619-260-1111. 4325 Ocean Boulevard, Pacific Beach, 858-274-3744. — N.W. (9/01)

KARL STRAUSS’ OLD COLUMBIA BREWERY AND GRIILL 1157 Columbia Street (between B and C Streets), downtown, 619-234-2739. The star attractions here are the ales and beers brewed on the premises. Up to a dozen beers may be available at one time. Fresh-brewed burgers, pastas, soup and salad, and chips, grilled sausage. During weekends the noise level is high, but it’s fun. Lunch and dinner daily. Inexpensive to low moderate. Other branches in 4875 Scra ton Road, Sorrento Valley, 858-387-2739. 5801 Armada Drive, Carlsbad, 760-431-2739. 1044 Wall Street, La Jolla, 858-551-2739. Call for hours. — E.W.

THE LIVING ROOM COFFEEHOUSE 2980 El Cajon Boulevard (at 55th Street), College Area, 618-286-4344, www.livingroomcafe.com. With deep-draft couches, Persian carpets, pictures on the walls, chunky wooden tables, and a tree-shaded patio, this Swiss-owned café is a student hangout with a lively notice board, a rental computer, and good cheap breakfast food in huge quantities. Try “The Works” omelet, with bacon, ham, onions, tomatoes, pepper, cheese on top, potatoes, fruit, and bread. Open daily, three meals, all-day at night. Inexpensive. Additional locations in Hillcrest, Old Town, Point Loma, and La Jolla—E.B. (10/98)

THE ORIGINAL PANCake HOUSE 3936 Convoy Street, Kearny Mesa, 858-561-7406. Start serving for eight hours, then come in here and order up an Apple Pancake—a foot-wide, but top-filled, five-egg, paradise pelfed with slices from two Granny Smith apples and baked till it puffs up like a golden mini-supermoon. Cinnamon cirnchles it. The German Pancake, or its kid brother, the Dutch Baby, are good oven-baked pancake alternatives, as is the really, really filling Dutch Baby, are good oven-baked pancake alternatives, as is the really, really filling Dutch Baby, are good oven-baked pancake alternatives, as is the really, really filling Dutch Baby, are good oven-baked pancake alternatives, as is the really, really filling Dutch Baby, are good oven-baked pancake alternatives, as is the really, really filling Dutch Baby, are good oven-baked pancake alternatives, as is the really, really filling Dutch Baby, are good oven-baked pancake alternatives, as is the really, really filling Dutch Baby, are good oven-baked pancake alternatives, as is the really, really filling Dutch Baby, are good oven-baked pancake alternatives, as is the really, really filling Dutch Baby, are good oven-baked pancake alternatives, as is the really, really filling Dutch Baby, are good oven-baked pancake alternatives, as is the really, really filling Dutch Baby, are good oven-baked pancake alternatives, as is the really, really filling Dutch Baby, are good oven-baked
slowly in a circular motion to prevent the scallops from sticking to the pan (use the same method for a nonstick pan). Cook until the scallops have a light golden color, turning only once. Season the scallops with a pinch of salt and pepper and reduce heat to medium.

Add the reserved chopped garlic and the sun-dried tomatoes. As the garlic starts to brown, add the wine, lemon juice, green onion, parsley, basil, and chopped chives. At this stage, test the scallops for doneness by tapping each scallop with the tip of your index finger. If the scallops feel a little dense when you do this, they are done and should be removed from the pan and set aside on a serving dish; if the scallops are still soft and need more cooking, let the ingredients come to a slow boil over medium-high heat. Check the scallops constantly and remove them from the pan as soon as they’re done. Swirl the butter into the pan until you have a smooth sauce; it will thicken as it is cooked. (If the sauce looks too watery, stir in a bit more butter.) Pour the sauce over the scallops and garnish with whole sprigs of chives and lemon zest.

INGREDIENTS
3 medium sea scallops
1 clove garlic
1 spring fresh parsley
1 green onion stem, chopped
3 fresh basil leaves
6 sprigs of fresh chives (3 chopped, 3 whole sprigs reserved for garnish)
2 teaspoons extra virgin olive oil
Salt and pepper to taste
1 oz. sun-dried Roma tomatoes
1/2 cup white wine

Open daily. Inexpensive to moderate.

--- E.B. (11/01)
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146 South Rainbow Rd., La Mesa, CA 91941 619-421-0055

Located in the same mall as Harvest Ranch. Great salads too! (Located next to Guachochito Santa Fe) Offers both a handsome interior and outdoor seating. Their extensive selection of salads and entrées rivals a small restaurant. Italian cuisine and reasonably priced Italian and California wines (with budgets to match). Portions are generous. The desserts are outstanding, especially the cheesecake and chocolate mousse. Highly recommended.

HILLSTREET CAFE 240 South Coast Highway 101, Ocean Beach, 760-632-5600. A local's favorite? Really! Look for the sign: "Organic Cafe" or "Organic Deli." A special selection of a restored yellow-and-white Victorian house from O'Farrell's Astoria. All their meats, poultry, fish, and vegetables are organic and the menu is full of healthy dishes: tofu/spinach breakfast scrambles, frittata omelets ("Greek eggs"), and zucchini fries (for us peanut-phobes that keep them out of frying) with fresh fruit and syrups. Some vegan items. After 31 at a time. Inside, you see "San Diego's Best woodfired pizza" and the word "COBBLESTONE." This place is open for breakfast and late dinner. Inexpensive. — E.B. (1/00)

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$5 OFF
For one entree order at regular price, get a second entree free. Limit one coupon per table. Valid during dinner. Not valid with any other offer. Expires 10/20/02.

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1013 University Avenue • Hillcrest • 619-688-0333
920 E. Miramar Boulevard • San Diego • 858-271-5055

Grilled fresh fish, and a variety of burgers and sandwiches, soup, pizza, and entrées. Lively atmosphere. The Bibb salad and Max’s Pizza are outstanding. Arrive early or late to avoid wait for tables. Open daily, lunch and dinner. Inexpensive to moderate. — E.W. (3/00)

FLEETWOOD’S STEAK HOUSE AND BAR 9870 University Center Lane, Aventine Complex, La Jolla, 858-515-6768. Beautiful atmosphere, excellent service, very fine preparations. Very crowded weekends. Steaks and chops first rate. Vegetables à la carte. Open nightly for dinner only. Upper moderate to expensive. — E.W. (3/00)

FOREVER FONDUE 1295 Prospect Street #201, La Jolla, 858-551-4509. Many dishes here are more traditional sushi bars, there’s a huge, creative party sushi. And they’re fabulous, with sparkling tea and sakes. Moderate (pastas) to expensive, other rooms. — E.W. (9/99)

LA TAVERNA 927 Solferino Street (at Girard Avenue), La Jolla, 858-454-0100. Reservations are a necessity at this tiny trattoria, especially if you’d prefer the relative quiet of the rooftop sidewalk patio to the din of the cute but crowded main dining room. Don’t look for meatball and red sauce except at lunch because dinner is Tuscan-style, showcasing pastas with simple, fresh sauces. Highlights include chef-owner Mary Ann Vitalis’s house-made Sicilian-style fennel sausage, and if the leather light pendant fixtures are a special, just say so. Sure room for a slice of house-made lace-covered cake. Service is downright charming on weekends, when Jimmy Vitalis (the owner’s husband) charmingly plays maitre ‘d’ Moderately. — N.W. (1/00)

SANTÈ RISTORANTE 7811 Girard Avenue, La Jolla, 858-454-1135. The name is Italian for “saint,” and the Northern Italian/regional cooking shines here, especially the fish and seafood dishes. Fresh seafood specials are available every night, in addition to those on the menu. Excellent chopped salad, pasta with mushrooms, roasted veal, and ispelt. Separate room for bar, separate private dining room. Lunch weekdays, dinner nightly. Enclosed patio for lunch. Not to be missed. Moderate (pastas) to expensive. — E.W. (4/99)

SUSHI ON THE ROCK 7734 Girard Avenue, La Jolla, 858-454-6118. This noisy, high-energy spot—a busy, sa- lon-like space with a sushi bar in back—draws a lively, trendy something-crowd (although older folks will have plenty of company, too). Unlike more traditional sushi bars, there’s a vast selection of “rock and rolls” — huge, creative, flash-ﬁre party sushi. And they’re fabulous, with sparkling tea and sakes. Currently clever combinations. Try, for instance, the shrimp tempura (shrimp tempura, crispy fried shrimp, crab cakes, shredded sponges and Japanese mayo in deep-fried salmon skin — the combo would just be as inspiring as an appetizer at a top Cal-French restaurant. The Orange Crush is another sublime invention, fresh and crunchy with veggies and tor- biko wrapped in wakame salmon. Even

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teranean with California inﬂuence. Menus change daily. When available, try san-cured scallops and other dishes. The Orange

Crush is another sublime invention, fresh and crunchy with veggies and tor-

biko wrapped in wakame salmon. Even

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October 10, 2002

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(homemade tiramisu), only & Saturday
Thursday, & Saturday
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Pride of Italy
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858-292-2326
Great Lunch Specials
$19.95
Reservations Accepted
Closed Sunday

The biggest attraction is the place itself. From its name, this ambitious spin-off of the local Mosleigh's chain serves the sort of Mexican cuisine you might find at a taqueria, but it's not a budget option. The menu includes standard dishes favored by Americans. Open daily, lunch and dinner. Inexpensive to moderate. — E.W.

Mandarin Garden Restaurant
3158 Cowles Mountain Boulevard, Kearny Mesa, 858-560-7799. This restaurant is noted for its great Chinese food. The main courses are served with stir-fried vegetables (barbecue is an option) and the best dishes are a gentle rice and the BBQ "Two Delights" — skillfully prepared with good, simple rolls are so well-conceived, and the rare crumbly roll, as if you won't need soy-waist dip. The one-time menu is interesting, but it's not so far as ever, is minimal. No reservations, long waiting lists common. Open on weekends. Full bar, great selection of teas.

Breakfast, lunch, dinner nightly, with deep discounts on Happy Hour — a special on Saturday.

Monday through Saturday. Bar

ELM STREET

24th Avenue

German, Greek, Italian, Mexican

Lunch & Dinner Monday–Saturday
Closed Sunday
Expires 10/23/02.

Since 1977

Lunch & Dinner Monday–Saturday
Closed Sunday
Expires 10/23/02.

3560 Rosecrans Street
(Corner of Sport Arena Blvd.)
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3650 Rosecrans Street
Cajun Creole Southern
Family-run, only the freshest ingredients–nothing pre-cooked!
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The biggest attraction is the place itself. From its name, this ambitious spin-off of the local Mosleigh’s chain serves the sort of Mexican cuisine you might find at a taqueria, but it’s not a budget option. The menu includes standard dishes favored by Americans. Open daily, lunch and dinner. Inexpensive to moderate. — E.W.

Mandarin Garden Restaurant
3158 Cowles Mountain Boulevard, Kearny Mesa, 858-560-7799. This restaurant is noted for its great Chinese food. The main courses are served with stir-fried vegetables (barbecue is an option) and the best dishes are a gentle rice and the BBQ “Two Delights” — skillfully prepared with good, simple rolls are so well-conceived, and the rare crumbly roll, as if you won’t need soy-waist dip. The one-time menu is interesting, but it’s not so far as ever, is minimal. No reservations, long waiting lists common. Open on weekends. Full bar, great selection of teas.

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Antique Row Cafe 3902 Adams Avenue (at 30th Street), Normal Heights, 619-282-9750. Antique Row’s favorite eatery is a serious exhibit in its own right, especially if you’re into sports memorabilia. Look for signed photos of Mickey Mantle, Ted Williams, Joe DiMaggio (all gogglily with Markryl on the walls. The word for the food: generous. All-day breakfast dishes include “The Works” omelet, stuffed with bacon, sausage, ham, bell peppers, onions, tomatoes, and cheese, folded over a big-plate along with skin-on breakfast potatoes.

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www.caldenroyaltythai.com

“Puffy Steak Heaven” (you choose: steak, ham, or turkey) is one of the more popular lunchtime dishes. Right choice: baked stuffed steaks. Three meals weekly, breakfast and lunch weekdays. Inexpensive. — E.B. (10/01)

Awash Ethiopian Restaurant 9795 El Cajon Boulevard, City Heights, 619-388-9225. Small eatery, but great place to sample some of Africa’s best bites. Come off El Cajon Boulevard into clean white walls, Ethiopian art, haunting music, maroon cloth-covered tables, and white napkins. Awash (named after an Ethiopian river) serves probably the best injera in the city. Injera (the giant soft crumpet you rip and soup around foods arrived in beautiful piles on top. (Don’t expect cutlery; the injera serves that function.) They have plenty of meat or vegetarian choices, among them yebeg alicha (lamb stew), Jenajo (raw chopped beef with spices, red peppers, and Ethiopian cheese), or yederer wat (spicy lamb cooked in red pepper sauce and buttermilk). For a late-night bite, try the foul (crushed beans, onions, tomato, and green peppers with French bread) or the sambar (a pastry shell filled with lentil or beef). Ethiopian beers or the Awash’s honey wine, with or without alcohol) go well with this food. Open daily. Inexpensive. — E.B. (10/01)

El Morelense 817 Dewey Street, Logan Heights, 619-234-2754. Morel-los-style cooking: more pungent than Cal-Mex or Tex-Mex. The Cecina (a thick noodle, beef, salt cod. At lunch and dinner there’s menudo (sautéed salt mackerel) and ackee with yam sauce and yebeg alicha (spicy lamb stew), and — of course — the pâtés consistent. Skip the over-rated duck classic French bistro fare from pâté to

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THE BUNGALOW 4996 West Point Loma Boulevard, Ocean Beach, 619-224-2884, www.thebungalow.com. The very soul of Ocean Beach resides in Ed Moore’s charming, comfortable bungalow, “cottage,” where the menu covers classic French bistro fare from pâté to soufflés. Including comfort food, in addition to sandwiches like grandmaman’s mamhre’s

When the peppery corn rich stews, and — of course — the pâtés consistent. Skip the over-rated duck classic French bistro fare from pâté to

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BESALUCHÍS-RÍSTORANTE 3863 Fifth Avenue, upstairs, 619-298-0119. If you like Italian- Mexican style cooking — tons of tomato sauce, olive oil, and garlic — then try this converted Victorian mansion in the heart of Hillcrest, near the park. Two main courses, rice and vegetables, are offered. Open daily. Moderate to expensive. — E.W.

CABLE CAR CAFE 1460 Adams Avenue, 619-281-6067. A lot of San Diego history is tied to this place. For starters, a Fräulein-style menu is used to terminate near here from downtown. So downtown electric trolleys passed through Balboa Park across the road. Harvey Bentley’s ostrich farm was situated right here, which plants the mural of ostrich characters inside. They say the first Cable Car Café opened on this spot in the 1920s. Today it’s a happy little red and white corner eat offering honest American fare. Breakfast includes two eggs any style with potatoes and toast, or “make-your-own” French toast omlette. Walk by late morning and your nose will lead you to the aroma of their freshly baked beef with fresh garlic every day. One great result: the Cable Car cheese steak (sliced beef, grilled onions, and mushrooms on a hoagie roll). Or try the BBQ pork sandwich (with coleslaw, potato, or pasta salad). Open daily. Inexpensive. — E.B.

Cafe W 680 Sixth Avenue (south of Pennsylvania Avenue), Hillcrest, 619-293-6200. Chef-owner Chris Walsh combines world-ranging ingredients into elegiac, fusion-y “tapas” to mix, match, and share around the table in a lively, casual ambiance. Three plates per person make a reasonable filling meal, particularly if you include some starches (e.g., pizza, polenta). Unfortunately, though the number of menu choices has grown too big a la carte to be able to do what the kitchen can execute with any consistency. Numerous vegetarian choices. Can be very noisy. Dinner Wednesday through Sunday. Moderate to expensive. — N.W. (402)

CITY DELEGATION 1313 University Avenue, Hillcrest, 619-295-2747. Jewish specialties available here include brisket of beef, chicken-in-the-pot, chopped liver, and a wide variety of sandwiches and vegetarian items. Breakfast specials weekly; early bird dinner for $9.95. Open daily, breakfast, lunch, and dinner, Friday through Sunday during the week and a 2 pm. Friday and Saturday. Inexpensive. — E.B.

EL AGAVE 2284 San Diego Avenue (at Old Town Avenue), Old Town, 619-220-0695. Reservations recommended. Wheelchair access difficult (steep ramp). You’ll find upscale, unusual Mexican spices used in an intimate Spanish-style dining room or on a small landscaped balcony. The menu celebrates great pre-Hispanic cuisines — Aztec, Mayan, Nahua — with discreet admixtures of France, Spain, and Italy. (It’s the history of Mexico on a plate.) Among the highlights are the lightest of the five different Oaxacan mole’s (plus a sixth from Chiapas). Fu-Ca-tacon-style, version seafood, local sea bass in tangy jamai (hibiscus) sauce; and a unique, spicy, charred, chile-flavored, orange of blue corn masa topped with a sort of “mushroom” that grows on corn ears. (In English it’s called “corn smut,” but it tastes a lot better than that sounds.) The bar stocks over 600 tequilas and makes a food-friendly on-the-rocks margarita with fresh fruit juices. Moderate. — N.W. (201)

EL FANDANGO 2243 Calle Obispo (next to the Old Towne Village Plaza), Old Town Historic Park, 619-298-4020. This outdoor cafe sits right on the tourist-packed Plaza. But come early, like 8 a.m., and you’ll practically be alone. You’re suddenly in a Mexican town, say 1840. Order up a churro (Mexican pork sausage) scrambled with eggs and rice and refried beans, or scrambled eggs mixed with black beans, rice, and Mexicorn and chili verde and frijoles, and maybe add breakfast champagne. Soon you’ll be conquering up all the fandangos — dances, and holidays. — Inexpensive to moderate. — E.B. (220)

ELATO VERO CAFE 3753 India Street, Mission Hills, 619-295-9269. A fine spot for Italian soups and Italian crust, pastries of all kinds, and coffees. Diners can read undisturbed in nooks or, weather permitting, open daily. — E.W.

JIMMY CARTER’S 3727 Fifth Avenue (at Spruce Street), 619-295-1080. This comedy, well-lit class eatery has a surprise — great Indian dining (until 11:30 a.m. weekdays). The spring chicken curry is perfect, the giant lake grasshopper — all at about $12.50. Or good Mexican dishes such as chilli verde (pork or chicken simmered in spiced tomatillo sauce). But one great smell — all-American Jimmy Burger (1/2-pound patty with potato, cheese, or salad). One bonus: a fine tangential view of the Balboa Park’s lagoon and Ross. Open daily. Breakfast through dinner. Inexpensive. — E.B. (1101)

LEJISU 2202 Townsgate (at Jay Street), Hillcrest, 619-334-5540. This French restaurant with its romantic atmosphere offers a la carte menu and fixed price meals. Pleasant food, excellent service. Patio dining during permitting. Open Tuesday through Sunday for dinner; closed Monday. Low moderate to expensive. — E.B. (1400)

MISSION HILLS CAFE 808 West Washington, Mission Hills, 619-296-8010. Here’s a good bargain restaurant for dinner. There are two dining rooms in a former automobile neighborhood restaurant — nothing fancy, but good value for your money. Open Tuesday through Sunday, breakfast, lunch, and dinner; closed Monday. Breakfast items available until 11 p.m. Moderate. — E.W. (699)

OLD TOWN MEXICAN CAFE 2449 San Diego Avenue, Old Town, 619-297-4330. This boulevard cafe is noted for its excellent breakfasts, served from opening to closing. Try also the rotisserie-roasted chicken, the carnitas, or the fajitas. Open daily. Inexpensive. Dine on. Moderate. — E.W.

PRADO (House of Hospitality), Balboa Park, 619-231-3424. In a magical space at the heart of Balboa Park, Prado features cut-no-Nouveau decor and a something-for-everyone menu of American-Mexican-Italian with Asian-touches cuisine. Despite the mixed ethnicities, the food brings few surprises, but it is generally flavorful and served in huge portions. Top choices include fresh fish tacos, a refreshing eggplant “napoléon,” and an astonishingly tender, slow-roasted pork loin. A margarita banans breaded banana tequila cake is everyone’s favorite dessert. The bar makes a nice stop during a museum-crawl and offers other fried oysters and a ragout of grass-fed up mariposa. Dinner reservations vital. Interior is far more prone to loudness, but heated, umbrella-topped terraced tables are quiet and serene. Moderate. To a little surprising, reasonable value. — N.W. (1280)

TASTE OF SICEHUA 670 University Avenue, Hillcrest, 619-294-4850. The Mandarin Sichuan menu offers standards with few surprises. But through the four seasons of the month, the astonishingfriendliness of the manager and staff is evident. The Peking duck is excellent and so is the chopped chicken in lettuce cups. If you have favorite dishes, they will be prepared upon request in advance. Open daily for lunch and dinner. Moderate to expensive. — E.W.

TERRA 9000/Vermont Street, Uptown Center, Hillcrest, 619-294-7088, reservations must be made 48 hours in advance. Formerly a steak and sushi restaurant. The menu offers up to 100 meals, with the basics — as appetizers or as a sustaining bite before a meal. The menu includes a variety of sashimi, a vegetarian (now all-vegetarian) kaiseki, and a watchlist of teppanyaki skillets on the menu. Excellent. — E.B. (270)

Two-Course Menu Includes:
Choice of: Clam Chowder, Lobster Bisque, Seafood Gumbo, or Soup of the Day (Choice of any Char-Grilled Fresh Catches, Blackened Catfish Louisiana, Kangaroo Surf & Turf, or Tuscan Slams & Mussels)
Pasta: Sea, Tea, or Coffee — All for only $12.95 plus tax.

$1.00 Martini Options
“Classic” Vodka or Gin, Dirty, Gibson, Gimlet, Cosmopolitan, Lemon Cool, Martinis, Corpse Reviver, Sauzer, Frozen Lemon, French 75, and more.

Check out our new & improved menu for Fall 2002.

$2 Off Any Entrée over $5 with purchase of beverage. Maximum 3 discounts per check. No separate checks.

$3.99 Weekday Special
Pancake or waffle combo, 2 eggs, bacon or ham. Monday thru Friday Special
Mon.-Fri. 11 a.m. - Dinner only

Menu Thursday-Sunday

2 Off Entrees
Breakfast, Lunch or Dinner
over $5 with purchase of beverage. Max. One (1) discount per person. All à la carte items. Not valid with any other offers or coupons. Not valid on holidays. For Take-out Purpose Discount may not be included.

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Join us for our special two-course lunch menu for only $12.95, and stay for the $1.00 martins.

Two-Course Menu Includes:

Choice of: Clam Chowder, Lobster Bisque, Seafood Gumbo, or Soup of the Day (Choice of any Char-Grilled Fresh Catches, Blackened Catfish Louisiana, Kangoo Surf & Turf, or Tuscan Slams & Mussels)

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Breakfast, Lunch or Dinner
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San Diego Reader

Every Thursday night
50% Off Wine

CABO CAFE & GRILL

608 West Cedar (near Pacific Highway), Little Italy, 619-593-1816. This Mexican restaurant serves delicious sandwiches, 921 Sixth Avenue, downtown, 619-233-7068. Its two locations at the Seaport Village and the San Ysidro Seaport serve delicious sandwiches, especially the salmon in parchment and the salmon in a tortilla. The soup plus half-sandwich lunch special is ordered at the counter. Try the soup and a sandwich at a dining table. An open-faced sandwich can be a great light meal. Open week- days 11 a.m. to 9 p.m. Inexpensive. — E.W.

CABO CAFE & GRILL

803 Fith Avenue (at G Street), Gaslamp District, downtown, 619-233-5757. This restaurant is run by homeless kids from the San Diego Avenue Depot, 120 West Broadway, downtown, 619-338-0400. Mama Guacamole did so well here she retired back to Italy; now her son-in-law, George, runs the restaurant. A pretty interior with dark wood trim and tables, chairs, and booths. The best bets are sandwiches: homemade corned beef on rye with horseradish cream, and macaroni, potato, or coleslaw dressing, and mustard is, as they say, “gemütlich.” Also, try the sausage and leberwurst, chopped and served with sauerkraut. Service is moderate to expensive. — E.W. (700)

PICO'S MEXICAN RESTAURANT

555 Fourth Avenue (at Market Street), Gaslamp District, 619-324-4667. The menu includes exceptional tender bison, game meats (in- cluding dry-aged prime beef, game meats (includ- ing California and Italian bottlings at www.greystonethesteakhouse.com. You may not be honored promptly. Dinner is from 5 p.m. — but join the in-crowd sitting amidst the vegetable fields. Regulars like orange chicken, braised pork and beef. And yeah, this is the place to be. The soup plus half-sandwich lunch special is ordered at the counter. Try the soup and a sandwich at a dining table. An open-faced sandwich can be a great light meal. Open week- days 11 a.m. to 9 p.m. Inexpensive. — E.W.

TOP GUN.

1202 Kettner Boulevard (near Pacific Highway), Little Italy, 619-238-0568. This is a delight for anyone looking for a taste of Southern California, especially the salmon in parchment) are noted for its fine steaks and chops, the salmon in a tortilla. The soup plus half-sandwich lunch special is ordered at the counter. Try the soup and a sandwich at a dining table. An open-faced sandwich can be a great light meal. Open week- days 11 a.m. to 9 p.m. Inexpensive. — E.W.

A LA CARTE ON SIXTH AVENUE

291 Sixth Avenue, downtown, 619-400-7750. This take-out empor- ium serves delicious sandwiches, soup, and potato salad—great values at amazingly low prices. Best bets are sandwiches roast beef, moist egg salad, and soup. The soup plus half-sandwich lunch special is ordered at the counter. Try the soup and a sandwich at a dining table. An open-faced sandwich can be a great light meal. Open week- days 11 a.m. to 9 p.m. Inexpensive. — E.W.
La ESCONDIDA Santa Monica (1 in Fraccionamiento Las Palmas), Tijuana, 681-4305. "The Hidden One," located in a converted mansion, boasts two gar- dens and patio dining, and is especially beautiful at night. The roasted goat, roasted quail, and the Chileanbrot (for two) are all worth- while. Very civilized experience, com- plete with live music on Fridays and Saturdays. Take Revolution until it bends to the left to become Agua Caliente. Proceed on Agua Caliente past the racetrack, approximately one- half mile. Turn right at Las Palmas. Two short blocks up, turn left on the Pescadero Playas" sign. The entryway to La Escondida is straight ahead. Open Monday through Thursday, 8 a.m. to 11 p.m.; Friday and Saturday, 8 a.m. to 1:30 p.m.; Sunday, 8 a.m. to 8 p.m. Moderate. — E.W.

LA VUELA 2004 Avenida Revolu- ción, Tijuana, 685-7393 or 684-2611. For an extraordinary evening of mariachi music, good food, and high spirits, re- member that La Vuela is open every day, 24 hours. Mariachi available daily. Authentic Mexican food and atmosphere, English spoken. Inexpen- sive. — E.W.
Any qualms about the rampant attitude of tolerance and affection toward the screen’s premier people-eater had already had occasion to be expressed with the release last year of Hannibal, the sequel to The Silence of the Lambs, and need not be re-gurgitated with the release of the prequel, Red Dragon. The new one is no more than a remake of Manhunter, 1986, for the sole purpose of instating the “real” Hannibal Lecter — Anthony Hopkins — in the role. (It would have been simpler, if it would have been technologically possible, to cut-and-paste him digitally into the pre-existing film, obliterating Brian Cox.) He, to be sure, can get, in order to gloss over the fact that the aging, thickening, thinning-haired actor is here supposed to be younger than he was in 1991, the year he first assumed the role. Given that The Silence of the Lambs was itself essentially a re-do of Manhunter — the incarcerated psychopath assisting the FBI on a serial-murder case — the opportunities for déjà vu are manifold.

The preludial explanation of how Hannibal the Cannibal initially got himself incarcerated seems a good place to start, and a few seconds before Jodie Foster walks into his life seems an obvious place to end. (The actual climax — not the false climax but the de rigueur follow-up climax — is sufficiently well-staged to excuse its triteness.) Of course, as a mere consultant on the case, our ingratiating anthropophagite is not on screen for very many minutes; and the winner of the hot competition for most close-ups (I lost count in triple digits) is no doubt Edward Norton as the empathic FBI profiler formerly played by William Petersen. It might not seem so, however, because the diffident Norton never scores as heavily from close range as does the taunting Hopkins or the tortured Ralph Fiennes, who misses the pathos that Tom Noonan put into the “Tooth Fairy Killer” in Manhunter. (Is that, I wonder, the voice of Ellen Burstyn, uncredited, as his tongue-lashing grandmother in the childhood flashback?) Another telling point of comparison with the earlier version — perhaps the single most telling — is the photography: the slick and polished image of Red Dragon. The photographer, curiously, was the same for each: Dante Spinotti. The difference, one surmises, must be the director: the preening Michael Mann versus the slovenly Brett Ratner.

To move on to the next copycat: Welcome to Collinwood, co-written and directed by the brothers Anthony and Joe Russo, counts as the second American remake, after Louis Malle’s crummy Crackers in 1984, of Mario Monicelli’s prototypical caper comedy, Big Deal on Madonna Street. The freshness and flavor, naturally, are

**Reviewer:** DUNCAN SHEPHERD

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**In a world of shady characters and dirty deals, this is just business as usual.**

Samuel L. Jackson  Robert Carlyle

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**formula 51**

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Deadline to enter is Friday, October 11, at 1:00 pm. Limit one entry per person. No purchase necessary.
long gone. But considered as a reper-
tory piece, like Romeo and Juliet or A
Midsummer Night’s Dream, this is a
brisk and enthusiastic run-through
(Sam Rockwell, William H. Macy,
Michael Jeter, Jennifer Esposito); and
unsenic Cleveland, the filmmakers’
hometown, supplies a workable back-
drop. The film’s best possible function,
though, would be as a bread crumb to
lead you back to the 1958 original
(Gassman, Mastroianni, Toto, Cardi-
nale: those were the days, my friend).
The catchy opening tune — Paolo Con-
ti, is it? — could serve as another
metaphor of growth — it lacks some-
of sadness and resignation. A con-
temporary tale of a timid little girl
(people of indistinct race) who turns to
cope — or in other words a textbook
teacher of metaphor of growth — it lacks
something of the drama and the narra-
tive drive of Mononoke, though: it lacks
nothing in visual imagination (a fully
realized spirit world where anything
goes) and nothing, either, in audacity.
No home-grown animated film from
Disney, the U.S. distributor, would dare

so on. The would-be uncompromis-
ing vision nevertheless seems slightly
compromised by a slight understatement
by a casting philosophy in common
with a TV jeans ad: a haughty Master
Race of buff beauties (James Van Der
Beek, Shannyn Sossamon, Ian Somer-
haller, Kip Paradue, Jessica Biel, Kate
Bosworth). And all that cleverness, all
that worldly wisdom, cannot manage to
create any distance between the
observers and the observed. The
moviegoer can avoid contamination
by steering clear.
What with the Santa’s sleigh of
new releases this month, to say noth-
ing of the baseball playoffs, I did not
get to see as much of the San Diego
Asian Film Festival as I would have
liked. The joint — the Madstone Haz-
ard Center — was jumping. Nothing
to compare with Edison Field or the
Metrodome, but pretty exciting all the
same. The Way Home, a Korean film
scheduled to open commercially later
this fall, tells a simple tale of a bratty
city boy, a TV and video-game addict,
accustomed to trading swats with his
irritable mother, but now packed off for
a long stay with his rural grandmother,
a mute, stooped over at a thirty-degree
angle, bearing her burdens with the

"A ★★★★★ CLASSIC!"

One of the year's best films!
Sharon Edwards, FOX-TV

"Achingly beautiful. An Oscar contender! Michelle Pfeiffer, Robin Wright Penn & Renée Zellweger are astounding!"
— Josephine Cheng, KING-TV

"Intelligently written, sensitively directed and memorably acted."
— Box Head, THE NEW YORK OBSERVER

"White Oleander" is a powerful and absorbing drama of the highest level. ★★★★
— Jeff Croop, SIXTY SECOND PREVIEW

WHERE DOES A MOTHER END AND A DAUGHTER BEGIN?

WHITE OLEAN DER

MICHELLE PFEIFFER 
RENÉE ZELLE WEGER

Where does a mother end and a daughter begin?

WHITE OLEAN DER

MICHELLE PFEIFFER 
RENÉE ZELLE WEGER

The ensuing romance with a hundred-
and-four-year-old boy (Jonathan
Jackson, with novelty-shop plastic lips)
and-four-year-old boy (Jonathan
Jackson, with novelty-shop plastic lips)
and four-year-old boy (Jonathan
Jackson, with novelty-shop plastic lips)
and a mute, stooped over at a thirty-degree
angle, bearing her burdens with the

"EXQUISITE! "CHILLY MASTERPIECE!"
Stephen Holden, THE NEW YORK TIMES

"A GRIPPING PSYCHOLOGICAL MINIFIELD."
— Jan Stuart, NEWSWEEK

"A MUST-SEE!"
Peter Rave, NEW YORK MAGAZINE

"TOP-NOTCH!"
V.A. Mossely, NEW YORK POST

"HAUNTING!"
Nicole Keister, TIME OUT NEW YORK

"DAZZLING! AN INSTANT CLASSIC!"
Andrew O’Hehir, SALON.COM

ANDY GARCIA MICK JAGGER JULIANNA MARGULIES OLIVIA WILLIAMS JAMES COBURN

“Resonates with wicked humor. Garcia’s richest role in years!”
Bob Strauss, LOS ANGELES DAILY NEWS

“White Oleander”
A Poetic and Elegant Film"
Kevin Thomas, LOS ANGELES TIMES

"A superb Mick Jagger elicits
true sympathy for the Devil."
Jan Stuart, NEWSWEEK

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Andrew O’Hehir, SALON.COM
equanimity of a eucalyptus. It’s as slow as molasses, and as sweet, too. Charlotte sometimes, a shot-on-video indie, takes an interest in the unsterilized, private life of a taciturn American auto mechanic (‘Specializing in German cars’), an area of existence into which Hollywood hasn’t much inclination to shine a light. It uncovers mystery and intrigue within its mundane, I stuck out the Korean youth film, My Sassy Girl, for only about fifteen minutes, or until the drunken heroine upbachs her noodles onto theʦeepe of a fellow subway rider. (Ah, youth. The same the whole world over.) We know it’s a topeau because he takes it off and rings it out. That was it all the hilarity, or something, I could stomach.

MOVIE LISTINGS

All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and antipathies by the black spot. Unrated movies are for new unreviewed. Thousands of past reviews sorted alphabetically, by year of release and by rating, are available online at SanDiegoReader.com.

Ballistic: Erks vs. Senator — Antonio Banderas vs. Lucy Liu, rival undercover agents in a storm of fireballs, crumpled cars, buckling and shrieking rock music. But they’re not “erks” for long; they team up against a common foe (common as dirt), a good deal for Banderas, because Liu was chilling him with her superior cool. Directed by Wych Kasaynada (“Kaos” for short). 2002.

FASHION VALLEY 18; HORTON PLAZA 14; MISSION VALLEY 20; OCEANISDE 18; PALM PROMENADE 24.

The Bangar Sisters — A loosely-structured lesson taught by two former groupies, one now the street-wary wife of a Phoenix attorney, the other still an active director of Sex, Drugs, Rock-and-Roll. (If not drugs, at least cigarettes and rum-and-Cokes.) The comic contrivances cannot compel attention as much as the documentary concerns with Goldie Hawn’s jobb’s task. “You used to be much smaller—cheated.” I went from one extreme to another. I avoided it. “With Susan Sarandon and Geoffrey Rush, written and directed by Bob Dolman. 2002.

GROSSMONT CENTER STADIUM 10; GROSSMONT TROLLEY 8; PARKWAY PLAZA 18.

Blue Crush — Can the local Hawaiian surfer chick bounce back from a near-drowning, conquer her fear, and win the Pipemasters Contest at the same time as she romances a GQ NFL QB? Director John Stockwell, of CrazyHorseful, summons some feminist sweet workings, but his picture service is overcome by a penchant for Baywatch montages and a severe case of the fidgets. Wiseproof: With Kate Bosworth, Matthew Davis, Michelle Rodriguez, Sanor Lake. 2002.

GASLAMP 15; HARBOUR DRIVE 9.

The Bourne Identity — Those who had been lacking Doug Liman as a vital new mavenic director (Singers, Ga) will have their work cut out for them on this one, a middle-of-the-road adaptation of the Robert Ludlum best-seller about an amnesiac spy, previously made as a two-part TV miniseries starring Richard Chamberlain and Jaclyn Smith. Granted, Liman’s cast has strong roots in the independent cinema: Matt Damon, Franka Potente, Chris Cooper, Brian Cox, Clive Owen, Julia Stiles. But only accentuates the scent of the social climber: the “independent” who’s looking for a hook-up. For all its detached disengagement of the CIA as a band of dirty tricksters, the plotline is very much an ode to the superspy: far more Bond than Smiley. The hero doesn’t know he’s one of those, nor even know his own name, after he’s hauled out of the Mediterranean by submarine-teleported fishermen, with two thugs in his back and a Swiss bank code implanted in his hip. His training, however, comes to a twinkling whenever he needs it: one-man army karate, human-fly climbing, Grand Prix driving, fluency in any language under the sun. He can even do a spot of women’s hairstyling for purposes of altering his appearance. And the need arises often, because there’s an army of assassins on his tail, for reasons unknown, or anyway

unremembered. Wanting him extricate himself from one tight spot after another, you have to wonder how he ever managed to drop his guns long enough to get two bullets in the back and lose his memory. The answer, when finally it comes to him in flashback, reveals an incongruously, and laughably, soft heart. At that point, you have to wonder how he ever got the assignment to begin with. To give Liman his due; this is slick, sleek, fast entertainment, and he therewith demonstrates that he’s up to the task of big-budget blockbuster filmmaking — “If —” up — is indeed the correct location of it. 2002.

GASLAMP 15.

Brown Sugar — Romantic comedy starring Taye Diggs and Sanaa Lathan, directed by Rick Famuyiwa.

ORDER VALLEY 13; PICKER S VALLEY 10; PICKER S TROLLEY; TERRICO MARKETPLACE 13; MISSION VALLEY 20; OCEANISDE 18; PALM PROMENADE 24; PARKWAY PLAZA 18; SWEETHEART 5; TOWN SQUARE 14; FROM 10/11.

Diamond Men — Patter, ploddy character piece centered around a travelling jewelry salesman in provincial Pennsylvania (”I have relationships. Those go back decades,” he says in his best Willy Loman impression), who must break in his youthful replacement. There’s a helpful deal reaching with teaching, learning, bonding, but this soon gives way to a longer and hopeless stretch dealing with the younger man trying to find a mate for the older: in a wood, jumping. Near the end, out of the blue, a sort of caper materializes. With Robert Forster, Donnie Wahlberg, Beth Armstrong, Jasmine Guy, written and directed by Daniel M. Cohen. 2002.

PETER HAYES CENTER 7.

The Four Feathers — The old imperialist warhorse, regroomed and re-shot for a new generation: the euphoria of “Turkish Waterloo” from the vocabulary, the elevation of a native African (Djimon Hounsou, of Spielberg’s Amistad) above our civilized Englishmen in nobility and bravery; the post-Vietnam doubts as to the wisdom of military intervention in a distant land; to say nothing of the latter’s slow-motion and hot-air-balloon-sized cloisons. It is no less a load of poppycock: (and much less a document of the colonial ethos) than the attack on the British regiment in the Sudanese desert is still exciting for two reasons: the realization that our “cowardly” hero is in the thick of the enemy cavalry (what good can he do there?), and next, the aerial shot of the enemy converging on all four sides of the defensive “square.” With Heath Ledger, Wes Bentley, Kate Hudson, directed by Shekuk Kapur. 2002.

CARMEL MOUNTAIN; CHULA VISTA 10; PICKER S VALLEY 18; PICKER S TROLLEY; HORTON PLAZA 14; MISSION VALLEY 20; OCEANISDE 18; PALM PROMENADE 24; PARKWAY PLAZA 18; SWEETHEART 7.

El Granio de la Sierra — A Mexican musician looks into the violent death of his brother, directed by Joan Anton de la Riva.

PETER HAYES CENTER 7; 10/11 THROUGH 17.

How I Killed My Father — Condescending gaze at low-rent Texans, principally the employees of a discount department store named Retail Rodeo. A Southern accent continues to be condescension’s favorite weapon. A useful proving ground, nonetheless, for the unassuming talent of Juanita Cagé, underplaying the discontented wife of a pothead housepainter and the secret lover of a young carpenter-worker and the writer who calls himself Holden (his “slave name” is Tom) after the hero of Their Own in the Rye. With Riki Lindhome, Rylee Mckinney, Cody Rohl, Tim Blake Nelson, Jake Gyllenhaal, Zosche Deschanel, written by Mike White, directed by Miguel Arteta. 2002.

PETER HAYES CENTER 7.

Women — François Ozon offers up, for specialized tastes, a cinephile musical-comedy whodunit, set at a snowbound country manor in the late Fifties or early Sixties, with an all-female cast (exclusive of the faceless mail corps. The deliberate staginess is the theatricality — it was adapted from a forgotten play by Robert Thomas — recall Alain Resnais’s Mbles and Smoking/No Smoking — for the intimate outpouring of their song recall that same director’s Life is A Bed of Roses and Same Old Song. But Resnais, who about 50 years younger than a Napoleon, was up to a good deal more in those films than just a campy celebration, a flaunting, appreciation of a Gallic screen diva (Catherine Deneuve, Isabelle Huppert, Emmanuelle Bunt, Fanny Ardant, the still incomparable Fabienne Darrieux, et al) and their arsenal of artifice (clothes, hair, makeup). That’s not to say there’s nothing here, however, no turning away from Huppert, the truest troupier of the group, continues to impress and amaze, containing herself into the straight lines, sharp angles, clipped speech, and abrupt movements of a battle-axe-spinster in the mold of Judith Anderson, Agnes Moorehead, Margaret Hamilton. And her impulsive Uggy Dukling transformation (“I just felt looking pretty”) is hands-down the high point of this movie. Anakin, the last of the ensemble to make her entrance, is quite breathtaking, too, as an Arva Gardner-esque mean woman, though she hardly needs to turn herself inside out for the purpose. An homage to the classic Sidney Lumet film, the Sandra Dee teen in lime-green capes holds her own with the grande dames, and even steals a couple of scenes or three. All of the songs — eight altogether, one big solo performer — are good fun, and more or less presentable. Until the last, the one you give something to look forward to during the grinding plot mechanics of who did what to whom and when and where and why. This chugging, groaning, sputtering acting vehicle requires its eight passengers repeatedly to get out and push. 2002.

GASLAMP 15.
emotionally remote gerontologist (Charles Berling) provides room and board for his indigent, estranged father (Michel Bouquet), looking very old, looking almost more like the old Laurence Olivier than like the younger Michel Bouquet), a French colonizer doctor expelled from Africa. Well-manicured domestic drama, sensitive, pensive, anguished, and quite dull. With Nathalie Baye, Stéphane Guillon, Amira Casar, directed by Anatole Feldman. 2001. [HILLCREST CINEMAS, FRI 10/11]

Iggy Goes Down — Offbeat youth comedy, not offbeat to the exclusion of incessant pop songs on the soundtrack, but offbeat in the extremities of family dysfunction, or human-race dysfunction — out there on the path of Todd Solondz and Wes Anderson. First-time writer and director Burr Steers, nephew of Gore Vidal, shows off a cold-blooded, waspy, New Yorky wit — and "shows off" is very much the verb — which arouses occasional admiration and infrequent mirth. At least he distributes the rhinestones democratically among the mixed-nuts ensemble. At the same time, there's something monstrous about it all. With Kieran Culkin, Claire Danes, Ryan Phillippe, Susan Sarandon, Jeff Goldblum, Amanda Peet, Jared Harris, Bill Pullman. 2002. [HILLCREST CINEMAS]

Just a Kiss — A change-partners sexual release dance in a ghastly populist video image. The image, or part of the image, is scribbled on, now and again, with crude attention; the time sequence is scrambled; the image, or part of the image, is indistinguishable from and interchangeable with their predecessors. That the movie runs barely eighty minutes (minus its closing credits) could likely be seen, in that light, as a Smart Business Practice tantamount to shaving an ounce off every Quarter-Pounder. As a work of creative imagination, on the other hand, it is pretty close to a total cheat. 2002. [GALAXIP]

Men in Black II — The embodiment, the essence, the apotheosis of the "franchise picture," one of those brass rings that studio executives like to stack up on their lances. So perfect a one, in truth, that it would make more sense to cover the movie in the financial pages than in the entertainment ones. A recitation of components, amenities, selling points could reasonably take the place of a review. Both Will Smith and, after half an hour, Tommy Lee Jones are back, albeit with roles reversed — Smith the blasé veteran, Jones the bemused novice — until the latter's eccentric "naturalization" can be undone and his memory restored. Rip Torn and Tony Shalhoub are back as well, if that matters to anyone, along with director Barry Sonnenfeld and composer (best of course) Danny Elfman, whose surname seems to entitle him to a monopoly on such projects. There are also Lara Flynn Boyle as an extraterrestrial femme fatale, a quartet of computer-generated creatures of no particular originality (a giant worm who crawled over from Dune, etc.), and a wisecracking dog who speaks in the voice of a cartoon gangster. Gags are crowded on the way McDonald's cranks out hamburgers, indistinguishable from and interchangeable with their predecessors. That the movie runs barely eighty minutes (minus its closing credits) could likely be seen, in that light, as a Smart Business Practice tantamount to shaving an ounce off every Quarter-Pounder. As a work of creative imagination, on the other hand, it is pretty close to a total cheat. 2002. [GALAXIP]

Merci pour le Chocolat — Refrigerated Forty-styles melodrama from French director Claude Chabrol (and from a novel by Charlotte Armstrong, original author also of Chabrol’s excellent La Rupture). The glibby exposition taken a while to set up the
situation: a chocolate heiress and a concert pianist, long-time friends and lovers, have elected to tie the knot only after the eleventh birthday of the pianist’s son, a bit of a couch potato, prone to accompany the Liszt or the Schubert of his father with the electronic beeps of a pocket video game. Somewhere across town (lovelier, Madeleine Lauanne), the wedding announcement in the paper stirs memories of an apparent mix-up in the maternity ward when a nurse presented the pianist with a baby girl as his newborn. Isn’t it odd that the girl, now eighteen as well and only just learning of this, is herself an aspiring pianist? How can she resist ringing the great man’s doorbell? But if this is so languid, so oblique, so discreet. Chabrol, a “Hitchcockian” thriller as advertised, provides the hint), a beleaguered young man (perhaps Hoffman’s presence gets to unburden herself on her lineage (“My cousins have two volumes, loud and loquacious. Under those circumstances, their efforts appear all the more valiant and stirring. Anna Mouglalis, Jacques Dutronc, Rudolph Pauly, Brigitte Catillon. 2001. 4. 4. (LA JULLA VILAGE)

My Big Fat Greek Wedding — Self-annointed frills and fumes Mr. Wonderful, with the X-ray vision to see the beauty within. Only problem: he’s not Greek. A New York scoundrel, scrivener and rat gets to unburden herself in an Ugly Duckling fantasy. It seldom rises above an ethnic sitcom, but the “personages” are all cast in acts of sympathy. John Corbett, Michael Constantine, Lainie Kazan, Andrea Martin, Gia Carides; directed by Joel Zwick. 2002. 4. 4. (CARMEL MOUNTAIN; ENCINITAS 8; FLOWER HILL 4; GALAXY 6; GALAXMP 13; GROSSMONT TROLLEY; HAMILTON CENTER 7; LA COSTA 6; LA JULLA VILLAGE; MISSION MARIETTA PLACE 13; MISSION VALLE 20; OCEANSIDE 18; PALM PROMENADE 24; PARKWAY PLACE 20; PONY 10; TOWN SQUARE 14)

Happend, collaborators on numerous other occasions, can save the plot from ridiculousness and obviousness. Under those circumstances, their efforts appear all the more valiant and stirring. Anna Mouglalis, Jacques Dutronc, Rudolph Pauly, Brigitte Catillon. 2001. 4. 4. (LA JULLA VILAGE)

Moonlight Mile — Stripped chieftainess in the face of tragedy: the innocent bystander shooting an innocent bimbo to-be. (Not just the characters are strained, but writer-director Brad Silberling most of all.) What the victim’s parents do not know — Dustin Hoffman, Susan Sarandon — is that their daughter had already broken off the engagement; and the prospective son-in-law, currently stalking them, is too magnanimous to disillusion them, even to the point of sneaking out the bedroom window to make time with a preky postal worker: life goes on, at a jaunty clip. Jake Gyllenhaal, in the lead role, often brings to mind Hoffman in The Goodbye, (perhaps Hoffman’s presence provides the hint), a beleaguered young man almost tongue-tied by his superior insight and honest, until at last he administers a “truth memoa” on the witness stand at the murder trial, a scene of excruciating embarrassment. With Ellen Pompeo and Holly Hunter. 2002. 4. 4. (FASHION SAVIART; LA PALOMA, FROM 10/11; PARKWAY PLAZA 18)

One-Hour Photo — Psychological suspense, sort of a stripped-down Ruth Rendell thriller, about “by the photo guy” at SavMart, and his abnormal obsession with an outwardly perfect family whose lives he knows through their faithful patronage. It seems to be moving toward a conventional, explosive, violence, and it is indeed conventional despite a little surprise in store at the end. Very little. Robin Williams, with a blond dye job, is no asset, broadcasting his creepiness at such a pitch as to alert any concerned parent or vigilent boss within a thousand miles. A respectable calling card, all the same, for music-video director Mark Romanik. With Connie Nielsen, Michael Vartan, En LeaSalle, Gary Cole. 2002. 4. 4. (CARMEL MOUNTAIN; ENCINITAS 8; FLOWER HILL 4; GALAXY 6; GALAXMP 13; GROSSMONT TROLLEY; HAMILTON CENTER 7; LA COSTA 6; LA JULLA VILLAGE; MISSION MARIETTA PLACE 13; MISSION VALLE 20; OCEANSIDE 18; PALM PROMENADE 24; PARKWAY PLACE 20; PONY 10; TOWN SQUARE 14)

Possession — Jamesian literary mystery in the vein of The Aspern Papers and The Figure in the Carpet. Two present-day scholars, an American male who specializes in a fictitious Poet Laureate to Queen Victoria and an English female who specializes in a lesser-known poetess known to be a lofibon, track down evidence of a secret affair between their two specialties, and strike a similar spark between themselves. You can imagine their excitement as academic detectives, never mind as potential lovers. Yet you cannot really feel it, precisely, since. (Even this rival treasure hunters from New Mexico can’t turn up the flame.) Part of this might be traced to the casting of Matthew Falker, the Anti-Charisma, reprising her clothepin- on-nose British accent, and the unshaven Aarons, who seems to say it all about himself when he assures his gentle hostes that he’s just “a brush-and-flush kind of guy,” too, too, too, may be the fault to the mere fact of adaptation to another medium: puncturing the literary airtightness of the A.S. Byatt novel and flooding it with rage, rough, washed-out illustrations. Whatever the merits of the novel, it plays on screen as little more than a sop story with highbrow
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It's just a visual feast and one of the year's best films.
Two thumbs up!"
Roger Ebert, CHICAGO SUN-TIMES

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Dave Kehr, THE NEW YORK TIMES

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"A funny romantic comedy that everyone will love."
-Paul Colburn, MOVIE-LINE

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A French Treat

Hip-swingingly infectious! It could very well become the fall version of My Big Fat Greek Wedding!

Sweetly Uplifting!

A delight from start to finish!

A Film By RAJA AMARI

ONE WEEK ONLY! STARTS FRIDAY, OCT 11

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Stephen Holdren / The New York Times

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“GBY goes down!”
Insanity Is Relative

“Calling Theatre Showtimes.”

This fall’s giddiest cinematic treat!“
-Karen Durkin, Elle

“A pure joy!
All eight actresses enchant in this Wacky Whodunit.
Bottom line: A French Treat!”
-Leah Rozen, People

“Living in a house full of women can be murder.”

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CINEMA TREASURY!

“Hip-swingingly infectious!”

It could very well become the fall version of My Big Fat Greek Wedding!

“Sweetly uplifiting!”

A delight from start to finish!

A Film By RAJA AMARI

ONE WEEK ONLY! STARTS FRIDAY, OCT 11

Daily: 5:00, 7:15, 9:30; Sat/Sun/Mon Mat: 2:45

“SWEETLY UPLIFTING!”

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Cath Rouge

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Spirited Away — Reviewed this issue. With the voices of Daveigh Chase, Suzanne Pleshette, Jason Marsden, and David Ogden Stiers; written and directed by Hayao Miyazaki.

Spy Kids 2: The Island of Lost Dreams — The surprise success of the first Spy Kid has meant more money for the followup, more computer animation in particular. More money, more meh. Steve Buscemi (“I’m no loon”) shows up too late and too little to save the day. With Alexa Vega, Daryl Sabara, Antonio Banderas, and Carla Gugino; directed by Robert Rodriguez. 2002. (Rogue)

Star Wars, Episode II: Attack of the Clones — The saga rolls in, state-of-the-art digital video: crisp and detailed yet somewhat overcast, monotonous, seemingly covered in a sort of pinkish-complexioned skin, like an unboiled wiener. The particulars — the diminished role of the revered Jar Jar; the tem romanze between Queen Padmé (now known as Senator Amidala) and an Atatain Skywalker who has inexplicably only up to her in age; the emergence of the latter’s Dark Side in the form of adolescent petulance (or in the form of Hayden Christensen’s impersonation of Ryan Phillippe); the casting of Count Dooku (Christopher Lee); the rebel army of identical, skeletal robots whose parade-ground poses are George Lucas’s latest extraction from Leni Riefenstahl’s Triumph of the Will; a new, improved, computer-animated Yoda to come to the rescue at the climax, with inverted syntax intact (“Around the survivors, a perimeter create”); and an up-in-the-air-resolution (“Begun, the Clone War has”) similar to the middle one in the earlier Star Wars trilogy, right down to the severed limb — are best left to the addicts. The unhooked will remain untempted. Evan McGregor, Natalie Portman, Samuel L. Jackson. 2002. (GASLAMP 15)

Sweet Home Alabama — You can take the girl out of the country — take her away from her redneck husband, plant her in the Big Apple, launch her on a career as a fashion designer, affiance her to a Kennedy-esque politician — but you can’t take out of the cliché. Reese Witherspoon, all by her lonesome, is asked to light up the dreaminess, a firefly on a moonless night. With Josh Lucas, Patrick Dempsey, Mary Kay Place, Fred Ward, and Candice Bergen; directed by Andy Tennant. 2002. (PARKWAY PLAZA 18)

Swept Away — Guy Ritchie’s remake of Lina Wertmüller’s stranded-on-an-island social comedy, starring Madonna and Adriano Giannini.

цылеспрес" — Four or so intersecting plotlines on the themes of the pursuit of happiness and the quirks of fate, but snipped up and patched together so that events that fell out of each other screen do not follow each other chronologically. Additional chopping-up and rearranging are achieved through the voices of Daveigh Chase, Suzanne Pleshette, Jason Marsden, and David Ogden Stiers; written and directed by Hayao Miyazaki.

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Call 444-FILM or the theater for missing information. Bargain on the fine points of dialogue and narrative. So, the film is stronger on overall vision than construction — a sense of the seeming

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**The Tuxedo** — Effects ladies Jackie Chan comedy about a mecha chauffeur, a martial non-artist, who acquires superpowers through a gadget size of satellites. (A stunt of fantasy rather than science fiction. Chan’s physical girls are a little stiff, and the aloofness Israel. Hewitt tamps all over him in the verbal department. Directed by Kevin Donovan. 

*CARMEL MOUNTAIN; CHULA VISTA; CINEMAX 8; PALM SPRINGS 15; ROYAL: 6; SARASOTA 13; ENCANTO: 6; RAPIDAN VALLEY 2; 10:20; CASABLANCA 24; PANAMA CITY 28; POMONA 10; SANTANE DRIVE IN; SWEETWATER 9; TOWN SQUARE 14*

**Welcome to Collinwood** — Reviewed this issue as an alternate Ken Rosswood, William H. Macy, Isaiah Washington, and Jennifer Esposito; written and directed by Anthony and Joel Riss. 

*CHULA VISTA 18; FLOWER HILL 4; POMONA 10; SANTE FE 5*

**SOUTHBAY**

**CHULA VISTA**

**White Oleander** — The long and winding and rocky road of an adolescent foster child after her boyfriend mother/"She’s an artist. She don’t care about things like Parents’ Night" is improvised for murder. A hair- turning woman’s picture (hair-blackening, too), with some

**IMPERIAL BEACH**

**South Bay Drive In**

*27347 Champagne Avenue (619-423-2237) Call theater for program information

**NATIONAL CITY**

**Harbor Drive**

**Sweet Water**

**Sweet Home Alabama**

*94-679-6576*

**Barbershop**

*(PG-13) Fri.-Sun. 12:15, 6:00* 

**The Four Feathers**

*(PG-13) Fri. 10:15, 1:15, 4:15, 7:15, 10:15; Knockaround Guys (R) Fri. 11:15, 1:30, 3:45, 6:00, 8:15, 10:30; Red Dragon (R) Fri.-Thur. 10:15, 1:00, 3:15, 5:30, 8:00, 10:15; The Rules of Attraction (R) Fri.-Thur. 10:15, 12:15, 4:30, 7:00, 10:15, 10:30; Sweet Home Alaba- ma (PG-13) Fri.-Thur. 10:30, 12:45, 4:15, 7:00, 9:30, 10:15; The Transporter (PG-13) Fri.-Sun. 12:15, 4:15, 7:15, 9:00, 10:15; The Tuxedo (PG) Fri.-Sun. 1:00, 3:00, 5:00, 7:00, 9:00; Mission Marketplace 13: Mission Marketplace 20; OCEANSIDE 16; PACIFIC BEACH 24; PANAMA CITY 28; POMONA 10; SANTANE DRIVE IN; SWEETWATER 9; TOWN SQUARE 14*

**Welcome to Collinwood**

**Zellweger, Patrick Fugit, directed by Peter Kosminsky.**

*| CARMEL MOUNTAIN; FASHION VALLEY 18|

**Yana’s Friends** — Parallel stories set in Tel Aviv during the Gulf War, with Eyal Kaplan, Niri Levy, and Vladimir Friedlander, directed by Ari Kaplan. 

*MAYSON CENTER 7; POMELO 10*

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**SOUTHBAY**

**CHULA VISTA**

**Chula Vista 10**

*26782 Bonita Ave. and 6 (619-338-4214) Barbershop**

*(PG-13) Fri.-Thur. 11:45, 2:15, 4:30, 7:00, 9:30; Brown Sugar (PG) Fri.-Thur. 11:45, 2:15, 4:30, 7:00, 9:30; College Boulevard and Mission Avenue

**Mission Marketplace 13: Mission Marketplace 20; OCEANSIDE 16; PACIFIC BEACH 24; PANAMA CITY 28; POMONA 10; SANTANE DRIVE IN; SWEETWATER 9; TOWN SQUARE 14*
CLASSIFIED ADS

BUSINESS ADS

One free classified ad per week is available to private parties and nonprofit organizations that do not charge for their services.

Mail: Ads must be printed clearly on 3x5 cards or postcards and are limited to 25 words. Additional words cost $0.60 each. Ads must arrive at our PO Box by 7 am, Monday through Friday.

Deadline: Business classifieds are accepted until 6pm, two days prior to the issue. Call by Friday for early-place discounts. Ads may be placed by phone using a credit card (619-235-8200) or in person (1703 India Street, Downtown), Hours are 9am-5pm, Monday through Friday, and until 6pm Wednesday.

Please Note: The Reader will not be financially responsible for failure to run an ad or for errors in an ad, except if, to the extent of the cost of the first insertion of the ad.

FREE ADS BY MAIL OR INTERNET

$8 Ads by Internet, Phone, by Fax or in Person

Quick, easy, and cheap! $8 ads are available to private parties only. Ads are limited to 25 words. Cash, check or credit cards are accepted. Services, rentals, lessons or any other profit-making enterprises do not qualify for $8 ads. See instructions for business ads above. Other rules apply to Roommates and Matches ads.

By Internet: Go to SanDiegoReader.com and click on the link to place an online ad classified. Fill out the form and remember to check the box for your preferred billing method.

By Fax: Complete the form below, photocopy it, and then fax it to us 24 hours a day, 7 days a week, at (619) 233-7907. Payment is with Visa, Discover, or MasterCard.

By Phone: With a touch-tone phone and a Visa, Discover, or MasterCard, you can use your 24-hour Ad Line. Fill out the form before calling; then be ready to dictate the information in the system when requested. Call (619) 233-9977, ext. 8055.

In Person: To place an ad with cash or check, fill out the form below and bring it to our office at 1703 India Street (at Date), Downtown. The deadline is 6pm Monday.

Really, Really Late Ads: Private parties that have missed the deadline may place their ads as late as 6pm. Either come to the above address or call (619) 235-8200. The cost for these late ads is $16 for 25 words, plus $0.60 per extra word.

24-Hour Phone: (619) 233-9797, ext. 8055 24-Hour Fax: (619) 233-7907

Deadline: 6pm Monday

Write your ad below, listing the item for sale first, followed by its description (including price) and ending with the phone number. Each phone number counts as one word ads over 25 words will be edited. Refer to the Table of Contents to determine the classified category you want. If you are unsure, the appropriate category will be assigned. No cancellations accepted. No refunds.

Name: [Required]

Daytime Phone: [Required]

Category: [Required]

Signature: [Required]

Price for first 25 words only:

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

21 22 23 24 25

Card Number:

Exp. Date:

Free Classifieds, PO Box 85803, San Diego CA 92186.

Internet: Free ads can also be placed online at SandiegoReader.com. Free ads placed online appear only on the Reader’s Web site. The deadline is 6 pm Monday. See below for instructions on placing online ads that also appear in the paper.

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Healthcare, dental, vision. Apply in person, weekdays, 9am-4pm. Directions: In Research, 9935 Aero Drive, San Diego, CA 92121.

ATTORNEY WORK. Certified specialist in patient abuse. Competent fee paid to attorney probably with an 8420 writer. Seal Creek, CA.

APPLICANT AGENCY. Required for the position of Accountant. Requirements: BA in Accounting. Excellent interpersonal skills. Completed coursework in Accounting. Excellent communication skills. Excellent written and verbal communication skills. Able to work with high energy, demanding people. Must be able to work 40 hr week. Good benefits. 9am-5pm.

APPLICANT AGENCY. Immediate need for experienced Administrative Assistant for long-term professional and hourly positions. MS Office, reference. 9am-5pm. Apply Monday through Friday, 9am to 5pm. www.employer.com. EOE. 858-365-3524.

APPLICANT AGENCY. Administrative Assistant: Must be able to type. Entry level positions in Sales or Administration. Apply in person, weekdays, 9am to 5pm.

APPLICANT AGENCY. Spanish Speaking: Customer Service Representative. Apply in person, weekdays, 9am to 5pm.

APPLICANT AGENCY. Training provided. Excellent benefits. $8-$10 per hour. Noon-8:30pm shift. Will not be financially responsible for failure to run an ad or for errors in an ad, except if, to the extent of the cost of the first insertion of the ad.

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$8 Ads by Internet, Phone, by Fax or in Person

Quick, easy, and cheap! $8 ads are available to private parties only. Ads are limited to 25 words. Cash, check or credit cards are accepted. Services, rentals, lessons or any other profit-making enterprises do not qualify for $8 ads. See instructions for business ads above. Other rules apply to Roommates and Matches ads.

By Internet: Go to SandiegoReader.com and click on the link to place an online classified ad. Fill out the form and remember to check the box for your preferred billing method.

By Fax: Complete the form below, photocopy it, and then fax it to us 24 hours a day, 7 days a week, at (619) 233-7907. Payment is with Visa, Discover, or MasterCard.

By Phone: With a touch-tone phone and a Visa, Discover, or MasterCard, you can use your 24-hour Ad Line. Fill out the form before calling; then be ready to dictate the information in the system when requested. Call (619) 233-9977, ext. 8055.

In Person: To place an ad with cash or check, fill out the form below and bring it to our office at 1703 India Street (at Date), Downtown. The deadline is 6pm Monday.

Really, Really Late Ads: Private parties that have missed the deadline may place their ads as late as 6pm. Either come to the above address or call (619) 235-8200. The cost for these late ads is $16 for 25 words, plus $0.60 per extra word.
COMMUNITY TRAINEE Specialist. $18.36/hour to start, depending on experience. May be independently disabled. Requires: Family history; previous work; benefits. Apply Monday-Friday, 8am-4pm. 619-477-3193. E-mail: trainee@geneticscenter.net. Fax 619-477-3198.

CUSTOMER SERVICE FAX. E-mail: info@gibbonfarms.com. Fax 510-549-7597.

CUSTOMER SERVICE MANAGER. E-mail: info@comet.com. Fax 510-549-7597.

CUSTOMER SERVICE REPRESENTATIVE. E-mail: info@comet.com. Fax 510-549-7597.

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- Clean, fun, friendly environment
- No experience necessary – we train you
- Full benefits including medical, dental, life, cafeteria 125, 401(k), paid vacations

Our salespeople average $18/hour and often stay with the company for many years. Come see what makes Micro Star different and why our telemarketing positions are the most highly regarded in San Diego County. Call today!

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Our salespeople average $18/hour and often stay with the company for many years. Come see what makes Micro Star different and why our telemarketing positions are the most highly regarded in San Diego County. Call today!

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HAIRDRESSING needed for beautiful salon in Hillcrest. Full or part-time booth rental available. Free parking, commission for an appointment at 619-291-1192.


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HYDE & CO. City of Vista. Full-time and part-time. 1-5. Monday, Wednesday, Friday. 3:45-7:30pm. Pick one or all days. Coach job. Downtown area? Style hair from the ele-gant Moderna Salon located on G Street. 4561 Park Boulevard, 619-589-8858. 619-840-8450.

HOTEL NIGHT AUDITORS. Full time and part time. Experience preferred. Apply: Old Town Inn, 4444 Pacific Highway or fax resumes to 619-299-0322.

HOTEL NIGHT AUDITORS/Security. Full time and part time. San Diego State University area. Fax resumes to 619-299-2956.

HOSTEL, La Jolla Village Drive, San Diego. Call 4444 Pacific Highway or fax resumes to 619-299-2956.


HUMOROUS VIA FAX: laid back Ocean Beach salon—looking for motivated and talented individuals to join our hard working team. Several openings: Stylists, Estheticians, Receptionists. Call Judy anytime for an appointment. 619-221-9192.

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- Telemarketers: Calling a representa- ting position with the Anthony Robbins Companies. Experience with business-to- business telemarketing necessary. Earnings potential $60k+, benefits, vacation and comprehensive skills training with opportunity for advancement. Applicants must be over 21. 858-513-3060 or e-mail employment@robnets.com.


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OFF THE CUFF

by Sue Greenberg

What have you discovered while traveling?

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What have you discovered while traveling?

Sue Greenberg

have you discovered while traveling?
WHAT HAPPENED TO THE REST OF YOU?

WHENEVER I AM WALKING DOWN THE STREET AND I HAPPy UPON A GROUP OF LITTLE BOYS

MY HEART BEAR WILDS

I GET BUTTERFLIES IN MY STOMACH, AND

I THINK TO MYSELF, HEY, I AM

TWO AS BIG AS THEY ARE AND I

HAVE BEEN-listing weights and

I CANNOT TRY NOT TO MAKE ANY

BUTTERFLIES IN MY STOMACH AND

AND I AM THINKING ABOUT THE

ONLY REASON I MENTION THIS IS

THAT LATELY, WHEN I'M READING THE

NEWSPAPER, I HAVE NOTICED THAT I

GET BUTTERFLIES IN MY STOMACH AND

I AM TALKING BIG BUTTERFLIES....

AND THIS IS BECAUSE WE LIVE IN A CULTURE THAT CONDONES HOSTILITY AND AGGRESSION IN IT'S LITTLE BOYS. SO I AM ALWAYS ON THE ALERT SHOULD THEY UP AND GO LORD-HO-HO-LY ONS OF ME.

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Upcoming Events:

Martini Ranch Downtown Tuesday, October 13, and Halloween Speed Dating Wednesday, October 30. Reserve now. Limited to 60 people.

6:00-6:45 pm: Registration and socializing

7:00 pm: Dating Starts (9-min. dates)

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Friends moved or passed away. liberal, religious/political. (10/15) [2] 49203

Friends moved, 50, engineer, children, non-smoker, non-religious, knowledge of world widely. (10/15) [2] 49204

Sexual healing. Mature couple, touch, female, male, 30’s, children, seek same couple for family gatherings, cards, movies, relationship discussion. No drugs or tobacco. 619-250-9202.[AAN CAN]

PASSIONATE, strawberry-blonde, outdoorsy, stylish, creative, warm, good looking, fun, playful, long-term love. Have talent, good communication, like outdoors, laughter, music. (10/15) [2] 49205

BIG BLUE EYES. Ring long legs. 5′9″, 100lbs. Beautiful, sweet, great smiling, healthy, original nature, antiques, flowers. Looking for a tall, strong, kind-hearted, blue-bow-tie man. 619-437-0003.[AAN CAN]

FREE DATES. Fun, friendly, casual football fans, seeks tall, non-smoker’s or tall, non-smoker’s, age 40 or 40’s. Is someone committed to love, hugs, music, Hartley’s adventures, caring, sharing, honesty. (10/15) [2] 49206

FREEbies. Haircuts, 100% natural agile, friendly, casual, seeks tall, non-smoker’s, agriculture, sweet, great smiling, healthy, original nature, antiques, flowers. Looking for a tall, strong, kind-hearted, blue-bow-tie man. 619-437-0003.[AAN CAN]

PERSONALS

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PERSONALS

IN SEARCH OFlesh, 5′9″, 100lbs. Beautiful, sweet, great smiling, healthy, original nature, antiques, flowers. Looking for a tall, strong, kind-hearted, blue-bow-tie man. 619-437-0003.[AAN CAN]

PERSONALS

IN SEARCH OF

Classy Asian. Professional present, 38+, fun, sincere, no kids, seeking same for fun. (10/16) [2] 49207

PERSONALS

IN SEARCH OF

Passionate, single, 45-55, non-smoker, no kids, seeks platonic female friends. (10/16) [2] 49208

PERSONALS

IN SEARCH OF

Intelligent, healthy, eager for a musical, intellectually-compatible, fun-loving relationship. (10/16) [2] 49209

PERSONALS

IN SEARCH OF

4′11″, seeking 3′8″-5′4″, non-smoker, looking for friendship. (10/16) [2] 49210

PERSONALS

IN SEARCH OF

Ladie’s man, music, hiking, lots of fun. (10/16) [2] 49211

PERSONALS

IN SEARCH OF

Singer, looking for friendship, 50′s, non-smoker, seeks 50′s or older. (10/16) [2] 49212

PERSONALS

IN SEARCH OF

Intelligent, 55, must be able to cook, needs a loving relationship. (10/16) [2] 49213

PERSONALS

IN SEARCH OF


PERSONALS

IN SEARCH OF

Ladie’s man, music, hiking, lots of fun. (10/16) [2] 49215

PERSONALS

IN SEARCH OF

Singer, looking for friendship, 50′s, non-smoker, seeks 50′s or older. (10/16) [2] 49216

PERSONALS

IN SEARCH OF

Ladie’s man, music, hiking, lots of fun. (10/16) [2] 49217

PERSONALS

IN SEARCH OF

Singer, looking for friendship, 50′s, non-smoker, seeks 50′s or older. (10/16) [2] 49218

PERSONALS

IN SEARCH OF

Ladie’s man, music, hiking, lots of fun. (10/16) [2] 49219

PERSONALS

IN SEARCH OF

Singer, looking for friendship, 50′s, non-smoker, seeks 50′s or older. (10/16) [2] 49220

PERSONALS

IN SEARCH OF

Ladie’s man, music, hiking, lots of fun. (10/16) [2] 49221

PERSONALS

IN SEARCH OF

Singer, looking for friendship, 50′s, non-smoker, seeks 50′s or older. (10/16) [2] 49222

PERSONALS

IN SEARCH OF

Ladie’s man, music, hiking, lots of fun. (10/16) [2] 49223

PERSONALS

IN SEARCH OF

Singer, looking for friendship, 50′s, non-smoker, seeks 50′s or older. (10/16) [2] 49224

PERSONALS

IN SEARCH OF

Ladie’s man, music, hiking, lots of fun. (10/16) [2] 49225

PERSONALS

IN SEARCH OF

Singer, looking for friendship, 50′s, non-smoker, seeks 50′s or older. (10/16) [2] 49226

PERSONALS

IN SEARCH OF

Ladie’s man, music, hiking, lots of fun. (10/16) [2] 49227

PERSONALS

IN SEARCH OF

Singer, looking for friendship, 50′s, non-smoker, seeks 50′s or older. (10/16) [2] 49228

PERSONALS

IN SEARCH OF

Ladie’s man, music, hiking, lots of fun. (10/16) [2] 49229

PERSONALS

IN SEARCH OF

Singer, looking for friendship, 50′s, non-smoker, seeks 50′s or older. (10/16) [2] 49230

PERSONALS

IN SEARCH OF

Ladie’s man, music, hiking, lots of fun. (10/16) [2] 49231

PERSONALS

IN SEARCH OF

Singer, looking for friendship, 50′s, non-smoker, seeks 50′s or older. (10/16) [2] 49232

PERSONALS

IN SEARCH OF

Ladie’s man, music, hiking, lots of fun. (10/16) [2] 49233

PERSONALS

IN SEARCH OF

Singer, looking for friendship, 50′s, non-smoker, seeks 50′s or older. (10/16) [2] 49234

PERSONALS

IN SEARCH OF

Ladie’s man, music, hiking, lots of fun. (10/16) [2] 49235

PERSONALS

IN SEARCH OF

Singer, looking for friendship, 50′s, non-smoker, seeks 50′s or older. (10/16) [2] 49236

PERSONALS

IN SEARCH OF

Ladie’s man, music, hiking, lots of fun. (10/16) [2] 49237

PERSONALS

IN SEARCH OF

Singer, looking for friendship, 50′s, non-smoker, seeks 50′s or older. (10/16) [2] 49238

PERSONALS

IN SEARCH OF

Ladie’s man, music, hiking, lots of fun. (10/16) [2] 49239
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From this page, click on ‘Matches.’
CREATIVE TYPES WANTED! Asian-Latino couple, 35-55, professional, wants 4-5'2"-5'4" petite, small professional fun loving, cuddling, cuddlebug. Call (714) 347171.

CAPRICORN, WHITE FEMALE, born: 7/13/1965. Seeking a male Capricorn for all seasons. Must have a goatee, be 5'11"-6'0" tall, Cancer-2nd Sun, 4x1, tall, dark and handsome. You: The man of my dreams. (10/16) #4711.

BE YOURSELF 21, professional, happy, fun loving, 21-28, for educational connections. 5'10", 185 lbs., 25-30, who enjoys sports, movies, traveling. Friends, who is not a snob, open to all, and open-minded. (10/22) #6849.

PRETTY BLONDE, professional, 5'7", with a bubbly personality, meets friends or seeks a compatible companion. Seeking someone who has similar longings. (10/16) #6832.

LONELY HEART: tall, athletic, seeks attractive, considerate, interesting, petite, 5'4"-5'7" to move, biking, travel, live with. (10/22) #6834.

I'M BORED. Black female seeking white male, any age. Must be open, available and ready to put a smile on my face. (10/22) #6829.

PASSIONATE YOUNG MALE, looking for a soulmate or special someone to share my life with. I am 5'11", 210 lbs., a straight guy, who enjoys spending quality time with an attractive lady. (10/22) #6829.

PROFESSIONAL SINGLES Formally educated, looking for someone to grow old with, and partner in life, travel and more. Well-educated, well-traveled, financially secure. Contact by phone. (10/22) #6837.

SINGLES, AVERAGE MALE, 21-35, 5'10", 155 to 180 lbs., non-smoker, non-drinker, fit, healthy, friendly, goes out, seeks a romanticof to share life’s adventures. (10/22) #6835.

PRETTY WEST INDIAN Sweet chocolate island girl, 40+wh. Lives life to the fullest, doing what makes me happy. Searching for someone to explore life with, someone to share passion and love. (10/16) #6770.

SHORT AND SWEET. Williamsburg girl, 34, 5'5", straight blond, easy talking, physically fit, financially secure, a sensitive soul, looking for male with same traits. (10/22) #6829.

PRESTIGE 31 WOMAN who longs for the completeness of becoming one’s partner. Caucasian, 31, 5'11", 130 lbs., 30, 3 cars, 2 motorcycles. (10/22) #6838.

ACTIVE, FUN-LOVING, pretty woman, seeks a partner for scrapbooking, beach days, hiking, a positive outlook and caring personality. (10/22) #6829.

You: Handsome, romantic, intelligent, physically fit, financially stable. (10/23) #6849.

Singles, Asian-Latino, seeks soul centrally located, seeks soul energetic lady, slender, attractive, legs black male, 38-55, for friendship and dating. (10/23) #6849.

PROVERBS 31 WOMAN: I'M BORED. You: Handsome, romantic, intelligent, 6'4", 120 lbs., college educated. Professional, for life's adventures, laughter, great cook. (10/22) #6829.

ARTIST, LIFE EXPLORER, 4x1, Bachelor's degree, 37, male, 5'11", 180 lbs., non-smoker, non-drinker, fit, healthy, friendly, finds life exciting, creative, seeks a romantic to share life’s adventures. (10/22) #6837.

Caucasian or Latina, open to age, prefers intelligent, dynamic, down-to-earth, humorous, 54 year young male, travel, spoiling you. Seeking slim, classy, sexy, vibrant, professional. (10/23) #6849.

Handsome, brown/gray eyes, brown hair and attractive. (10/16) #6832.

Handsome, highly educated and handsome. Enjoy long walks, talking and more. Seeking creative types. (10/23) #6849.

You: 30+, attractive blonde, Latina, slim, 5'7", 4x1, athletic, educator, open to age, seeks a companion. (10/23) #6849.

4x1, 310.777.6900 #. Help me get to know you, to share life’s simple pleasures. (10/22) #6835.

One special woman. (10/23) #6849.

Handsome, Caucasian or Latina, open to age, prefers intelligent, dynamic, down-to-earth, humorous, 54 year young male, travel, spoiling you. Seeking slim, classy, sexy, vibrant, professional. (10/23) #6849.

GENTLE, DEPENDABLE, honest, home- owner, 5x1, 125lbs., college educated. Professional, athletic. You: Quality, never married, 30-39, for dating, romance. (10/23) #6849.

Handsome, 50s, gentle, kind, lives alone, Mision Viejo. Seeking a girl in her 50s to make me feel loved. You: 50-60, experienced, attractive, 4x1, athletic, kind. (10/23) #6849.

Singles, Asian-Latino, seeks soul centrally located, seeks soul energetic lady, slender, attractive, legs black male, 38-55, for friendship and dating. (10/23) #6849.

Handsome, highly educated and handsome. Enjoy long walks, talking and more. Seeking creative types. (10/23) #6849.

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Handsome, highly educated and handsome. Enjoy long walks, talking and more. Seeking creative types. (10/23) #6849.
SEMIFIT woman that appreciates life's simple things. Godly, marriage and ministry-minded, CHRISTIAN, TALL, BLOND, fit, 40, educated out, steak, ice cream and tries to bet. Good provider. Honest, attractive, passionate lady, under 65 and not smoker, feminine, attractive. (10/23)

RELIGIOUS AND FAMILY-MINDED, looking for a companion, relationship. Share sunrises, travel, outdoor sports, good marriage material. (10/16)

LADY WITH A BIG HEART. Anyone seeking a companion, relationship. Share sunrises, travel, outdoor sports, good marriage material. (10/16)

BROKEN, but not too far gone. My Lovely Ladies. I’m from Canada to San Diego. California. New is born to Freddiejack a year and a half ago. I’m a professional woman I played soccer lady that you wants to share fun times and togetherness. We get together to share the moment of happiness. from the heart. (10/23)


ROOMMATES BAY PARK/MISSION BAY. $800/month includes large bedroom, 2 bath condo. Utilities separate. Female. Clean, quiet. No smoking or pets. Available now. 619-276-0031.

ROOMMATES CARLSBAD. $545. 4 bedroom, 4 bath townhouse. CARLSBAD/LA COSTA. $750, 1/2 utilities. 2 bedroom, 2 bath townhouse. CARLSBAD. $575. 2 blocks to beach, quiet, laundry, distilled water. Nonsmokers/no pets. 760-505-1678.

ROOMMATES BONITA. $225, 3 bedroom, 1 bath house. 1 mile to beach. Laundry, large yard, parking, fenced yard. 760-451-1020.

ROOMMATES CARLSBAD. $200, includes private bath and utilities. Gated near beach and quiet. $500, includes private bath and utilities. 606-2383, 606-2384, 606-2385.


ROOMMATES CARLSBAD. $200. Furnished town house and bath in bright, sunny townhouse with all amenities. Includes utilities. All pets allowed. $300, yard, 10 minutes to beach. 619-475-2524.

RED MEAT

by Max Cannon ©2002

I was wondering, Karen...have you seen the ice cream truck go by this afternoon?

Well...it’s been such a warm day, I thought I had a couple of frothy ice cream sandwiches might just be the ticket to cool me down.

Last week you told me you couldn’t eat ice cream because it makes your stomach ache.

I didn’t say I was going to eat it, Karen...I merely want to stick them to the sides of my head like teen cooling tower sidewalks.

What a waste of ice cream.

Hai! Hai! That’s what you said when I used a muffled funiscule to give gravel onto your bicycle chain.

RED MEAT

by Max Cannon ©2002

I was wondering, Karen...have you seen the ice cream truck go by this afternoon?

Well...it’s been such a warm day, I thought I had a couple of frothy ice cream sandwiches might just be the ticket to cool me down.

Last week you told me you couldn’t eat ice cream because it makes your stomach ache.

I didn’t say I was going to eat it, Karen...I merely want to stick them to the sides of my head like teen cooling tower sidewalks.

What a waste of ice cream.

Hai! Hai! That’s what you said when I used a muffled funiscule to give gravel onto your bicycle chain.

Earlsbad/Oceanside, $380: Large furnished bedroom with private bath and parking: 3 blocks to beach, canal, pool, clubhouse, and more. $580 including utilities. All utilities included, except cable TV. Pets are ok. 159-273-5250.


San Diego: $430 deposit. Own bedroom, bath in 2 bedroom, 2 bath home. No smoking. 619-522-0404; 619-235-2415, x20325.

Tennyson Hill, $140: 2 blocks, large bedroom, room for rent. Walk to beach. Share bath. Quiet, no smoking, no pets. 858-449-0944; 619-235-4718.

Las Nubes: $200 deposit, Own bedroom. Share kitchen, laundry, yard. 619-865-2758.

COLLEGE AREA: $485, utilities included. First and last month rent. 858-225-0471.


COLLEGE AREA: available now. Share large 3 bedroom, 2 bath home. Quiet, no smoking, no pets. 858-449-0944; 619-235-2415.

COLLEGE AREA: female to share apartment. Walk to beach, canalside. Fully furnished, private bathroom, private bedroom, some utilities included except cable. 619-964-7292.

COLLEGE AREA: Female to share apartment. 3 blocks, 2 bedroom, 2 bath, quiet, walk to beach, close to bus stop. Utilities and cable TV included. 619-964-7292.

COLLEGE AREA: Female to share apartment. 2 blocks, quiet, 2 bedroom, 2 bathroom, large, private yard. washer/dryer, with off-street parking. 619-971-1557.

COLLEGE AREA: Female to share apartment. 2 bedroom, 2 bath, quiet, ocean view, furnished, washer/dryer, privacy, off-street parking. $700. 619-223-9404.

CARLSBAD/OCEANSIDE: Large 2 bedroom, 2 bath, furnished, ocean view. $1400. 619-472-0473.

CARLSBAD/OCEANSIDE: $1000, 2/3 utilities, washer/dryer, fireplace, cable, owners yard, quiet, 3 bedroom, 2 bath, quiet, 3 bedroom, 2 bath. $1100. 619-793-6923.

CHULA VISTA: $600, utilities included. Comfortable 2 bedroom, 2 bath, quiet, modern, quiet. 619-472-0473.

CHULA VISTA: Share furnished room in 3 bedroom, 2 bath house. Quiet, available now. 619-965-4083.

COLLEGE AREA: Quiet, spacious house near tranquil ocean breeze. Quiet, modern, 2 bedroom, 2 bath, quiet, 2 bath, $700 utilities, washer dryer. 619-522-1025.

CHULA VISTA: Own bedroom, bath. Available now. 619-235-2052.


COLLEGE AREA: 3 bedroom, 2 bath, furnished, quiet, private entrance, washer/dryer, quiet, 2 bath, $850 utilities. 619-950-3611.

COLLEGE AREA: Remodeled, 2 bedroom, 1 bath, quiet, privacy, washer/dryer, quiet, 2 bath, $750 utilities included. 619-235-6415.

COLLEGE AREA: 3 bedroom, 2 bath, furnished, quiet, private entrance, washer/dryer, quiet, 2 bath, $750 utilities. 619-235-6415.

COLLEGE AREA: Beautiful, spacious 3 bedroom, 2 bath, furnished, quiet, private entrance, washer/dryer, quiet, 2 bath, $850 utilities. 619-950-3611.

COLLEGE AREA: 3 bedroom, 2 bath, furnished, quiet, privacy, washer/dryer, quiet, 2 bath, $850 utilities. 619-950-3611.

COLLEGE AREA: Beautiful, spacious 3 bedroom, 2 bath, furnished, quiet, private entrance, washer/dryer, quiet, 2 bath, $850 utilities. 619-950-3611.

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COLLEGE AREA: Beautiful, spacious 3 bedroom, 2 bath, furnished, quiet, private entrance, washer/dryer, quiet, 2 bath, $850 utilities. 619-950-3611.

COLLEGE AREA: Beautiful, spacious 3 bedroom, 2 bath, furnished, quiet, private entrance, washer/dryer, quiet, 2 bath, $850 utilities. 619-950-3611.
ENCHANTING, $550 plus deposit. 1/3 utility. Share nice townhouse with 2 female. Own room and bath, wall to wall. Female preferred. 760-632-5994.

FAMILY FASHION, $750/month. $30 clean- ing deposit (paid all utilities, cable TV and high-speed Internet. Male sharing male- like. Large bedroom, large bathroom in 2 bedroom, 2 bath apartment on quiet, dead-end street. $737 Friars Rd, 4296-3303. E-mail: familyfashioncondo@yahoo.com. 858-577-8219.


SHELL HORN, $450, utilities included. 1 bedroom, 1 bath. Large, roomy apartment in beautiful Spanish style with fireplace. No pets, no smoking, no drugs. E-mail: shellhorn@sbcglobal.net. 619-663-2011.

LEON MARTINO, $500/month. $30 cleaning deposit. 1 bedroom, 1 bath apartment in quiet, secluded, on 2nd floor. No pets, no smoking, no drugs. #204, 340 S. Shellhorn Rd. 619-267-7089.


RALL

by Ted Rall ©2002

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LA JOLLA, $650, plus utilities. One of the few 1-bdrm/La Jolla. Includes utilities. Available Nov. 1. 858-483-4321.


LEUCADIA. $975, plus utilities. 2 bedrooms, 2 baths. Move in now. 858-755-2424.


LEUCADIA. $850, plus deposit. 2 bdrms, 1 bath. Available Nov. 1. 858-755-2424.


LA JOLLA. $800. 2-bdrm, 2 bath. Own bath. 2 parking. Available Nov. 1. 858-459-7770.


LA JOLLA. $900. 2 bdrms, 1 bath. 2 parking. Available Nov. 1. 858-459-7770.

LA JOLLA. $900, plus deposit. 3 bdrms, 2 baths. Available Nov. 1. 858-459-7770.

MISSION VALLEY. $1000. 1-bdrm, 1 bath. 2 parking. Available Nov. 1. 858-459-7770.


LA JOLLA. $1500. 3 bdrms, 2 baths. Available Nov. 1. 858-459-7770.

LA JOLLA. $1700. 2 bdrms, 2 baths. Available Nov. 1. 858-459-7770.


MISSION VALLEY. $2500. 3 bdrms, 2 baths. Available Nov. 1. 858-459-7770.


LA JOLLA. $600, plus deposit. 1-bdrm, 1 bath. Available at $600. 858-459-7770.

LA JOLLA. $625. 1/2 utilities, $625 deposit. 1 bdrm, 1 bath. Available Nov. 1. 858-459-7770.


LA JOLLA. $675, plus deposit. 1 bdrm, 1 bath. Available Nov. 1. 858-459-7770.

LA JOLLA. $700, plus deposit. 3 bdrms, 2 baths. Available Nov. 1. 858-459-7770.

LA JOLLA. $750, plus utilities. 2 bdrms, 2 baths. Available Nov. 1. 858-459-7770.

LA JOLLA. $750. Female to share 3 bedrooms, 2 bathrooms, 3 parking. Available Nov. 1. 858-459-7770.

LA JOLLA. $750, plus deposit. 2 bdrms, 2 baths. Available Nov. 1. 858-459-7770.


LA JOLLA. $900, plus deposit. 1 bdrm, 1 bath. Available Nov. 1. 858-459-7770.

LA JOLLA. $950, plus deposit. 2 bdrms, 1 bath. Available Nov. 1. 858-459-7770.


LA JOLLA. $525. 2 bedroom, 1 bath, with dog. Nonsmoking males. Call 858-459-7770.


LA JOLLA. $550, plus deposit. 1 bdrm, 1 bath. Available Nov. 1. 858-459-7770.

LA JOLLA. $450, plus utilities. 1 bdrm, 1 bath. Available Nov. 1. 858-459-7770.


LA JOLLA. $450. Female roommate wanted to share 2 master bedrooms. Available Nov. 1. 858-459-7770.


LA JOLLA. $75. 1-bdrm, 1 bath. Available Nov. 1. 858-459-7770.


THE READER PUZZLE

Across
1. The “Mr.” of a 1939 film
2. Write, like on glass or metal
3. Give for a while
4. Barbecue site
5. Centers of activity
6. Phobia starter
7. Novice puzzler’s comment, at this point
8. Rodolfo abbr.
9. Country with more than 300 islands
10. Bridal path
11. Scotch partner
12. Botanical cover
13. Carrot on a snowman, maybe
14. Pooch’s name
15. Port city north of Tel Aviv
16. “South Park” kid
17. Some scamps
18. On pins and needles
19. Saying
20. Aquarius favorite
21. Alibi
22. Fire work
23. Kind of center
24. Marfa model
25. Brought to a close
26. Square’s partner
27. West Point inits.
28. Gin flavor
29. Fruits by a partridge
30. Some accounts
31. Confined, with “up”
32. Guessimate phrase
33. Mise en
34. Son, gun
35. Untitled tract

Down
1. Dentist’s directive
2. Medieval or modern weapon
4. Tenth anniversary gift
5. Go in haste
6. “In the Lord of the Rings”
7. Nobelist Morrison
8. Third-century date
9. Vanity plate in a two-car household
10. Dominican-American, e.g.
11. New York Times publisher Domingo

Solution to and winners of the Reader Puzzle for 10/3/02.

Of the 156 entries, 150 were correct.

The winners are:
1. Gloria Ann Kaufman, El Cajon
2. Christopher Redmond, San Diego
3. Thomas B. Nola, Escondido
4. Katie Leigh, San Diego
5. Kathy Hagashi, San Diego

Puzzle for 10/3/02.

...and the village. 619-248-8853.

619-884-3097.

619-627-4627.

619-335-1812.

619-235-2415, x18505.

619-475-7695.

619-235-2415.

619-248-8853.

619-274-6648.

619-483-7368.

619-523-8954; 619-235-2415, x18505.

619-248-8853.

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ROOMMATE WANTED: Please fill in the name of the person you are looking for and provide their contact information.

Roommate: [Name]
Phone: [number]
Email: [email]

We are looking for a roommate to share a large, private bedroom with ensuite bathroom. The room is located in an upscale neighborhood near downtown. Please contact us for more information.

Roommate: [Name]
Phone: [number]
Email: [email]

Available now! Beautiful 5-bedroom home with backyard and pool. Perfect for a family or group. $3,000/month. Contact: [Name] at [number].

We are looking for a roommate to share a spacious 3-bedroom, 2-bath townhouse. Great location near downtown. Please contact us for more information.

Roommate: [Name]
Phone: [number]
Email: [email]

Available now! Beautiful 4-bedroom home with backyard and pool. Perfect for a family or group. $4,000/month. Contact: [Name] at [number].

We are looking for a roommate to share a large, spacious apartment in a great location. Please contact us for more information.

Roommate: [Name]
Phone: [number]
Email: [email]

Available now! Beautiful 3-bedroom home with backyard and pool. Perfect for a family or group. $2,500/month. Contact: [Name] at [number].

We are looking for a roommate to share a large, private bedroom with ensuite bathroom. The room is located in an upscale neighborhood near downtown. Please contact us for more information.

Roommate: [Name]
Phone: [number]
Email: [email]

Available now! Beautiful 3-bedroom home with backyard and pool. Perfect for a family or group. $3,000/month. Contact: [Name] at [number].

We are looking for a roommate to share a large, spacious apartment in a great location. Please contact us for more information.

Roommate: [Name]
Phone: [number]
Email: [email]

Available now! Beautiful 3-bedroom home with backyard and pool. Perfect for a family or group. $2,500/month. Contact: [Name] at [number].

We are looking for a roommate to share a large, private bedroom with ensuite bathroom. The room is located in an upscale neighborhood near downtown. Please contact us for more information.

Roommate: [Name]
Phone: [number]
Email: [email]

Available now! Beautiful 3-bedroom home with backyard and pool. Perfect for a family or group. $3,000/month. Contact: [Name] at [number].

We are looking for a roommate to share a large, spacious apartment in a great location. Please contact us for more information.

Roommate: [Name]
Phone: [number]
Email: [email]

Available now! Beautiful 3-bedroom home with backyard and pool. Perfect for a family or group. $2,500/month. Contact: [Name] at [number].
Includes utilities. Must see! Call for appointment.

EASY FREIGHT ACCESS. $700.


HARDWOOD, 40 foot canyon view terrace. Spacious, 3 bedroom apartment home, near beach. Call Lorra or Brent, 760-720-7673.

From $850. 1 month near beach, 2 bedroom, 2 1/2 baths. Close to beach and mall. 760-720-7673.


Waterfront, ground floor. 2 bedroom, 2 1/2 bath, ocean view. Fully furnished, garage, pool, spa. $1375. Available 9/1.

Cardiff Cove complex. Pool, jacuzzi, ocean view. Across from beach. Large 1 bedroom, fully furnished. 2 blocks from the beach. 619-235-5601.

1 bedroom, 1 bath, 1 block to beach. Private yard, secured. Tennis court available. Available October. 760-328-4720.

2 bedroom, ground floor, view, fireplace, pool and spa. $895. Available now. 619-573-2989.

The coolest highlighted effects for any age. 15-minute treatment* ($30 value). No obligation. Call for information.

$695. Large 1 bedroom, unfurnished apartment with garage. Large shared yard, verticals, nonsmoking. No pets. 619-290-4953.

$3400. 4 bedroom, 3 bath, 2-car garage, pool, spa, tennis. 2332 Hosp Way. Available now. 760-469-0175.


CARLSBAD/LA COSTA, $1600. 2 bedroom, 2 bath, ocean view. Fireplace, all appliances, no pets. Recently renovated. Light it up! (858)366-0075

CARLSBAD. $1500. 2 bedroom, 2 bath, ocean view. Fireplace, all appliances, no pets. Newly renovated. Light it up! (858)366-0075


$2908.80-$3208.80 includes utilities. Must see! Call for appointment. 619-290-4953.


CARLSON VALLEY, $390. 1 bedroom, 1 bath. One bedroom converted to office. Laundry, barbecue, off-street parking. The Forest. $750. 1 bedroom, 1 bath. Ceiling fans, dishwasher, swimming pool. The Park. $750. All utilities included. Cuck 1 bedroom, 1 bath. Breakfast bar, cat OK. 558-558-1919 Arizona Street. For more information, call 619-436-7273.

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1 bedroom, 1 bath. Dishwasher, central air conditioning. Rent Ready, 858-505-4848.

2 bedroom, 1 bath. $750. 1 bedroom, 1 bath. $950. Large 2 bedroom, 2 bath. $1025. 3 bedroom, 2 bath furnished townhome. www.sdreader.com/rent/1052.

EL CAJON/CREST.


ENCINITAS.

2 bedroom, 2 bath. $850. 1 bedroom condo. Covered parking. $1100. 2 bedroom, 2 bath. $1200. Charming 1 bedroom, 1 bath. $735. 1 bedroom, 1 bath. $900. 2 bedroom, 2 bath. $1400. Beautiful 2 bedroom, 1 bath. $1050. 1 bedroom cottage. $1600, 2 bedroom, 1 bath. www.sandiegovillage.com or call 619-236-9616.

FASHION VALLEY.


FREEDOM.

5 bedroom. 1 bathroom. Large, spacious, fully furnished, well-trained pet ok! Smoking allowed. 619-435-0387.

GOLDEN HILL/DOWNTOWN.

1 bedroom, 1 bath. $900, 2 bedroom, 1 bath. $1250. 1 bedroom, 1 bath. $1400. Beautiful 2 bedroom, 1 bath. $1650. 3 bedroom, 2 bath within walking distance of Downtown or SDSU. Pets negotiable. 619-295-4351. www.sdreader.com/rent/1033. 760-436-2495; 760-613-1350.

HILLCREST.

2 bedroom, 1 bath. $900. 1 bedroom, just renovated. $795. 1 bedroom, 1 bath. $795. Studios and 1 bedrooms available. All new! Hardwood floors, laundry, patio, parking. Charge. 619-226-9043.

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2 bedroom, 1 bath. $725-$975. 1 and 2 bedroom apartments located in pleasant neighborhood. Very close to small quiet gated community. 619-336-9826.

HILLCREST.

1 bedroom, 1 bath. $525. 2 bedroom, 2 bath. $750. 2 bedroom, 2 bath. $850. 3 bedroom, 2 bath. $1150. 2 bedroom, 1 bath. $675. 1 bedroom, 1 bath. $675. 2 bedroom, 1 bath. $775. 2 bedroom, 1 bath. $800. www.sandiegotoday.com or call 619-269-4508.

HILLCREST.

1 bedroom, 1 bath. $675. 2 bedroom, 2 bath. $850. 3 bedroom, 2 bath. $1200. Charming studio, private patio, dishwasher, new carpeting, private patio, dishwasher. $795. 1 bedroom, 1 bath. $795. www.sandiegoapartments.com or call 619-234-9553.

HILLCREST, NORTH.

1 bedroom, 1 bath. $590. 2 and 3 bedroom, 2 bath. $650-$995. 1 and 2 bedroom apartments in quiet suburban setting. 1500 Quince Street. 619-345-0265.

HILLCREST.

1 bedroom, 1 bath. $695. 2 bedroom, 1 bath. $795. 2 bedroom, 1 bath. $900. Pet friendly. Golden Pacific, 1015 19th Street. 619-236-9616.

HILLCREST.


HOLLYWOOD.

1 bedroom, 1 bath. $700. 2 bedroom, 2 bath. $950. 1 bedroom, 1 bath. $735. Great location. 1 bedroom, 1 bath. $700. www.sandiegovillage.com or call 619-236-9616.

HOLLYWOOD.

2 bedroom, 2 bath. $1200. 1 bedroom, 1 bath. $850. 1 bedroom, 1 bath. $750. 2 bedroom, 1 bath. $1150. 3 bedroom, 2 bath. $1650. www.sandiegoapartments.com or call 619-234-9553.

HOLLYWOOD.

2 bedroom, 2 bath. $1200. 1 bedroom, 1 bath. $850. 1 bedroom, 1 bath. $750. 2 bedroom, 1 bath. $1150. 3 bedroom, 2 bath. $1650. www.sandiegoapartments.com or call 619-234-9553.

LA JUNIPER.

1 bedroom, 1 bath. $600. Victorian studio. Includes: Exam • Free Toothbrush & Toothpaste • Teeth Whitening $200.00 • Teeth Straightening $500.00 • Root canal therapy • Crowns • Bridges • Fillings • Dental Implants With coupon. Excludes X-rays & cleaning. mckeecompany.com.

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1 bedroom, 1 bath. $600. Victorian studio. Includes: Exam • Free Toothbrush & Toothpaste • Teeth Whitening $200.00 • Teeth Straightening $500.00 • Root canal therapy • Crowns • Bridges • Fillings • Dental Implants With coupon. Excludes X-rays & cleaning. mckeecompany.com.
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MISSION BEACH. $2950. Oceanfront condo. 3 bedrooms, 2 bathrooms, large patio w/ocean views, underground parking. $2950 deposit. 619-298-2367.

MISSION BEACH. $2600. 2 bedroom, 2 bath townhouse. Bay Bridge view, upper floor. $2600 deposit. 619-888-6604.


MISSION HILLS. $1350. 2 bedroom, 1 bath apartment. Close to SDSU, walk to bus & shopping. New paint, berber carpet, fireplace. 619-296-3775.

MISSION HILLS. $875. 1 bedroom apartment. Parking, heat, wardrobe. 619-269-4314.

MISSION HILLS. $920. 2-story, 1 bedroom, 1 bath cottage. New carpet, tile. 619-543-3923.

MISSION HILLS. $1050. 1 bedroom, 1 bath apartment. Walk to SDSU, bus & shopping. New paint, tile. 619-222-5518; 619-543-3923.

MISSION HILLS. $1095. 1 bedroom, 1 bath apartment. Walk to SDSU, bus & shopping. New paint, tile. 619-847-6877.

MISSION HILLS. $1100. 1 bedroom, 1 bath apartment. Close to SDSU, blocks to bus & shopping. New paint & tile. $1100 deposit. 619-298-2367.

MISSION HILLS. $1350. 2 bedroom, 1 bath apartment. Walk to SDSU, bus & shopping. New paint, berber carpet, fireplace. 1248 Ibis Street. 619-269-4314.


MISSION HILLS. $1500. 2 bedroom, 2 bath apartment/Studio/$750. Close to Little Italy. Large yard. San Diego, CA 1215. 619-298-2367.

MISSION HILLS. $1695. 2 bedroom, 2 bath townhouse. Balcony, fireplace, garage, 1 carport. 2000 square feet. $1695 deposit. 1071 La Costa. 619-592-5882.

MISSION HILLS. $1700. 2 bedroom, 2 bath apartment. Walk to SDSU, bus & shopping. New paint, new carpet, fireplace. 749-500-4923.

MISSION HILLS. $1800. 2 bedroom, 2 bath apartment. Steps to beach, ocean view, walk to bus & shopping. $1800 deposit. 619-298-2367.

MISSION HILLS. $1975. 3 bedroom, 2 bath, 2 car garage. Steps to beach, ocean view, walk to bus & shopping. $1975 deposit. 619-298-2367.

MISSION HILLS. $2200. 2 bedroom, 2 bath house. Bay Bridge view, upper floor. $2200 deposit. 619-888-6604.

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SAN CARLOS. $1750. 3 bedrooms, 2 bath, 1080 square feet, pets negotiable, fireplace, central air, garage, pool, fitness center. 6775 Camino Kiosco. 619-583-9990.

SAN DIEGO. $1050. Beautiful view. 2 bedrooms, 2 bath, 1400 square feet, fireplace, private deck, pets negotiable, unincorporated, view, pool, gym, 1211 Madrona Ave. 619-295-1100.

SAN DIEGO. $1350. 2 bedroom, 1 bath, 1000 square feet, pets negotiable, tile kitchen, fireplace, central air, garage, pool, laundry. 7213 Thomas Ave. 619-583-9990.

SAN DIEGO. $1550. 3 bedrooms, 2 bath, 1225 square feet, fireplace, central air, garage, pool, laundry. 3266 Mesa de Los Lagos. 619-586-3630.

SAN DIEGO. $1650. 3 bedrooms, 2 bath, 1500 square feet, fireplace, central air, garage, pool, laundry. 6666 Bethany Lane. 619-669-5400.

SAN DIEGO. $1800. 3 bedrooms, 2 bath, 1600 square feet, fireplace, central air, garage, pool, laundry. 6666 Bethany Lane. 619-286-4580.

SAN DIEGO. $1800. House. 3 bedrooms, 2 bath, 1600 square feet, fireplace, central air, garage, pool, laundry. 8543 El Paseo. 619-293-2222.

SAN DIEGO. $1900. 2 bedrooms, 1 bath, 950 square feet, fireplace, central air, garage, pool, laundry. 4625 Westwood Ln. 619-293-2222.

SAN DIEGO. $2200. Beautiful 3 bedroom, 2 bath, 1600 square feet, fireplace, central air, garage, pool, laundry. 8471 El Paseo. 619-583-8530.

SAN DIEGO. $2300. Beautiful 3 bedroom, 2 bath, 1600 square feet, fireplace, central air, garage, pool, laundry. 8473 El Paseo. 619-583-8530.

SAN DIEGO. $2650. Beautiful 3 bedroom, 2 bath, 1600 square feet, fireplace, central air, garage, pool, laundry. 8475 El Paseo. 619-583-8530.

SAN DIEGO. $2800. Beautiful 3 bedroom, 2 bath, 1600 square feet, fireplace, central air, garage, pool, laundry. 8477 El Paseo. 619-456-5023.
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You can brush down your neighbor's tarantulas and still not be able to buy a house.

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Condo, best location, 2 bedroom, 1 bath, large covered patio, new refrigerator, garage, fireplace, 11,000-square-foot landscaped yard. 760-361-3284.

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Located near La Jolla, 2 bedroom, 2 bath, on-site pool, gym, 328-6852.

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10 acres, $175K! 8 acres, $145K! 1+ acres. No restrictions. Close to Palomar College. For only $700, utilities paid. 760-256-3699.

**BASSIST WANTED**

Bass and practice amp in one place for 1 day. Plus factory inspection, sound/lighting, DJ gear and accessories, and set up and 1 amp/1 cab. sd.MIXMASTERS. 619-867-7822.

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Bass player who can play in church that plays progressiv music, $600. Contact glennerd1@cox.net.

**BASS CABINET**

$8 CLASSIFIEDS!

24-hour Internet, phone or fax for private parties. Form on page 164.

Get 33% More Out Of Your Battery

The new Longevity Study concludes:
ACDelco Professional Batteries last 33% longer than other automotive batteries. *

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GUITAR, Acoustic DVSJ, acoustic, with case, rosewood sides and back. $150 new. will sell $85. Excellent condition. Leave message. 619-552-6557.

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hands, flutes, more. Call Jewelry & Loan in and Music Studios. 619-294-7704.

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LEMURIA 12 fret, $640. Marcus, 619.

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GUITAR, 1971 Fender Telecaster.

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GUITAR, 2000 Fender Telecaster. $350.

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STORY MINUTE

"HILBERTS HOTEL"

"The infinite hotel was always filled to capacity"

"If you insist, try to find one more room or try another hotel."

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"Unfortunately they DO make a BUNCH of SNOBISH people!"

"THE HOTEL BURNS DOWN, EVERYBODY DIES"
$8 CLASSIFIEDS!

BUDGET TRANSMISSION
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Complete Auto Repair

Any Major Rebuild $100 OFF
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FREE 1-YEAR WARRANTY
WITH UNLIMITED MILES

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Plus $8.25 cert. & $2 ET fee.
Most cars. Expires 10/24/22.
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A$$'s EXP.'S
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Per strut. Parts & labor.
Mon-Fri, 9am-5pm.
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CV Axle
Check axle, install new parts.
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Offer good with this ad. Expires 10/24/22.

15% OFF LABOR FOR
Serving the Community and Military
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SCUBA, 3 Bars, 9/16" bolts, 7mm, medium and small. 2 ScubaPro MP145/80 regu-
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pax, Seacoo S/6000 Breathing Mask, medium, large. Scott TDV Regulator, CT-450. Sym
Scuba TDV Dry Snorkel, Medium. $80. ScubaPro MP145/80 regu-
larly $110 each, new $96. Scott TDV dive com-
pax, Seacoo S/6000 Breathing Mask, medium, large. Scott TDV Regulator, CT-450. Sym

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Ducks and Geese. Home raised ducks and geese. Show quality. Priced to sell. Email duckshollow.com/shelly.htm or call 760-931-0166.

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Aspirins, antihistamines, ouabain, digoxin, and other cardiac medications. Call 858-273-8937.

DON’T DECLAW YOUR CAT. It makes them agitated, aggressive, and fearful. 858-273-8937.


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$8 CLASSIFIEDS!

24-hour Internet, phone or fax for private parties. Form on page 164.

Unparalleled Service, Exclusively Factory Parts

At International Auto Service we have over 27 years of experience servicing, luxury German and Japanese vehicles. We pride ourselves in dealer-ship-quality service at 40% off typical dealership prices. We also have extensive experience with diesel engines.

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30K/60K/90K Factory Scheduled Service

Call for details regarding your make and model. With this ad.

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**San Diego Smog Test ONLY Center**
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Open 7 days a week!
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3921 Adams Avenue
619-516-3356
Open 7 days a week!
Monday - Saturday 8:00am - 7:00pm
Sunday 8:00am - 6:00pm

**State of California LICENSED**

**Window Tinting**

**10% OFF Any Purchase**

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FURNITURE, all styles, finish, leather, new and used for sale. Couches, entertainment center, tables, closets, 937 sel separation, 90642. Call 619-287-3970.


FURNITURE, all styles, finish, seating, storage, tables, lamps, waterbeds. Low prices. Call 619-287-3970.


FURNITURE, all styles, finish, seating, storage, tables, lamps. Low prices. Call 619-287-3970.

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LEAD STORIES — Among the personal items that former Tyco international chief executive L. Dennis Kozlowski bought and charged to the company (without authorization, said the company in September) were two New York City apartments ($24 million), a Boca Raton, Fla., house ($92 million), furnishings and renovations ($14 million), a travel toiletries box ($17,000), an umbrella stand ($15,000), a shower curtain ($860) and a pincushion ($1,255), along with half of the $2.1 million refrigerator tab for a 40th birthday party for his (former) waitress at a restaurant near Tyco headquarters in Exeter, N.H. The party, at a Sarat- dinian resort, featured Stoli vodka loaded into a statue of a man so that it could be poured out to guests through his penis.

— The National Post (Toronto) reported in August on the $12,000 (U.S.) executive seminars given by the local management firm Case Solutions, centering around its clients’ using customized Lego blocks to build quasiduckworths as metaphors for their companies’ opportunities and problems. For example, one executive made an octopus with a hard hat and holding a skeleton to show himself as a multi-tasker; the hat had supposedly represented problems from the past, wrote the Post, while the skeleton was said to represent his tendency to blame himself for problems from sales quotes. Said one Lego fan, “[People] use the Legos to make a statement that they might not have been able to make before.”

Democracy in Action (Part II) — Robert Bouslaugh dropped out of the race for the November 5, 2002, congressional election in District 51, was arrested in Gainesville, Fla., in July, locked inside the Infantini car he was burglarizing; while inside, he had accidentally triggered the car alarm, which automatically locks the doors. And, to the consternation of September, Andrew Birch, 21, was arrested in Renfrew, Scotland, after becomingwedged in the window of the car he was climbing through in order to (according to authorities) steal. (Alcohol was involved in both incidents.)

Trademark Blues — In August, a federal judge in New York rejected the Tommy Hilfiger company’s lawsuit against the makers of Tommy Holdegeil perfumes for dogs, which is said to have looked like an honest to goodness trademark in that consumers were likely to confuse the two products. (The Holdegeil people also make Pucci dog perfume but haven’t yet heard from Gucci.) Still unresolved, however, is A.O.T.

People Different From Us — White supremacists Leo Felton, 31, and his girlfriend Erica Chase, 22, were convicted in July of plotting to blow up landmarks around Boston that had significance for Jews and blacks so that a “racial holy war” would erupt. Chase dressed demurely during the trial, hiding her numer- ous Aryan tattoos (including “white power” on her toes). Felton has attributed his anger and aggression to the fact that he has a black father (and white mother, and both were civil rights activists), and courthouse observers speculated that Chase’s distancing of herself from him during the trial reflects her growing ambivalence about his heritage.

Least Competent Criminals — 43-year-old Jeremiah Frank Dubois, his government phone, told reporters that the prob- lem was “not having the Legos to make a statement that they might not have been able to make before.”

EACH MAN IS HIS OWN ARTIST — lutheran, the main voice on the church’s national radio show, was demoted in June solely because he spoke at an all-denomination prayer service in New York City just after September 11; Lutherans are strictly against praying with “pagans” because that would imply that there is more than one God. And ex- and illegal Iranian immigrant Peyman Bahadori, who works illegally as a pri- vate investigator in Colorado Springs and who was pursuing another Iranian man (who turned out to be a legal resident), was charged with impersonating an immigration agent after he harassed the man in August; Bahadori somehow persuaded four Aurora, Colo., police officers to help him in his pursuit of the man.

Also, in the Last Month … — Reuters reported that a 40-year-old Yemeni terrorist, who has been living in the U.S. for several years because of her screaming, married a deaf- mute woman (Dhahrar province, Yemen). Beck- man Research Institute investigators working with genetically engineered flies converted them temporarily from heterosexual to homosexual by merely turning up the temperature past 86 degrees (Duzarte, Calif.). The latest person to be killed by a flying cow was 54-year-old truck driver, who crashed after another driver knocked the cow into his truck on U.S. 160 (near Kayenta, Ariz.). A 43-year-old man was charged with kid- napping his wife and roughing her up during an argument about whether to attend church (Salt Lake City).

Send your Weird News to Chuck Shepherd, San Diego Reader, P.O. Box 85832, San Diego, CA 92186 or to newsweird@aol.com

NEWS OF THE WEEK

Time Warner’s lawsuit to protect the trademark of its magazine Entertainment Weekly from a raving, urban hip-hop-cultural leader in a street Niggertown Monthly, whose yokels, N.Y., founder said he was forced to pull 700,000 copies from newsstands when the lawsuit was filed in April.

Our Civilization in Decline — Lutherans.
We’re Open 7 Days a Week!
Our #1 priority is honesty and your satisfaction!

30K, 60K, 90K, 120K Service $159.99
We use only premium parts and do a thorough 52-point inspection:
- Oil change
- Tire rotation
- Air filter replacement
- Engine oil filter
- Cabin air filter (if equipped)
- Battery terminals
- Drive belt
- Coolant flush
- Brake fluid
- Check emission system
- Rear brake pads or rotors
- Front brake pads or rotors
- Wheel alignment
- Tire rotation
- Sink drain cleaning
- Check tire pressure

Smog Check $13.99
Free with our 30K, 60K, 90K, 120K Service or tune-up. Must present this coupon.

Oil Change $99
Must present this coupon.

Fuel Induction Service $33
Includes oil filter, check filter, top off fluids, complete computer inspection (test valid with smog coupon.)

A/C Checkup $17
Moderate cars.

Transmission Flush $59
Most cars, automatic fluid flush.

Engine Flush $59
Most cars. Includes filter change.

Smog Check $29.99
Most cars. Includes test, carbon monoxide, hydrocarbons, oxides of nitrogen, start test.

Smog Inspection $24.99
Most cars and light trucks. Plus State tax of $2.00 for a total of $26.99. We do a thorough inspection at our shop, which includes checking all mechanical and emission systems. We do not charge State’s $2.00 tax. (BLE) PPD cars and light trucks.

Clutch $199
Parts and labor.

Tune-Up $15.95
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Balboa Auto Care & Tires
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(858) 565-8550
(858) 649-5000

Window Tinting $59
Most cars. Some restrictions apply.

Mobile Service Now Available
SEA SIDE SPECTRUM TINTING
588-581-2294
Garnet St. & 2707 Garnet Ave., Pacific Beach
Open 7 Days

OIL CHANGE $16.95
Most cars. Includes up to 5 qts. of regular oil and 1 filter.

BASIC TUNE-UP:
4-CYL: $125.00
6-CYL: $145.00
Includes spark plugs, wires, filters, vacuum hoses, tune-up, etc.

TIMING BELT SPECIAL $95
For 99-05 V6 engines only.

Brakes $145
Front & rear rotors, drums, new pads, shoes, parts.
Most cars. $145 extra.

STEVE AUTO REPAIR
4415 Graham St. • Pacific Beach
Contact Greg Floria at (858) 274-1195

Back 3 Windows $59
Most cars. Some restrictions apply.

SMOG CHECK $23.95
Free clutch inspection & adjustment while you wait! Highest quality work at fair, competitive prices!

CV Boot Replacement $149

30K, 60K, 90K, 120K Service $159.99
We use only premium parts and do a thorough 52-point inspection:
- Oil change
- Tire rotation
- Air filter replacement
- Engine oil filter
- Cabin air filter (if equipped)
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Coolant $25.95
Beat the Heat!
BMW 320i. 1994, black, 63K miles, automatic, V-6, 2 door, gray, all power, leather, $7000. 619-376-7683.


DODGE RAM 3500 WG VAN, black, 4 door, power windows/doors, 124K miles, automatic, $5600. 858-586-9090.


Ford Escort LX, 1994, automatic, air conditioning, power steering/brakes, rear defogger,premium wheels, turns great, interior & exterior great, $1300. 619-238-8526.

Ford Escort LX, 1994, automatic, air conditioning, power steering/brakes, rear defogger, premium wheels, turns great, interior & exterior great, $1300. 619-238-8526.

Formerly known as Car Stereo World

San Diego Car Stereo

Mobile Video On Sale
Headrest Screens

AM/FM detachable-face, high-power cassette. Comes with compact disc changer controls. XM Satellite-ready.

Starting at $138

Drop-Down Screens

The best name in car audio offers this high-power, detachable-face AM/FM compact disc player with Bass Engine and preout with sub level.

Only

$159

ECLIPSE

DVDs and VCRs

This compact disc receiver comes with a 3-year factory warranty and 1-year theft replacement with ESN security.

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Installation available 7 days a week

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Visit us at www.sdcarestereo.com

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This compact disc receiver comes with a 3-year factory warranty and 1-year theft replacement with ESN security.
$8 CLASSIFIEDS!

FORD EXPLORER SPORT, 2001, 2 door, automatic, loaded, low miles. $16,795. (858) 305-2567.

FORD FOCUS SE, 2000, 4 door, automatic, low miles. $7,995. (858) 305-2567.

FORD F-250, 2000, 8 cyl., automatic, loaded, low miles. $12,995. (858) 305-2567.

FORD WINDSTAR VAN, 1999, 4 door, automatic, loaded. $8,995. (858) 305-2567.


FORD VAN CONVERSION, 1985, 4 door, automatic, loaded. $1,995. (858) 305-2567.

HONDA CIVIC DX, 1995, 4 door, automatic, loaded. $5,995. (858) 305-2567.

HONDA CIVIC EX, 1995, 4 door, automatic, loaded. $6,995. (858) 305-2567.

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FORD RANGER XLT, 1999, 4 door, automatic, loaded. $10,995. (858) 305-2567.

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Phone: (858) 565-7835

Hours: Mon. - Fri. 6 AM - 5:30 PM Sat. 8 AM - 2 PM

Tune-Up A/V Package Available In Some Areas

TUNE-UP Special $24.98

Most 4-cyl. vehicles, reg. $36.95. Includes: • oil & filter change, • spark plugs, • check fluids, • belts & hoses, • check cooling system, • smog check

BRAKE SERVICE $49.99

Per wheel. Most cars. Includes: • oil & filter change, • fluid & filter change (if applicable), • resurface rotors (if applicable), • check & replace brake lines, • check & adjust brake pads

FUEL INJECTION SERVICE $39.99

Most cars. Includes: • oil & filter change, • smog check, • engine tune-up, • computerized printout to show adjustment

FREE TOWING with major repair

FREE SHUTTLE SERVICE within 5 miles

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FORD RANGER XLT, 1999, 4 door, automatic, loaded. $10,995. (858) 305-2567.
It probably originated in India, according to most sources (many is the Columbia Desk Encyclopedia), and by the 13th Century it was played all over Europe. I was a little surprised to learn that the first modern international chess tournament was as recent as 1851 in London. I suppose it depends on what is meant by "modern." In research for a new book project, I found I many references to chess in the Tristan and Isolde cycles, ascribed variously to Beroul, the Frenchman; or the poet "Thomas." Gotoffried von Strassburg and others, way before Wagner, some written over a range of historical periods and each telling a tale of long ago (from the narrator's POV). Many of them describe Tristan as a whiz at the game. I was about to introduce chess into a plot set in 6th-century England. I had already introduced nonexistent corn before discovering that "corn" was a Saxon word for almost any kind of meal, and finally, most importantly, that publishers cared nothing about any of this stuff, at least coming from me. Fools. But I digress.

Keeping an eye out for more sedentary pursuits to fill the dozing hours of nothing about any of this stuff, at least I was about to introduce chess into a plot set in 6th-century England. I had already introduced nonexistent corn before discovering that "corn" was a Saxon word for almost any kind of meal, and finally, most importantly, that publishers cared nothing about any of this stuff, at least coming from me. Fools. But I digress.

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Midway Jeep-Chrysler, Mission Valley, must sell. 619-298-5918.

JEEP WRANGLER SE, 1999, 2-door hard top, black, 4.0L, automatic, power locks, accents, sunroof, air conditioning. $16,000, Camino del Rio South, Mission Valley, 619-588-1199.

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MERCEDES-BENZ, white sedan, stock 144539, 1.8L engine, body straight, runs great, $1500. 858-456-4446.

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1998, 4-door, automatic, automatic air, power windows, steering, brakes. Runs great, $6950. City Chevrolet Volkswagon, 619-276-6171.


Moving Up

My husband Jack and I bought our home in San Marcos three and a half years ago. We found our four-bedroom, three-bath, 1,538-square-foot, 25-year-old house in a quiet neighborhood of cul-de-sacs between the retirement community of Lake San Marcos and Discovery Hills, a new development. On weekends, we would walk with our four, then five children on Discovery Hills’ perfectly paved paths. We walked to Discovery Lake and Discovery Park. We walked up the steep hill above Discovery Lake and looked down over Old California Restaurant Row and Cal State San Marcos and the miniature cars whizzing along Highway 78.

Every now and then we would walk up to where one of the Discovery Hills streets dead-ended into a steep canyon. One day, we noticed someone had done some grading. The air blowing down the streets from the flat terrain of the canyon and up the hills was very fresh and newly turned earth. “I wonder what they’re going to do,” I said to Jack as we headed back down the street. “They can’t be putting in homes. It’s too steep.”

I was wrong. A few months later, more heavy equipment arrived. For months, graders and earth movers and dump trucks bigger than my house crawled up the canyon and along the hills above Discovery Lake. A sales office appeared in a strip mall on San Marcos Boulevard. I stopped in one day and leafed through the packet of information the well-dressed woman behind the desk handed me. “There will be two phases,” she explained as she adjusted her silk scarf. “We’ll build out the canyon first. Then we’ll build along the ridge. The ridge homes will have spectacular views.”

After another few months, the models for the first phase opened. Where the street used to dead-end into the canyon, a wide driveway passed through a gate between landscaped green belts. Long, thin flags on tall poles lined the street. Three model homes sat clustered against the canyon’s south wall. Beyond the models, houses in varying stages of framing climbed up the canyon. Beyond the framed houses, cement trucks beep-beeped as they backed up and poured foundation after foundation onto the stair-step house plots. At the canyon’s top, bulldozers shaved off the crest of the hill and huge backhoes dug trenches for water and sewer pipes big enough to stand up in.

On one of our weekend meanderings, Jack and I walked the kids through the models and up to the top of the hill. While I followed Ben as he toddled through the mud, Jack watched Rebecca, Angela, Lucy, and Johnny play hide and seek in and around the giant pipes lined up along the ridge. When we walked back down the hill, I told Jack, “Those models were nice. But I can’t wait to see the models for the ridge houses.”

Last Sunday, I almost got my wish. Late on the last Sunday in September, Jack and I popped two-year-old Ben into his stroller and rolled him up the street. Rebecca, Lucy, and Johnny, aged nine, almost six, and four, respectively, walked along with us. (Angie was spending the afternoon at one of her friends from second grade.) We walked past the flags and the gates, past the models. Finished homes now lined the lower half of the canyon. Gleaming BMWs and SUVs sat parked in driveways. A few residents waved to us as they watered freshly planted landscaping. Beyond the finished houses, the framed and papered and roofed houses stretched to the hill’s crest. Construction debris littered the sidewalks. Where the kids had played hide and seek, half-finished homes obscured the view.

We climbed a little higher. Three more models, bigger than the homes in the canyon, sat atop a higher ridge. One sported a Craftsman exterior. Another a Spanish façade. The third and largest had intricate stonework along the bottom half of the front. A few workmen’s trucks sat in the unpaved driveways or we would have walked into the almost-finished models. “Wouldn’t you love to live up here?” Jack asked me as we turned to look at the view. “You can see the ocean.”

“What do you think we could get for our house?” I asked.

Jack let Ben out of the stroller. We followed the kids around the open lots that overlooked Discovery Lake. “We could buy one of these giant houses and take in a boader to help make the mortgage payments,” I said half-jokingly.

Jack and I threw ideas back and forth about how we could possibly afford to move up. All the way back down the hill, I thought about a new house. New carpet, new yard, new kitchen. “Maybe my messy life wouldn’t seem so messy in a new house,” I almost said out loud.

When we got back down to our street, I ran ahead to meet Angela, who was scheduled to come home just before dark. As I came around the corner, I looked at our house, at the patch of earth movers and dump trucks bigger than my house. I almost got my wish. Late on the last Sunday in September, Jack and I popped two-year-old Ben into his stroller and rolled him up the street. Rebecca, Lucy, and Johnny.

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