Cattle Decapitation Appears at Vegan BBQ – See Blurt

Left Behind
Car bombings, murders, earthquakes, floods, wars, famines, plagues

Story begins on page 34
PULLS LEGS?

Dear Mr. Shepherd: There have been many allegations that Michael Moore has been less than honest in his films (Movie Review, July 1). Have you on good authority that, in his latest, Mr. Moore is not pulling our legs?

Jack Maxfield
via e-mail

Potent Sincerity

Thank you for Duncan Shepherd’s “fair and balanced” (excuse the dig at Fox News Channel) look at Moore’s new film (Movie Review, July 1). I went to see it last week with my wife and found it to be a searing and “right on” indictment of the Bush administration. Whatever one’s political views (mine coincide greatly with Moore’s) the film is excellent, relevant, and powerful.

I found the segment on Peace Fresno especially enlightening and gratifying. I am a San Diego resident transplanted to Fresno two years ago and sat amongst a packed crowd at the Edwards 21 Cinema in Fresno. I delighted in the cheering that went on in the theater when the Peace Fresno segment unfolded onscreen, and an incredible feeling welled up within me. Moore has created a film which is important now. Not an irrelevant piece which can be simply moved aside as propaganda.

Surely the soldier mom segment can easily be brushed aside by conservative pundits as exploitation. However, as Shepherd stated in his review of Bowling for Columbine, Moore’s sincerity does not seem in doubt. I do believe (and this is probably the only point in which I disagree with Shepherd) that this film is in fact more potent simply because of its magnitude and the importance of the subject matter.

As an attorney, I am especially attuned to the importance of some of the legal matters touched upon in the film. This film does not take the side of the Democrats and clearly not the Republicans. It takes the side of Americans. As with the recent Supreme Court decisions which struck a blow at Bush’s attempt to have unfettered and unprecedented executive power, the film aims to roll back Bush’s agenda. I applaud him for it. Especially in these times when it takes an independent filmmaker to show the world the reality of death and destruction in Iraq, the film could not be more important and timely.

I know Shepherd will be attacked for his review. While I have disagreed with some of his previous reviews, I applaud his freedom to give them. Thank you.

Karel G. Rocha
Fresno

He’s A Liar

Re Duncan Shepherd’s review of Fahrenheit 9/11 (Movie Review, July 1). He lists a bunch of ready-made complaints that people have regarding Michael Moore. But he left out what my complaint is and the reason why I won’t go to see the film. And that is, having observed Michael Moore over the years from his TV Nation to the present, and having read at least one of his books, I know that he’s a liar. He distorts. Like most propagandists, he’s a liar. And, so, if there’s any information in his movie of which I am not already previously aware, then I have no way of knowing whether that information is accurate or completely fabricated. And even information that may have some kind of, you know, some root in accuracy, is a distortion. For example, Duncan mentions this 42-day vacation thing. My understanding is, that’s based on — every single weekend day is considered he’s on vacation, and from what I understand, in one of the shots, they show him at supposedly Camp David, just vacationing, and he’s talking to Tony Blair and Vicente Fox, and you know, that doesn’t sound like a vacation to me. So, he’s a liar, and that’s why I won’t go to see his film, and I’m sure there are some other people who won’t go to see his film for the same reason, but apparently not very many of us.

Name Withheld
Bury, not praise

As the race for San Diego city attorney heats up, termed-out incumbent Casey Gwinn has gone to bat for his protege Leslie Devaney, who is running against civilian attorney Mike Aguirre. Gwinn has been bashing Aguirre and putting an up-beat spin on his own eight years in office. But Gwinn’s tenure has been fraught with controversies, especially over whether he’s bungled some expensive cases, including the Roque De La Fuente Otay Mesa inverse condemnation trial — which resulted in a multimillion judgment against the city — and those costly sports-subsidy deals for the Padres and the Chargers. One rap against Gwinn is that he’s lazy and allows his staff to put in the short hours he does, resulting in lots of bad lawyering. The city attorney has denied the charges. Now a recent book, called America’s Greatest Places to Work with a Law Degree, intended to praise Gwinn, seems sure to reinforce those doubts about his stewardship. Written by Kimm Alayne Walton, the chapter on San Diego begins by saying, “The excitement in the office comes from the very top; the City Attorney himself is the dynamic and highly respected Casey Gwinn...” Walton goes on to extol the congenial hours and other generous perquisites Gwinn offers his lawyers. “I had heard that working for the government had many benefits but did not look into it immediately out of law school,” says one of the many anonymous testimonials cited in the book. “The expectation was to be at the firm all the time — especially late at night — where you could be seen working. This expectation made it difficult to parent a young child.” Another says, “I no longer have billable hours. I still work an extraordinary amount of hours, but I do not have to keep track of every .6 hours of work that I do. More importantly, I can leave at 5 p.m. to pick up my son, without fearing that I will not be seen working at the office into the late hours. The office trusts that whatever work I have, I’ll get it done.” Another lawyer blessed Gwinn for relieving them of the burden of discovery, the exhausting fact-finding about legal opponents, crucial to winning big civil cases. “I was looking for another job and heard about an immediate opening at the City Attorney’s Office. I applied and within a week I was hired. The move from private practice to public law was a blessing. I was no longer stuck in petty discovery work that was seeming to last for years.” Recounted another: “The first year I worked here, the new attorneys formed the ‘501 Club.’ Every Friday at 5:01 we went down-stairs to the local pub and socialized. Our bosses referred to us as the ‘5:01 Club.’ Every Friday at 5:01 we went down-stairs to the local pub and socialized. Our bosses referred to us as the ‘5:01 Club.’ Every Friday at 5:01 we went down-stairs to the local pub and socialized. Our bosses referred to us as the ‘5:01 Club.’ Every Friday at 5:01 we went down-stairs to the local pub and socialized. Our bosses referred to us as the ‘5:01 Club.’ Every Friday at 5:01 we went down-stairs to the local pub and socialized. Our bosses referred to us as the ‘5:01 Club.’ Every Friday at 5:01 we went down-stairs to the local pub and socialized. Our bosses referred to us as the ‘5:01 Club.’”

A year later, the new attorneys formed the ‘5:01 Club.’ Every Friday at 5:01 we went down-stairs to the local pub and socialized. Our bosses referred to us as the ‘5:01 Club.’

Titan Dodge

Allegations

By Don Bauder

San Diego’s Titan Corp. — left at the altar by giant Lockheed Martin — must rebuild its management and reputation. In a conference call with the investment community today (July 8), it is spelling out its strategy. But Titan must also convince savvy investors that its main focus will be running a business, not running up its stock.

One reason Titan stock has taken a beating since Lockheed aborted a proposed $1.66 billion buyout late last month is some people’s fear that the San Diego information technology defense contractor may resemble the artist Titian more than the warrior Titan. What’s pursued nondescript acquisitions and commercialization of its defense technologies — taking accounting liberties and overpricing its stock along the way, according to critics. A decade later, after tech stocks crashed in 2000 and defense heated up again, Titan took a $218.1 million writeoff in 2002 and began concentrating

almost totally on defense again.

Amid all this churning, the stock’s price and earning have been highly volatile, and last year, the company agreed to be sold. In September 2003, Lockheed offered $1.8 billion, or $22 a share, for Titan. Then the roof collapsed. In January of 2004, SureBeam, a Titan offspring, plunged into Chapter 7 liquidation bankruptcy, and it’s still not clear how much the misadventure will cost Titan, which has remaining financial ties to the company it nurtured.

More trouble came the following month, in February. Lockheed and Titan revealed that the Department of Justice and the Securities and Ex-

continued on page 4

Titan

Susan Golding

Contact Don Bauder at 619-881-2395 or don.bauder@mac.com

Neal Obermeyer

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Pay It and Go on With Your Life

By Ernie Grimm

San Diego County used-car dealers, particularly in Oceanside, were already hurting, thanks to the deployment of local military personnel to Iraq, when more bad news arrived in the form of lawsuits. The suits, filed by Roy S. Landers, an attorney with offices in Mission Valley, and his associate, LaToya S. Redd, allege that the car lots were in violation of the Americans with Disabilities Act, which the first President Bush signed into law in 1992.

In January of this year, hundreds of local car dealers began to receive the suits in the mail. Though the plaintiffs varied, Landers and Redd were always the plaintiffs’ attorneys. Jim Quinn manages Liberty Motors, a dealership on South Coast Highway in Oceanside owned by his daughter Michele. He received his lawsuit in early February. Ismael Rivera, whom the suit describes as a “male who is disabled and confined to a wheelchair,” is the listed plaintiff. “On or about January 7, 2004,” the suit continues, “plaintiff patronized the premises of defendants to utilize goods and/or services offered by defendants. When plaintiff attempted to gain access to the goods and/or services offered by defendants he encountered access barriers because the premises failed to comply with federal ADA Access Guidelines for Buildings and Facilities.”

The suit goes on to list 18 specific violations of the Americans with Disabilities Act. Examples: “Lack of designated van accessible parking space”; “Threshold does not meet the requirements...”; “Wheelchair access is not available to each type of functional activity...”; “Door kick plates do not comply...” The suit lists four violations having to do with handrails.

In addition to the listed accusations, the suit makes a general accusation. “Plaintiff believes and thereon allege [sic] that Defendants’ facilities, as described herein, have other access violations not directly experienced by Plaintiff, which preclude or limit access by others with disabilities including but not limited to, Space Allowances, Reach Ranges, Protruding objects...” and many others.

“Based upon the above facts,” the suit continues, “Plaintiff as [sic] been discriminated against and will continue to be discriminated against unless and until Defendants are enjoined and forced to cease and desist from continuing to discriminate against Plaintiff and others similarly situated.”

Quinn contends that he never discriminated against Rivera for the simple reason that “He never came onto our lot. He says he came to our lot, but he was never there. And all the people on this street who have now sued — they have now hit every car lot in Oceanside — none of us has ever seen a handicapped person on our lot. I have been on this street for six years. I have never had a wheelchair on my property.”

Whether he actually visited Quinn’s lot or not, Rivera and his attorneys Landers and Redd wanted more from Quinn than an end to his alleged discrimination. Their lawsuit concludes with demands for: “general damages...”; “special damages”; “damages...in the amount of $4000 for each and every offense”; “Injunctive relief pursuant to 42 United States Code section 12180”; “For an award of attorney’s fees...”; “For treble damages...”; “For punitive damages according to proof”; “For costs of suit incurred herein”; and “For such other and further relief as the court deems proper.”

When he received the suit and read it through, Quinn contacted his lawyer, who told him, “Hey, if you want to go to court, it’s going to cost you $20,000, and you may or may not win. It’s not the right thing to do, but settle with the guy.”

That’s exactly what Quinn did. “We paid $7000, after spending a couple thousand dollars talking to the attorneys and just going wild in their offices. And then, following their advice to ‘Pay it and go on with your life,’ my landlord and I each gave him $3500.”

He wasn’t the only dealer in town to settle. “Everybody is going to their lawyers; he says, and their lawyers are telling them the same thing his told him: it costs less to settle than to fight.” “We have heard of settlements as low as $2000 and as high as $12,000.”

Quinn went to the federal courthouse downtown to find out just how many of these suits had been filed. “It’s over 250,” he says. At $2000 to $12,000 per settlement, that’s between $500,000 to $3,000,000 that Landers and Redd have garnered in settlements.

“They have collected a couple of million dollars in the past year,” says Matt Collins, owner of Collins Motors, a used-car dealership on El Cajon Boulevard between Interstate 805 and 15. None of that money came from Collins. Though he, too, received a lawsuit and a settlement demand, he is determined to fight it in court. “In my case,” he says, “they sent one guy in here, and he looked at a car but didn’t get near the office or anything. Then he rolled off down the street. But it was a different guy in a wheelchair who is actually the plaintiff on the suit than the guy that came in. In our case, the plaintiff is Gaynor Carlock, but that isn’t the guy who came in.”

Asked how he knows it wasn’t Carlock who visited his lot, Collins answers, “Because when I went down to the federal court building, Carlock shows up, and he is a pretty sizable individual, and the guy that was here was very thin.”

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Titan

continued from page 2

change Commission were investigating possible under-the-table payments Titan may have made in emerging nations. In April, Lockheed lowered the price it would pay to $1.66 billion, or $20 a share. But Lockheed said that Titan would have to resolve the criminal investigation by June 25.

In the spring came more adversity: Titan’s role in alleged abuses in Iraq. The company has more than 4000 linguists under contract around the world, including Iraq. An Army investigation of Abu Ghraib prison has implicated two Titan translators. After Titan could not work things out with the Justice Department by June 25, Lockheed dropped its offer. Titan’s stock had been hovering around $20 while the deal was on the table, but quickly plummeted to below $13, despite management’s claims of impressive growth through internal innovation.

“In 2003, we had internal growth of 26 percent. In the first quarter of 2004, organic growth was 21 percent,” says spokesperson Wil Williams. However, Titan lost money

continued on page 6
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in 2000, 2001, and 2002 before making a mere 39 cents a share last year. In the first quarter of this year, revenues increased, but Titan earned 3 cents a share, down from 9 cents in the same quarter a year earlier. Standard & Poor’s, the debt-rating agency, put Titan on its negative credit watch.

And the company will probably be tied up in court for some time. After the SureBeam debacle, Titan’s founder and chief executive, Gene W. Ray, along with boardmember and former San Diego mayor Susan Golding, were named in lawsuits alleging that information disseminated for the SureBeam offering was untruthful. Additionally, the company faces civil lawsuits for not revealing its role in the alleged overseas bribes. Another suit charges that Titan engaged in racketeering in its Iraq activity.

“The task at hand is turning Titan back into a public company,” says Bud Leedom of San Diego’s Comstock Advisors. “A lot of cleanup has to be done; there has to be basic refocusing,” especially as the government investigations and civil suits proceed.

These factors create uncertainty — any stock’s bugaboo. But much of the uncertainty about Titan is self-created by its switching of corporate strategy and allegedly questionable accounting and self-promotion.

During the period of the early 1990s to early 2000s, when Titan was on an acquisition binge and called itself a technology incubator, the stock soared, but skepticism mounted. The market value of Titan stock zoomed almost 1000 percent in 1999, when telecom was hot. Titan stock shot above $60 in early 2000, as the company boasted of its wireless and satellite communications contracts in emerging nations, particularly the African nation of Benin. But in mid-2002, Titan said it was getting out of the overseas business that had excited Wall Street and helped to run up the stock.

That period in which it purported to be a technology...
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Motorola T720
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incubator has some people edgy now. In 2002, Chicago’s Spin-Off Advisors issued a report on Titan that has proved to be prescient. For example, it declared, 18 months before the bankruptcy, that “SureBeam’s equity is effectively worthless.” The company used an aggressive method of accounting that could be overstating revenues, said Spin-Off. Eventually, the reluctance of a SureBeam accounting firm to go along with this method ignited a chain of events leading to the liquidation early this year.

The 2002 report said that Titan had grown entirely by acquisition from the early 1990s through 2001, while it piled up debt for the purchases. The defense business had had almost no internal growth since the mid-1990s. Titan “pandered to investors,” with “media banter or hype” driving up the stock, said the report. “Titan uses their expensive stock to acquire other companies.” But the strategy backfired. Management “destroyed several hundred millions of value,” said Spin-Off.

Titan’s Williams won’t comment on internal growth during the 1990s. But, he says, “The company is interested in running its businesses,” rather than running up its stock.

Titan hurt itself in 2000 when it aggressively sued short-sellers allegedly spreading false information about its stock. Short-sellers, or bears, make money when stocks go down, while bulls want to drive stocks up. Titan sued a San Francisco hedge fund over information it shared with a few other money managers. There was a settlement.

But Titan forgot that bulls and bears, while in mortal combat all day, have a symbiotic relationship. Both have a stake in the other surviving. If every stock went up 25 percent a year, brokerage houses would shut down. They maximize their commissions on volatility — stocks going both up and down. Bears get rich when bulls run stocks too high, and bulls get rich when bears overdo it on the downside. A company attacking short-sellers is attacking the very essence of capital markets, and also raising stock analysts’ eyebrows. They wonder if a company is only focused on its stock.

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“They went after the shorts,” says Leedom. “I’ve never seen a company so sensitive. It destroyed their credibility.” Wall Street said “forget it” and turned its back.”

Says David Allen of Palomar Equity Research, “When a company aggressively goes after short-sellers, it becomes something of an analytical issue.” That’s particularly true, say both Leedom and Allen, because in this instance, the short-sellers were right. There was further fallout from the attack on shorts. The San Francisco hedge fund hired a fraud examiner, who stated that Titan was including questionable items in revenue, deferring costs for inordinately long periods, and misclassifying certain costs, thus boosting revenues and earnings artificially. Neither the hedge fund nor Titan would discuss the matter.

Last year, the Reader got an anonymous letter saying that Titan’s telecom operation had distributed bribes in the African nation of Benin. In February, Williams denied that Benin was an issue in the corrupt payments investigation. Nonetheless, the Reader printed the letter and my commentary. Later, it came out that possible Benin payments were
Indeed under investigation.

Last month, the Reader got a letter with the same typeface and writing style. It reiterated the charge of alleged overseas payments. It also said that from 1998 to 2002, Titan "established minority positions in startup companies and then transferred obsolete inventory to avoid costly write off charges."

Williams says that’s "untrue." The company’s independent auditors would have caught such activity, he claims.

Maybe so. But as Allen points out, "There have been analyst issues about the accounting at Titan and SureBeam."

As it struggles to regain its footing, Titan must examine its past, not just tout its future.

Pay it continued from page 3

He had a very small build. So it is very obvious, you know. That is not the same guy."

In a move that has cost him more than most of the other dealers have paid to settle, Collins has gone to court to contest the suit. "It's the principle of the thing," he explains.

His argument: "First of all, he wasn't injured. He wasn't hurt. He had no intentions of buying a vehicle. It is strictly a matter of them thinking they should get money. And second, you are not supposed to use the court system for profit. I have an article about some people in Los Angeles that got nailed for doing that. They were suing automotive-repair shops. Three of them got disbarred and sued by the state." The "people in Los Angeles" Collins speaks of were called the Trevor Law Group. Throughout 2002, Damian S. Trevor, Shane C. Han, and Alcan C. Hendrickson, the three attorneys who made up the Beverly Hills law firm, filed suits against more than 2200 automobile-repair shops that were mostly owned by non-English speakers.

The plaintiff on the suits was a for-profit enterprise called California Watch Enforcement, which had the same mailing address as Trevor Law Group. The suits were based on minor violations of the Automotive Repair Act and were often issues already being addressed by the state’s Bureau of Automotive Repairs. Trevor Law Group also filed suits against over 1000 restaurants.

The suits alleged unfair business practices under section 17200 of the California Business Code. That section, known as the Unfair Competition Law, is the same section quoted by Landers and Redd in the suits against San Diego used-car dealerships. (Landers and Redd did not return phone calls seeking comment.)

Trevor, Hendrickson, and Han collected millions of dollars in settlements until a year ago when, on the verge of being disbarred and being sued by state attorney general Bill Lockyer — ironically under the same section 17200 code they voluntarily turned in their state bar cards. The suit against them is pending.

Knowing what happened in the Trevor Law Group case, Collins felt emboldened to fight instead of settle. He has a court date set for August of 2005. In the meantime, he’s trying to build a coalition of the sued to fight alongside him. "If I can get 20 to 30 people to go after them with me, this will really change the whole tone of everything."

But that effort is not an easy one. Though four fellow dealers say they will join him, most, he says, "are cutting their losses."
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STRAIGHT FROM THE HIP
BY MATTHEW ALICE

Hey, Matt!
I commute to school an hour each day, every day, and many times I notice shoes on the side of the freeway. How do these shoes get there? Where are shoes like these? And why is there only one? I haven’t had any problems losing my shoes while driving. They always seem to be big ol’ tennis shoes, too, never heels. Do men just have a hard time holding on to their shoes?

— Julia, on the road

No science to back this one up, Julia. But we did track down a real person who really lost real shoes on an actual freeway. Unfortunately, if our shoe-loser is to be believed, even the owners of the orphaned footwear aren’t really sure what happened. Anyway, our particular unlucky guy strapped to the back of his motorcycle a towel, gym clothes, and a fat pair of Nikes shop to accept them and tied the shoelings to the back of his motorcycle a whole lot in a mile of bungee, as usual. But by the time he got to work, he had left the towel, the T-shirt and one shoe. Somehow, somewhere between his house and his office, one shoe managed to unite the ex to escape the bungee, taking the gym shorts with it. The moral of our story? Basketball shoes are much smarter than we think they are. They escape from the backs of motorcycles in order to join all the single socks that manage to wiggle their way out of the washing machine in the land of lost clothing.

Hey, Matt!!
This has been bothering me for YEARS!! Every night the local news shows the stock market results...let’s say on Monday the Dow goes UP 10 points; Tuesday DOWN 50; Wednesday DOWN 150; Thursday DOWN 350; and Friday UP 20. Why are the people shown on the podium cheering and clapping with the same enthusiasm EVERY night??

— Al Novitsky, San Diego

Most of the time, the suits on the New York Stock Exchange balcony don’t much care what’s transpired on the trading floor. They’re on hand for a photo op to promote themselves and the NYSE. I’m sure you’ve noticed all the logo banners behind the principal players. The trading day traditionally begins with a bell rung at 9:30 a.m. (Eastern time) and ends with a bell rung at 4:00 p.m. So, say your company’s stock has been traded on the NYSE for 20 years, or maybe you’ve just launched an IPO. To celebrate the day, you can arrange for your CEO appear on the balcony and push the big button that rings the bell. You send out press releases, hang company banners, bring your pals, crack some champagne, throw confetti, balloons. You’re cheering a company event, not the Dow. With any luck, the world will see your mug and your logos on the news that night. In general, the bell ringers are connected with the exchange in some way, but occasionally you’ll see someone else newsworthy. When trading resumed after 9/11, emergency service personnel from the city rang the opening bell. (Sorry, make that Opening Bell — a registered NYSE service mark. Same with Closing Bell.) Shane Mosley did the honors after his second defeat of Oscar de la Hoya. He was flanked by HBO Sports honchos and NYSE media whips celebrating the fact that the bout’s Pay Per View revenues exceeded $50 million. Bells have been rung by robots and a guy in a Snoopy suit. The more hoopla, the better, maybe to take the world’s mind off the Dow.

Dear Matthew Alice:
I work in retail, and occasionally a customer will give us an Eisenhower or Susan B. Anthony dollar. Other customers usually don’t like them given back as change, so we put them in with our bank deposit. Since these coins are no longer minted and are not in circulation, what happens to them? Do they get destroyed?

— Curious Ken, Cardiff by the Sea

Man, Sue and Ike take so much guff. Dissed left and right. Not in circulation! Destroyed! Nobody wants them in change! Well, that’s true. Nobody does want them in change. But your shop accepts them, Ken, so they’re still out there and still legal tender and deserve as much respect as any fancy paper dollar. In Ike’s case, maybe more. The Eisenhower dollar was minted from 1971 to 1978 in various forms. It’s still worth a dollar if you’re paying for a taco or a transmission; and it could be worth from $3.00 to $15.00 or so to a collector. Susans were minted from 1979 to 1999 and don’t have much collectible value, but she’ll still buy gum and pantyhose. By federal law (the Coinage Act of 1965), any coins or bills issued by the U.S. government, no matter when, are legal tender forever. You can pay for $10 worth of Frappacinos with a $10 gold piece, a penny candy with an Indian-head penny. They’re not minted anymore, they have greater value as collectibles so they’re not seen in circulation, but they’re still legal tender.

A searchable archive of past columns is available at SanDiegoReader.com

Got a question you need answered? Send an email to hey matt@ctv.com or fax to 619-231-0489 or mail to Matthew Alice, c/o the Reader, Box 85803, San Diego, CA 92186.
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**20 Off Contact Lens Exam**

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The Vegas Line

NFL – Regular Season


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The Sporting Box solicits your comments via the Internet: sportbox@ix.netcom.com.

**Are They Still Playing Volleyball?**

It’s horrific…apocalyptic, actually. It’s tough. It’s really bad. Very bad.

Speaking is Michael Pogue, an acquaintance of long standing and resident of interior Alaska. We’re talking about the Boundary fire, a wildfire that has eaten 300,000 acres of land near Fairbanks. I own a cabin near Fairbanks.

It is bad enough, I ask, “to stop the volleyball game at the Howling Dog [Saloon]?”

This is the key question.

Well,” Michael says, “they ordered an evacuation all along the Steese Highway as far as Chatanika.”

“Where’s the fire now?”

“About 30 miles northeast of Fairbanks.”

Which makes it about 15 miles northeast of the Howling Dog Saloon. The portion of the Steese Highway Michael is referring to, the area being evacuated, begins no more than 200 yards from the Howling Dog’s front door. I inquire again, “Has the fire stopped the volleyball game at the Howling Dog?”

“Ash was falling from the sky,” says Michael.

The Boundary fire is one of 60 fires burning in Alaska (http://fire.ak.blm.gov/maps/Fireinfo/emake_map.gif). Generally, Alaskans have a benign attitude about fires. Since there is so much land and very few people, there is little worry of a fire doing the kind of damage last year’s wildfires did to San Diego. Fires are regarded as part of the seasonal. From the second week of June to the second week of July, interior Alaska will record temperatures of 80 and 90 degrees. Get five days of that in a row, and the state catches on fire. Happens every year, but this year seems different: the fires seem bigger and much closer to Fairbanks.

Michael says, “There were a couple of nights when I thought, ‘Being here is stupid.’ It was so bad. There was an eighth of a mile visibility. You couldn’t see more than a half block. The smoke was thick. The first few nights I dreamed I was being asphyxiated. I felt like a roach. However, human beings are very accommodating. We’re able to intellectualize. However, human beings are very accommodating. We’re able to intellectualize. But, if you were a squirrel, you’d be telling your squirred buddies, ‘It’s time to go.’ ”

“Does the Howling Dog still have volleyball?”

Michael says, “The fire started June 27. Lightning. We had burns on our hands. It’s been a huge fire. There are 100 or 200 acres of land near Fairbanks. I own a cabin near Fairbanks.

“Fire is a natural phenomenon, and we counted on nature to cure its ills,” Michael says. “Mercifully, the wind turned around and blew from the south. The air is clear today. I actually saw the sun today. I had a good night’s sleep, and everything is feeling pretty good. We have a low pressure moving in, the high pressure is moving out, the humidity is high, and it looks like we should have rain by this evening.”

I’m reminded why Pogue is an acquaintance and not a friend. I should note that the Howling Dog is the quintessential 5:00 a.m. Alaskan bar. Slapped-together-out-of-anything building, low ceilings, plywood floors, brassieres and license plates hung on walls along with — strangely — an Olympic flag. But, most precious of all — and a Howling Dog exclusive — is a tiny stage covered with red carpet, said carpet once trod upon by Ronald Reagan and Pope John Paul II.

And one more thing: an outdoor volleyball court. The court is cushioned by six inches of sawdust and surrounded by 100, 150 bearded patrons and their mates. These are dangerous-looking people. They mill about, watch a game, choose teams for the next game, drink too much, have too much fun, and, most of all, enjoy the light. It’s always light outside; it never gets dark. They play volleyball all night. Most of these people live in cabins outside (often way outside) of Fairbanks in order to avoid the rules and regulations issued by SafeWary-shopping, dishwasher-owning, Rotary Club-going, thinks he’s living-in-suburbia, middle-class white boys, their slop-the-makeup-on wives and vile offspring. If these people stop playing volleyball...
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SHEEP AND GOATS
PLACES OF WORSHIP REVIEWED

St. Timothy Lutheran Church
Paradise Hills

Denomination: Evangelical Lutheran Church in America
Address: 2602 Reo Drive, Paradise Hills, 619-475-1575
Year founded: 1947
Senior pastor: Reverend Dan Hill
Congregation size: 150 members
Staff size: 1 full-time, 5 part-time
Sunday school enrollment: 170
Annual budget: $280,000
Weekly giving: $44,000
Singles program: no
Dress: dressy to casual
Diversity: white, Hispanic, Filipino, African-American

Length of service reviewed: 70 minutes
Sunday worship: 9:30 a.m., Holy Communion

I read that Penguin Books has added a biogra- phy of Martin Luther to its famous series, and so last week I called Reverend Dan Hill at St. Timothy Lutheran Church. I asked what Luther meant to Lutherans today.

"We don't make his name a rallying cry. We mention it just a few times a year. During Reformation Sunday we of course bring him up. But we don't go around always talking about Martin Luther. We're primarily Christians, not Lutherans. We look at Luther as a man who..."

I asked Reverend Hill what made Lutherans Lutheran.

"I think his [Luther's] presence is felt most strongly in several areas. First of all, in our worship..."

Luther was very much concerned about fashioning a form of worship that the laity could participate in and understand. Secondly, Luther was a very earthy man, a married man, and so in his sermons he often taught about the importance of family life. The creation and maintenance of a stable, happy family life is very central to Lutheranism. Thirdly, Luther gave us our interpretation of Scripture, and we use his catechism, which takes three years to complete. At the end of the catechism, the kids spend about a month learning about Luther and the world in which he lived. So, his theology is really the core of our faith."

St. Timothy's, as Reverend Hill told me, is an unusual Lutheran church in that only about 40 percent of its members were born and raised in Lutheranism. The Paradise Hills neighborhood surrounding St. Timothy's is a mix of middle-class Filipinos and Hispanics. An enormous evangelical Hispanic church sits across the street. Built in the early 1950s, St. Timothy's is a modest, solid, beige stucco structure whose high-ceilinged sanctuary is cooled by a half dozen white ceiling fans. Reverend Hill has served at the church for 17 years and has maintained a liturgy that contains most of the traditional elements like Confession and Absolution. Last Sunday, however, in deference to the holiday, the hymns were mostly patriotic songs, like "America the Beautiful" and "God Bless America," accompanied by a choir and booming pipe organ.

Reverend Hill's sermon, "Your Jericho Event," found its inspiration in the Book of Joshua. According to Reverend Hill, Joshua succeeded in conquering Jericho not because of any great courage of his own, but because, "he submitted to the Lord as Jesus did in the Garden of Gethsemane. 'Not my will, Father, but yours be done.'"

"This is one thing that troubles me about the name-it-and-claim-it theology that's so popular among certain segments of evangelical Protestants. This idea that if you just stomp around enough and shout enough and speak in tongues enough, God is going to give you what you want."

"But what Scripture teaches us is that God wants us to realize that if he's to have power in our lives, we must submit to his plan. And when we do submit to his plan, we may have to wait days, months, even years, to understand what his will is. The first thing God wants us to do is wait."

Later, Reverend Hill celebrated Holy Communion using a loaf of leavened bread and a cup of wine. In most Lutheran churches, the folks at St. Timo- thy's approached the altar rail and knelt to receive the elements. This particular practice interested me. After the service, when everyone was lining up for cof- fee, punch, and ice cream sundaes, I asked Reverend Hill why he kept the tradition of altar-rail Communion in his church.

"You have to be careful nowadays with the sort of distinctions you maintain. The population in this particular neighborhood is highly transient. And people like going to a church that's near where they live. So, you have to balance what's going to seem too unfa- miliar to people against what's central to the faith. For churches more in the Reformed tra- dition, the elements are mere symbols and Communion's importance is community. That's why they can take Communion sitting in their pews. For us, Luther taught the 'real presence,' that Christ is some mystical way pres- ently present in the bread and wine. You have to show respect for that. You have to get up and come to the altar rail to receive Holy Communion. You're partaking of something very sacred. That's not a practice I'd be will- ing to change."

--- Abe Opincar
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Dear Saffron,

My husband works at a firm that has a number of offices in San Diego County. He worked for several years at branch “A” of the firm and made a number of friends there whom we socialized with once in a while. Then he was transferred to branch “B.” Shortly afterward, there was a project which employees from both branches worked on jointly and during that project my husband worked with some of his former coworkers. Aspects of this project went awry, and my husband got very angry with some of his former coworkers from branch “A” for the way they handled things. He feels they made some bad decisions. I think he had a point that some of them didn’t understand the issues involved, and some are just poor managers, but to my way of thinking it wasn’t that big of a deal, just the usual workplace complications and some people’s inappropriateness. It would take too long to go into all the details. My husband, who is extremely scrupulous, took such great offense that he refuses to socialize with his former colleagues ever again, though they are blithely unaware of both the level of his anger and his desire to boycott them. OK, fine. We have lots of other friends. Recently, several of these former coworkers invited us to a party. I know my husband doesn’t want to hang out with them so I mentioned the invitation and said I’d make an excuse. He replied that he not only doesn’t want to go to the event but he plans to write them a nasty letter saying how dare they invite us to their party after all that’s happened. He says it’s dishonest and wimpy to just say we can’t attend and that the right and true thing to do is give them a piece of his mind. I say we can just politely tell them we’re busy that night. Why make a federal case out of it? He may have to respond to a party invitation by blasting them, that these previous coworkers weren’t embezzling or knowingly certifying defective products as sound or something really gross, heinous, and unforgivable like that. If this is a matter of difference of professional opinion, then no one says your husband has to hang with his former work buddies during his free time, but neither does he need to respond to a party invitation by blasting them with an arsenal of insults. Aunt Trudy agrees:

Dear Saffron,

Aunt Trudy’s advice to “Caricritically Challenged in Lemon Grove,” the young person who despairs of finding the perfect job, while sincere and thoughtful, will not, I fear, help that reader. Her plight is a common one among those who have been duped into thinking that the most important thing in life is a career and that what one does defines one’s self-worth. This reader will spend many years looking for that elusive “perfect fit” of a job and, in the meantime, waste her life, always perplexed and frustrated. Although she certainly should follow your advice about career counseling, may I also suggest that she also consider thinking of her job — whatever it may be — as something with which to simply pay the bills. And, while one shouldn’t be miserable in one’s work, the happenstance of deriving great fulfillment from a career is a rare thing. Instead, find satisfaction and meaning in life from old-fashioned methods: friends, family, learning, creating, giving, traveling, and so on. I wish her the best of luck.

BRINGING HOME THE BACON IN UNIVERSITY HEIGHTS

Dear Saffron,

For the woman who wrote in about how her creepy cousin obtained her e-mail address and kept e-mailing her unwanted sleazy propositions, all she has to do is block his e-mail address. He will never know, and whenever he e-mails her from a different address, she can simply block incoming e-mails from that address, too. She shouldn’t have to put up with being harassed.

MR. GIZMO IN POINT LOMA

Dear Saffron,

The symptoms described by Wide-Awake in her letter about her husband falling asleep deeply asleep whenever he gets frustrated or angry could be early signs of narcolepsy, a condition that affects 1 out of every 2000 people. She may wish to have him consult a sleep disorders clinic about this; if left untreated it can be a debilitating condition.

B.B. IN CARDIFF

Write to Saffron c/o the San Diego Reader, P.O. Box 85803, San Diego CA 92186-5803; call her at 619-235-3000 ext. 413; fax her at 619-881-2401; or e-mail to saffron@sdreader.com
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 painted buildings use high-quality paint if they want the coating.) Application of the coating to the tagged area is included in the price of every cleanup.

Even without the coating, he said, David can remove graffiti off of most surfaces: "windows, stone walls, buildings, fences, utility boxes, sidewalks, asphalt, stop signs, vehicles — I once took it off of a tractor." Usually, he deals with spray paint, but, he says, "other things include magic marker, shoe polish, and T-shirt ink." His first tactic is chemical assault. "I’ve tested hundreds of products — I have a wall at home that I use, because you don’t want to damage the surface at a jobsite. Now, I mainly use chemicals from Genesis Coating — there are four different products. I have a pretty good idea of what takes off what without causing damage. If I have a stop sign, and I use the product I normally use on concrete block, it will wipe the lettering off. So I use a milder chemical. Sometimes, I use two different chemicals in a certain order."

All the products work in basically the same way, “breaking down the molecular bond of the spray paint. I apply them with a spray bottle, and then I blast off the graffiti with the hot water. I have a unit that heats the water and shoots it at pressures up to 3000 psi. I do wastewater recovery — I don’t let the used water go down the storm drain. I have a system that catches the water and cleans it so I can recycle it for cleaning or landscaping.”

David noted that “my chemicals don’t know the difference between vandalism paint and good paint,” so if a painted surface gets hit, he’ll usually do a paint-over, “I do my best to color match. For the customers I contract with, I carry colors on the truck, so it will always match.”

On particularly tough jobs, David is sometimes forced to sandblast, “I inject sand into my water stream. The sand basically takes off part of the wall. But you can’t just do it over the letters of the graffiti, or you’ll etch them in. What you need to do is either sandblast it so the edges have very light sand, but the letters are completely removed.”

Cynthia told me that hard metal surfaces are the easiest to clean — magic marker on a stop sign, or on a utility box." Stucco is the toughest, said David. “It’s so porous. When I first started, I had a 25-percent success rate getting graffiti off of stucco. Now, [after years of testing products] I’m up to 80 to 90 percent.”

But still, “for stucco buildings, I always recommend the sacrificial coating.’”

Minimum cost for graffiti removal is $40. After that, it ranges from $2.50 a square foot to $3 a square foot, depending on the material used, the amount of labor recovery required, and the labor. For tagged vehicles, David estimated about $2 per square foot.
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Twenty-Five Years Ago
The big, drunk Chicano in Horton Plaza who tried to rip off my Hare Krishna gown got to me so quickly I never saw him coming.
By the time I realized what was happening, he had unwrapped the orange and maroon sari from my head. As he tore at it, his glazed, bloodshot eyes mocked me.
I remember saying that he should let go and thinking of the police cars normally found patrolling the seedy downtown square. “A lot of good they are,” I recall thinking. “What do I do if this guy tries to hurt me? I could run into Third Avenue, pull off the sari, and scream, ‘Help, help! Look, I’m not really one of them!’”
— "KRISHNA, KRISHNA," Jeannette De Wyze, July 12, 1979

Twenty Years Ago
In 1971 he took over his parents’ Pacific Beach practice, and by 1979 he was doing well on his own. His name was everywhere — on TV, radio, and in every health food store in town. “I had a high profile. But like the Bible says, a prophet in his own town is without honor.” Late in 1979 the board charged him with practicing medicine without a license. Colonic irrigation, as a procedure in which a speculum and water were introduced inside a human body, constitutes a medical procedure and, as such, should only be performed by an M.D., the board contends. When the news of the lawsuit appeared in print, Luly’s practice fell apart and his career was ruined, he claims.
— CITY LIGHTS: “PERHAPS A CURE FOR THE COMMON COLON,” Abe Opincar, July 12, 1984

Fifteen Years Ago
As a recent transplant to San Diego, I was pleased to find an alternative paper such as the Reader to report the cultural and sometimes political comings and goings of the area. However, your movie critic Duncan Shepherd has got to go. Where is the joy of film? Even in his frequent pans there is a serious lack of passion or insight. Let alone a coherent writing style. I think Mr. Shepherd has burned out. How about early retirement so he can unspool all the lost classics he wants on his VCR. Sparing readers from his leaden ramblings. There are a lot of young Turks writing about film. Any number of them would be more enjoyable and readable.

Ten Years Ago
Rock’s long-haired, leaping gnome from Newcastle swaggered onto the Catamaran Hotel’s Cannibal Bar stage in Pacific Beach on a recent Saturday night. At 53, trailing a string of ‘60s and ‘70s hit singles with the Animals and War (“House of the Rising Sun” to “Spill the Wine”), Eric Burdon also brought with him more than a touch of the dancing bear factor: “It’s not how well the bear dances; it’s that he dances at all.”
— CALENDAR: “BUT NO, MY HEART CAN’T TAKE IT,” John Brizzolara, July 7, 1994

Five Years Ago
After we sat down at the table, the detectives told me that my mother and my father, Melvin and Katherine Heine, were dead. At first they didn’t say any more; no doubt we too were under investigation. I don’t remember feeling sadness at that point, just confusion. The mind confronted with incomprehensible facts makes incomprehensible leaps. I asked if my parents had killed themselves. Why do you think that? they wanted to know. The stupid thought I had then was that because my parents had both been recovering alcoholics but had recently had a few drinks, they had somehow succumbed to depression.
Then they told my husband and me that my parents had been murdered. I am made of a denser material than my husband; it takes me a longer time to realize things. He screamed, It’s not possible. I remember the woman detective telling us we were going to have to be strong. Then the first wave of reaction came to me; I rolled like a pill bug on the couch and cried.
— CITY LIGHTS: “THIS IS THE WAY IT HAPPENED,” Susan Luzzaro, July 8, 1999

BACK WHEN
In the Reader
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When I started crashing parties, a few of my friends — females, of course — asked me why I hadn’t crashed a wedding. I don’t like the idea of dressing up to go to a party or ruining a couple’s special day by showing up unannounced. So I was pleasantly surprised to get two wedding invitations in the span of a couple of days. The first one wasn’t really a wedding. It was a renewal of wedding vows for a ten-year marriage.

When I showed up, Grace (the bride) said, “Oh, you’re old. I thought you were younger because you write about parties.” I wanted to say, “You ain’t no spring chicken yourself, girl.” I’m glad I didn’t. She was very nice and friendly.

Years ago I went to a party where the couple almost got divorced. Everyone at the table talked about how the same guy mentioned that his 48th wedding anniversary was coming up. Another couple at the table were surprised since their 48th was coming up. I had two thoughts: David and Grace have a way to go. And I’m sitting at a table with a bunch of old people.

I told one of the couples they looked to be in their mid-50s, and the husband quickly responded, “Yeah, well, we got married when we were 12.”

The trees that surrounded the garden were gigantic. I asked a lady about them and she said, “I think they’re called tipu trees. I love the way that sounds. And they had lights all over them when they had a fandango here once.”

A guy named Jerry McCann was playing an acoustic guitar as people came in.
before the ceremony he played the Led Zeppelin song “Thank You.” The lines “So today I smile / Your hand in mine / We walk the miles” sounded beautiful as I looked at the happy couple. McCann had his entire band play later, and there was a large dance floor set up. And I thought it was cool that they started their set with a Ray Charles song.

All the speeches were funny and touching. One guy said, “I was their best man ten years ago. And 25 pounds ago.” One of the park rangers told everyone not to make a mess because it would be Grace who would have to clean it. He also said we should tip the bartender, even if it was with Canadian money or pesos.

I saw a table with gifts and wondered what the etiquette was on that, since it’s technically not a wedding. Grace’s mom got up and said some things about her kids. And her marriage, which has been going strong for 58 years.

Another lady said, “I can’t stand up here for long or I’ll start blubbering.” Then, two words into her speech, she started crying.

When it was finally time for the couple to speak, David got down on one knee and whipped out a diamond ring. Grace was so surprised. And during the course of the afternoon at least 15 women asked to see the ring. I didn’t see one guy ask her.

Dennis came over and was pointing out different people I might find interesting to talk to. One was a guy who worked at Nokia. But since I had bad memories from an ex-girlfriend who worked there, I passed on him. Another lady, I was told, owned the first McDonald’s in North County. Since I worked at Mickey D’s for three years in high school, I didn’t want to relive any of those painful memories either.

Although the ranch was 2200 acres, I stayed on the one acre where the party was taking place. I noticed that they give tours to the public. One lady came up and told me she would give me a tour, but I refused. She started to tell me something about the Bandini family of Old Town owning this place and that the ranch was given to them as a wedding gift. I bet it made the person who gave the Bandinis a toaster feel like crap.

One woman started telling me about the chapel that was built on the property. It was turning into a history lesson, with me occasionally saying, “Really?” between sips of champagne. Later I made a getaway to the food tent. There was shrimp, sushi, fruits and vegetables, sandwiches, and more. I grabbed a bite and started to head out. A photographer there offered to let me use any of his pictures, which I thought was nice. Sometimes at these parties people offer to write things for the Reader. This was the first photograph offer.

The other wedding party I went to was for Lynn and Tim Monk. I told Lynn it was nice to meet somebody who had a worse last name than mine. She laughed.

Tim works for Sony Playstation, and they had a room set up for kids to play the video games. That’s a great idea for people worried about kids crying and making noise during a ceremony.

They had their wedding at Angels Landing in Julian. And this had to be the most unusual wedding I’ve ever been to. They had mining for gold in one of the creeks. I told Lynn, “I didn’t bring you a wedding gift, but if I get a gold nugget in my pan, it’s yours.” There was square dancing with a professional caller. There was a caricaturist. There was a company that brought birds of prey. There was a petting zoo with rams, sheep, goats, and a few other animals. Now, I’ve seen some animals at crazy bachelor parties before, but never...
any at the actual wedding. Angels Landing wasn’t hit by the fires, although some areas around there were scorched. It was a beautiful setting, with all the trees and canyons around that escaped the flames.

As I walked into the reception area, the first thing I saw were the birds. They had a red-tailed hawk, barn owl, screech owl, and a few others. I noticed on the brochure that it costs about a hundred dollars a bird to have them there. And the lady didn’t like me. I asked her how she got the birds there and she said, “I just get in the car and go. This is my third event today.” I said the hawk looked as if it could pluck my eyes out in seconds. She replied, “Well, if you were standing back farther. We have cones set up, and you aren’t standing behind them. It’s funny how kids know what the cones mean but adults don’t.” A woman behind me said, in my defense, “Well, kids are smaller, so they see the cones easier since they are right in front of their faces.”

I provoked the lady one other time when at dinner I brought my game hen over and asked, “Can you tell what species of bird this is?” She didn’t laugh. And I bet the birds didn’t think it was funny either — me getting ready to munch on one of their cousins.

I saw boxes of carrots and celery to feed the animals. A few little kids were having a blast doing that. Other kids were going up to a room that was set aside for doing nature-related crafts. Each table had plants in bags. A sign said, “Plant this. It will grow to be 50 feet tall on our 50th anniversary.” I wondered, if they got divorced and happened to be at a house where this was growing, would they want to chop it down?

There were also different potted plants at the table, with written descriptions. And there were cups filled with ladybugs. Before we ate, we found somebody had opened the jars. Bugs were crawling on some of our food. But for some reason, ladybugs don’t seem gross the way flies and other insects do.

Also at the table were packs of Listerine and Breathalyzer kits. Lynn told me most of the relatives were staying here, but the kits were great ideas for those who were drinking. Aside from the lemonade, tea, and sodas, there was a lot of alcohol.

I talked to Teresa, who owns Angels Landing. I asked how many weddings they have there. She surprised me by saying, “We have 70 a year. One time we had an elephant here that people got to ride.” That seemed like the only animal missing from this wedding.

There were five dogs with fancy collars. When they walked by the birds, the birds freaked out. I asked the bird lady what kept them from flying away. She said, “They are tied to the perches.” I’d venture to say that might have been the stupidest question she’s ever heard.

And when the wedding took place, it was the dogs that walked down the aisle, not groomsmen; these people are hard-core animal lovers. They had the cutest flower girls. Two of them naturally threw the flowers out of the basket. One of them would grab...
them, with a determined look on her face, and throw them hard on the ground. Lynn came up behind them, since they were walking slowly, and said, “Okay, let’s go, let’s go.” I was surprised the groom was wearing shorts and a Quiksilver shirt. I think casual is fine. I’m sure the guests loved it; some were in tank tops, others in shorts, and a few baseball caps and sandals. But Lynn looked so beautiful in her white wedding dress. It seemed weird to see her in shorts.

At one table a woman asked me how long I’d known Lynn. I said, “A week.” She then asked, “Oh, so you know Tim?” I said, “Nope, never met him.” She walked away confused. I didn’t have time to explain that Lynn invited me to write about this and we didn’t actually know each other.

At my table, I met Mark and Olivia. Both were from Los Angeles. She’s a producer and director and told me she’s doing commercials as the Spanish spokeswoman for Chevy. Mark is a film editor and told great stories about some of the people he’s worked with. He said Oprah was difficult. He talked about reality shows and dating shows being more contrived and set up than people realize. He had also worked with a few bands. He said, “When we were doing videos for Motley Crüe, we’d go out and party and ride motorcycles until 4:00 a.m. Then we’d get to the studio and work.” This is the second party I’ve been to where I met someone who’s partied with Motley Crüe.

Another funny story he told was how Tom Sellisk could’n’t say the word “environment.” They finally got him to pronounce it correctly, and they had to sit there and edit it in to replace every time he’d said it incorrectly.

Since I’ve met some BS artists in my time, I Googled Mark’s name when I got home. I found he also worked on the Academy Awards one year, and his editing got him an Emmy nomination another time.

A lot of people got up to give toasts and speeches. Lynn’s sister was my favorite. She talked about them growing up together, and it was both funny and very touching. Seeing Lynn cry made me get teary eyed.

Her sister told a story about them using gift-wrapping cardboard tubes as light sabers.

Tim’s brother was a surfer from Hawaii and spoke like one. He got married last year, and it was underwater. I wanted to ask him how the wedding cake survived. And on the subject of cake, they had apple pies here instead. Perfect for Julian, and delicious with scoops of vanilla ice cream on top.

One speaker was in his early 80s. He started out fine, talking about what a good employee Lynn was. He mentioned Lynn put them hard on the ground. I wondered if the woman was upset when she met him and found out he was bald.

When the band Texas Toothpicks played, people started dancing. I thought the volume was really low. Someone informed me that there are strict noise laws because of how sound travels over the canyons. I left before the square dancing started. I’m not stupid.

Attending a wedding with apple pie, not wearing a tie, and so many fun activities — even if I didn’t find any gold, this may have been the best wedding I’ve ever been to.

Crash your party? Call 619-235-3000 x421 and leave an invitation for Josh Board.
How far back in time would you travel to find your one true love? Bethany Skinner, 25, and Michael Burke, 26, went as far as the Middle Ages. Members of the Society for Creative Anachronism, Ms. Skinner and Mr. Burke truly found each other during a Renaissance weekend at Potrero Park.

Sure, there had been some earlier meetings. “We met through mutual friends,” Ms. Skinner reveals during an afternoon coffee at an East County Starbucks. Outside, an early Santa Ana blows hot down Lake Jennings Road. Inside, Ms. Skinner and Mr. Burke glow with their own warmth. “They were Michael’s friends from high school whom I had met through theater.” Ms. Skinner works as house manager and concessions manager at the East County Center for the Performing Arts.

“We were all in a Monday-night dinner club,” Mr. Burke takes up the thread. “We would go out every Monday and try new restaurants.”

“I really wasn’t attracted to him at first,” Ms. Skinner says. “He was always the funny guy, and I was always the quiet one.”

In May 2002, the funny guy and the quiet lass spent a weekend at Potrero Park with about 2000 other Renaissance fans. Wearing costumes. Full armor for Mr. Burke; a medieval dress for Ms. Skinner. The couple reenacted war. “The men fight, and the women take care of them,” Ms. Skinner explains. “We bring them water and tend to them.”

That Saturday night, everyone else in their party went to sleep early. Ms. Skinner and Mr. Burke stayed up talking by the fire. “It was the first time we’d ever been alone and talked one-on-one,” Ms. Skinner says. They stayed up half the night covering the usual topics for people falling in love: life, philosophy, relationships.

“The whole rest of the weekend, all our friends were asking, ‘What’s going on?’” Ms. Skinner says. “I didn’t think anything was going on.”

“We were the last to know,” Mr. Burke says and smiles.

The next week, Ms. Skinner and Mr. Burke saw each other again at a pool party. They still hadn’t officially gone on a date. After the next Monday-night dinner, Mr. Burke asked Ms. Skinner, “Want to go get a shake?”

At the Denny’s at Fletcher Parkway and Navajo, Mr. Burke introduced Ms. Skinner to his favorite shake, the grasshopper, which would also become her favorite. The two discovered that they drove the same kind of car (1991 Toyota Corolla), had the same birthday, and had been born at the same hospital (Mercy). They also both liked french fries with ranch dressing.

A month later, Mr. Burke told Ms. Skinner he loved her. She held out for another two months.

On Christmas Eve 2003, the couple went out to dinner downtown at Dakota Grill. Afterward, Ms. Skinner suggested they go across the bay to Coronado. “We went and sat on a park bench where we’d gone on our third date,” Mr. Burke remembers. “It was cold, so Bethany had on my jacket. I got down on one knee and reached into the pocket of the jacket she was wearing and pulled out the ring box.”

“He said, ‘Will you marry me?’ I said, ‘Yes.’”

“I’d had the ring for months,” Mr. Burke explains. “Through hinting, I found out what she wanted and had the ring completely reset.” Mr. Burke’s eye for detail comes in handy in his work doing quality assurance for the Sutherland Group, a company that outsources tech support and customer service to a wide array of San Diego businesses.

Ms. Skinner shows off the custom solitaire.

Mr. Burke and Ms. Skinner will be married November 13 of this year at St. Therese in Allied Gardens. While the nuptials themselves will be “totally traditional,” the couple plans some Renaissance touches for the reception at Mission Trails Golf Course. “The bridesmaids’ dresses are medieval,” Mr. Burke says. “We’ll have drummers and a bard and a feast dinner.”


— Leslie Ryland

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Lightning Audio
Despite my feathers and all-around fabulousness, they did not detect their favorite fragrance on my skin, and I was ignored.

So when the Hat invites you to dinner, you go, even if it’s way up in Carlsbad. We arrived early (one of my neuroses: I am never late). Before we entered the huge lobby, two men pulled up in a silver car. They leapt out screaming and tossed their keys at the valet.

Why is it, the more privileged a person in youth, the bigger an asshole in adulthood? These guys — dressed in white button-downs, blue blazers, and red ties over khaki chinos — had to be in their late 30s, yet they acted like escapees from prep school. They ran by us, into the hotel, up and down the polished marble hallways, whooping and chasing each other until settling in the bar.

They must have spent the day on a yacht, drinking and snorting their energy in powder form. As we sat in the lobby, one or both would run by, jacket and tie flying, then sprint back to the bar, where they appeared to be hanging out with a fucked-up young woman and an old lady with white hair. We watched other folks pass, including one woman wearing all pink — top to toe — who dragged along a sulking man she forced to take her picture in front of paintings and flower displays as big as jacaranda trees.

Finally the Hat arrived, and we retreated to the outside patio. Before we sat down I said, “Here, a present,” and tossed him the Reader featuring my mug amidst feathers on the cover. He was dazzled. I ordered “Another Day in Paradise,” a girly concoction; David had the chocolate-espresso “Martini in Black.” The Man sipped a gin and tonic. While David and his friend caught up, I watched the two women from the bar make their way onto the patio. The young one looked weathered but impressively trashed for 7:00 p.m. The older one looked like Rose from The Golden Girls.

Courtney Love-in-training wore a black dress with a plunging neckline; she held a martini in her right hand, an unlit cigarette in her left. Granny led her to a seat, oblivious to the girl’s cries. “I just wanna CIGARETTE! Can’t you smoke out here? Huh?” People glanced, too well mannered to gawk. I stared.

Young one’s beautiful face was ruined by slipping lips and rolling eyes. This was not just alcohol; this girl had to be on heroin. She was more fucked-up than a tranny crack-ho on a three-day bender. The old lady grabbed an elbow and led the inebriated chit back into the bar. Before they reached the door, the girl spilled her martini, drenching her chest and right leg. She didn’t flinch. Drugged numb.

Once the sideshow ended, my attention returned to the conversation. The Man was speaking at me, “I knew you had it in you. I know talent when I see it. This guy” — he

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waved his hand in David’s direction, “— he’s small potatoes, but you, You’re it.”

Relieved that my mate doesn’t require my level of adoration, I soaked in the accolade and assumed it was warranted. Drinks concluded, we reported to the California Bistro, where we traded cocktails for wine and a new view. Throughout dinner, the Hat dropped names the way Hansel and Gretel dropped breadcrumbs. Bill Gates, Steve Jobs, Harvey Weinstein, Shimon Peres, Michael Nesmith, Michael Nesmith’s mother (who invented Wite-Out). The rest were lost on me, but David, ever the intellectual, satisfied the Hat with knowing nods and smiles. I excused myself to the rest room — I didn’t have to pee, but I’d also heard how fancy they were, and my curiosity needed a scratch.

Satisfied with my excursion, I returned to find the Hat talking into his cell phone. David was holding a finger over his mouth: I should wait to find the Hat talking into his cell phone. David was walking us to the lobby, the Hat started making calls on my behalf.

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July 8, 2004
San Diego
Left Behind:
car bombings, murders, earthquakes, floods,

The Sunday must have been June 11, 1967. As recalled by Jim DeSaegher, then a member of Scott Memorial Baptist Church, the minister opened his sermon with the exclamation, “Guess what happened yesterday?”

“I thought of it,” says DeSaegher, “as a moment of exaltation that Israel is victorious. Israel is put there for a purpose in 1948. Now they’ve validated their position, and God seems to be on their side. That’s the feeling you got.”

Israel’s victory against Soviet Union allies Egypt, Syria, and Jordan in the Six-Day War is what had caught Dr. Tim LaHaye’s attention the previous day. On Sunday mornings from 1956 to 1981, pastor LaHaye preached to the congregation at Madison Avenue and Oregon Street in Normal Heights a strong New Testament message, including large doses of biblical prophecy. The prediction of Israel’s return to its ancient land is a pillar in Christian teaching about the world’s end-times.

These days LaHaye and coauthor Jerry B. Jenkins, who made the cover of Newsweek on May 24 of this year, are world famous for their immensely popular Left Behind series of novels about cataclysmic events during the last seven years before the end of the world. The 12 books have sold over 62 million copies total. Left Behind, the first novel, is what gives the series its name. The book opens with a Russian attack on Israel that God thwarts through a miraculous intervention. That is followed immediately by God’s snatching His faithful into heaven from the clothes they are wearing. Whoever has not confessed Christ genuinely is left behind to face seven years of worsening world catastrophes until the Day of Judgment.

In 1967, however, for weeks leading up to the Six-Day War, Egypt’s Gamal Abdel Nasser had rattled his sabers with threats to wipe Israel from the face of the earth. All across the world people feared the worst for the fledgling country in the face of its Arab enemies. For Syria had assembled troops on the Golan Heights overlooking Israel. And Egypt had filled the Sinai with its own battalions ready for battle. Nasser’s was no idle threat.

But on Monday, June 5, 1967, Israel’s leaders ordered surprise air attacks on enemy positions. The fighting raged until late in the week, when Israel took Jerusalem from Jordan. The Arab antagonists surrendered on Saturday.

“So you had the prophecy of Israel being established in the land,” says Jim DeSaegher, who still today is a member of Scott Memorial (the church changed its name to Scott Memorial Community Church several years ago), where he serves as the congregation’s director of music. “God then protects them as a nation from their worst enemies when they should have been annihilated. Instead they were incredibly victorious within a short period of time. So I think Tim took that as a strong prophetic resonance to undergird his position.”

Jim DeSaegher says he “grew up in a preacher’s home,” where he heard a lot of biblical prophecy. He also studied the Book of Revelation in college. “So when I came to LaHaye as a young man in my 20s, I was ready for what he was offering.”

Not long before coming to San Diego in the early 1960s, DeSaegher earned his Ph.D. in American literature from UCLA. Later he would become a professor of literature at San Diego’s Point Loma Nazarene University. In June of this year he retired from the university after 34 years of teaching.
In DeSaegher’s early days at Scott Memorial, something irritated him in Tim LaHaye’s sermon and classroom deliveries. “I noticed misspellings in his handouts,” says DeSaegher. “Especially when he preached prophecy on Sunday nights, he would deliver chapters to the audience. So we would get the sermon in print, and it was those prints that upset me. Later we tried to clear those up, though that was long before he started publishing books. He was a visual-verbal person, and he always wanted the [accompaniments]. The idea of merely preaching was never enough for him. He needed charts, maps, illustrations of a book, handouts. He did this for Sunday school, and he did it for the Sunday-morning service all the time.”

In 1965, LaHaye wrote a book called *Spirit-Controlled Temperament* that had great publishing success. But Scott Memorial members had already seen its ideas in note form. “When the publishers finally came to him and started printing his *Temperament* series, that’s when I got involved,” says DeSaegher. “Later he probably averaged a book a year.” LaHaye would go on to write over 45 books on a range of subjects.

DeSaegher’s involvement was to become Tim LaHaye’s editor, a role he played for close to the next 30 years. He kept it up even after the minister left Scott Memorial in 1981.

He has not read the *Behind* books, although his wife is close to finishing them now. “She tells me about them as she goes along,” he says.

DeSaegher has a vague recollection of doing a little editorial work on an effort by LaHaye in fictional form sometime around 1994. “I think that was the novel,” says DeSaegher in reference to *Behind*. “It was the last thing I saw. It would be interesting to find out whether I’m correct that the first version was his version, and then he redid it through the novelist [Jerry Jenkins]. I’d love to know that myself.”

In the authorial teamwork of the two writers, LaHaye supplied the biblical and theological ideas and Jenkins narrated the story. On his own, Jenkins has written 15 books that have made the *New York Times* best-seller list.

Not long before working on *Behind*, LaHaye had published a more traditional theological presentation called *No Fear of the Storm*, one of many books the author has written on biblical prophecy. *No Fear of the Storm*, says DeSaegher, “had all LaHaye’s theories with regard to the tribulation period right before he was getting into the novel.

“LaHaye is not an artsy, literary person. He’s an objective thinker, and I was so surprised that he went in a literary vein to communicate the message. But he must have realized that the artistic forms create audiences that more standard religious forms do not. After he got the idea, he tried it firsthand. And he began to realize how deficient he was, so then he went to a pro. But I think the first version of the first novel that I edited was straight from him, not from the novelist,” says DeSaegher.

Ron James has read all 12 of the *Behind* books, over 4800 pages of inspirational entertainment. “I love to read,” he says, “and the types of books I like are the ones where the characters carry through from one book to the next. The series does that.”

With his wife Shirley, James came to San Diego from Ohio in 1961. He had gotten a job in com-

Graphic book covers from the *Behind* series
today, the Jameses lived during the 1960s in a Serra Mesa neighborhood about eight doors from the home of Tim LaHaye and his wife Beverly. The friendship of the two couples grew through frequent water-skiing outings on Mission Bay, “usually on Friday and all day Saturday,” says Ron James. “We had a camaraderie that clicked right away. We liked to do things together.”

I am drinking lemonade with Ron and Shirley James on the small patio in front of their home. Shirley tells me that Tim LaHaye’s fame in the past few years has not changed his fundamental genuineness as a person. Something about the suits he wore in the early days prompts her to say further, “We remember him when...” But the mere hint of her recollection provokes her husband to loud laughter.

The Jameses have only recently visited Tim and Beverly LaHaye at their current Rancho Mirage home near Palm Springs. “I told him the other day,” declares Ron James, “I said, ‘Tim, I remember when you drove a Renault. It was a piece of junk, and you had an allergy. You didn’t use Kleenex; you always had a roll of toilet paper on the seat beside you.’ It was long before he was world famous. You know, I was kidding him.”

The Left Behind books have made Tim LaHaye a wealthy man. As if a Christian minister's trappings of new wealth might now require some qualification, James also remarks on one of his friend’s prominent traits. “There would be times that funds would be needed [at the church], and they would become available. Nobody knew where they came from. But they came from Tim. He didn’t broadcast it, but because we were friends, we’d find out and we’d know about it. He’s very generous.”

Though it has been eight or nine years since he read the first book, James is like many readers in singing out its account of the Rapture as the most memorable event in the entire Left Behind series. Tim LaHaye has told many people that he got the idea for how to present it while sitting on an airplane and wondering what would happen if the Rapture took place at that moment. Sure enough, in Left Behind, panic-stricken flight attendant Hattie Durham enters the airliner's cockpit to inform Tim that the plane has piled up on the runway and must land immediately. The Left Behind series deals with the Rapture and the events that follow.

But Tim LaHaye has not been aetic to his good fortune. In his old neighborhood about eight doors from his childhood home, he is remembered for being “the poorest kid on the block.”

“Or near it, anyway,” says his friend Tim LaHaye, “and I have a feeling that if he went to Scott Memorial, we would never have known.”

I ask James what the issue was.

“I couldn’t tell you anymore. It was trivial, and I thought I was smarter than the average bear. But he was right, and I was wrong. And we became good friends.”

El Cajon residents
Captain Rayford Steele that half the passengers onboard the plane have disappeared, their clothes, books, glasses, and other items falling in a heap onto their vacated seats.

In subsequent chapters, as James remembers it, “The ones who are left behind begin trying to explain away the people being snatched out all over the world as some kind of mystery. And they try to find excuses for it.” One theory has it that aliens attacked the world and spirited lots of people away. “But I believe what the Bible says,” says James, “that when Jesus comes back again, He’s going to take the believers out, and I think Tim has done an outstanding job of illustrating that.”

Scott Memorial Community Church traces its roots back to a San Diego Sunday school group organized in 1909 by Civil War chaplain Winfield Scott (not the general). Earlier, Winfield Scott also founded Winfield, Kansas, and Scottsdale, Arizona.

Since 1992, Dr. Timothy Scott (no relation) has been serving as the church’s pastor. I am sitting with Tim Scott in his office at the church. “My first Sunday alive,” says Scott with a hearty laugh, “That was 1952. This has always been my home church.”

Scott’s father Bill went to college with Tim LaHaye at Bob Jones University in South Carolina. He later recommended to Scott Memorial that it hire LaHaye as its pastor. Tim Scott remembers LaHaye from the time before he took the job at the church in 1956. “Our families were close,” says the Reverend Scott, “and we referred to them as Uncle Tim and Aunt Bev. We got together for vacations and things like that. His kids became my friends.”

“I ask the Reverend Scott whether the way the bodies disappear in Left Behind is entirely the product of LaHaye’s imagination or if it is indicated somewhere in scripture.”

“The indication,” he says, “would be out of First Thessalonians, chapter 4, verses 13 and following, where it talks about the catching up of believers into the air. The reason they call it Rapture is because the Latin is *raptura,* says Scott, a word that translates the New Testament Greek for “caught up.” Having first noted that those who died in Christ will have been taken into heaven already, First Thessalonians, chapter 4, states in verse 17: “After that, we who are still alive and are left will be caught up together with them in the clouds to meet the Lord in the air. And so we will be with the Lord forever.”

“I’m always one book behind,” says Professor Jim DeSaegher’s wife Lucia (she goes by Lu), which means that she is close to being done with the whole Left Behind series. Its last installment, *Glorious Appearance...*
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ing, came out only last spring.
The DeSaeghers have invited me to their tidy Kensington home.

“Some people will look at the books as strictly novels with no impact at all,” remarks Lu DeSaegher. “But I have given Left Behind, the first one, to non-Christian relatives, because in that book a pastor, who is one of those who disappear, supposedly recorded this tape for anybody that was left after the Rapture. And I felt like the explanation of salvation in the tape is so clear that anybody that reads it could never look at the Lord and say, ‘I never knew.’ And I’ve heard a lot of friends say ‘I never knew.’ And I’ve heard a lot of friends say

At the beginning of the story, you might get the idea that once Jesus takes believers with Him, those left behind are doomed to perdition. But the story of the pastor, mentioned by Lu DeSaegher, who had recorded ahead of time the tape for those of his congregation who get left behind, shows that they get a second chance. Only, as the tape exhorts, they must be born again and accept Christ with their whole heart.

It is an assistant pastor, Bruce Barnes, who first receives the tape. He admits that, though he had entered the Christian ministry and was working in a church, his faith was phony. He had yet to truly commit himself to Christ. Now that he has listened to the words of his departed head pastor, however, he throws himself headlong into the study of the Bible. At the same time, he recruits journalist Buck Williams, airline pilot Rayford Steele, and Steele’s daughter Chloe into a small group to become a force against the Antichrist’s domination in the seven-year tribulation period that is starting to unfold in the books.

The Left Behind books are filled with car bomb-ings, murders, earthquakes, floods, wars, famines, and plagues. Tim LaHaye did most of the study of Christian prophecy that led him to portray events like these during his time in San Diego. In 1956, the year that he came to town, a family could buy a home for a song. Many people who lived here then describe the area as a paradisiacal combination of urban and rural settings in ideal weather. There was little of the air pollution we have now. And after being the pastor of a church in Minnesota for six years, LaHaye could enjoy waterskiing, his fondest recreational passion, whenever he wanted.

Why, then, was he largely preoccupied at the time with the tribulation predicted in the Book of Revelation? For LaHaye, of course, the first answer would be that scripture calls for it. But in his 2002 book The Merciful God of Prophecy, he also writes, “Just ask yourself: Why don’t some of us come to faith right now? When we drive around in our big cars and live in our big houses and the lights work most of the time, we don’t much concern ourselves with God. Things feel comfortable. When life deteriorates, however, we start to feel nervous.”

LaHaye then tells a story about speaking to the Rotary Club in downtown San Diego during his ministry here. Many of the city’s big-wigs were there, including the mayor at the time (he doesn’t name him). As he described to his listeners the approaching tribulation at the end of the world, LaHaye says, he noticed boredom on their faces. But suddenly an earthquake shook the building the group was in, and his audience came to rapt attention. “That’s...
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- Gern Faire
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- El Cordado Hotel
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  - Free registration
what happens when our terra firma starts shaking,” he writes. “The Tribulation is designed to have exactly that effect.”

During his time in San Diego, Tim LaHaye built a new gymnasium and a new sanctuary at his church and established two new congregations, Scott Memorial North in Solana Beach, now a school, and Scott Memorial East, now Shadow Mountain Community Church, in El Cajon. He also was instrumental in the founding in 1970 of the Institute for Creation Research in Santee and of Christian Heritage College in El Cajon in 1972.

When I ask Ron James, who now attends the Shadow Mountain church, whether he remembers the Sunday-evening prophecy sermons LaHaye gave at Scott Memorial, he declares, “Those were great meetings. James recalls that the meetings were already going strong by the time he and Shirley came to Scott Memorial in August 1961. “We were always in the gymnasium,” he says, “I think we couldn’t all fit in the church, because the church had two morning services by then. So we met in the gymnasium. And the reason I grin is because I can remember him pulling these charts out. This was before overhead projectors and Powerpoint. He’d have these gigantic charts laid out that would cover the whole stage and beyond. He’s a skilled writer, but he’s also a visual person, and he recognizes that it is easier for people to pick up something when they see it.”

Shirley James interjects, “Tim is an excellent communicator, probably the best communicator we’ve ever known.” “He never uses a preacher’s voice,” her husband continues with the thought. “We’ve traveled and we’ve been to other churches, and some of these men use a preacher’s voice. You talk to them normal, like this, okay. As soon as they get up there, it’s a different voice. Tim doesn’t do that. With Tim, you think he’s talking right to you.”

“He studies the Word, he understands it. I believe the Lord gives him the messages, insight, and he explains it to us. He makes it easy to understand. “You know, writing and communicating has been his passion,” says James, who worked with LaHaye on a national project called Family Life Seminars. “When I used to travel with Tim, we’d be on the plane, and he’d be writing all the time and making notes and then he’d dictate it to his secretary, and his secretary would transcribe it, and he’d do chapters of books he was working on. He was always working on something.”

Around 1958, before the Jameses came to San Diego, LaHaye led his congregation to dissociate itself from the American Baptists over the denomination’s decision to join the National Council of Churches, an organization the church and its leader considered too liberal. According to Dale Russell, who has attended Scott Memorial since 1938, the denomination retaliated by calling due a loan for building projects at the church. But Scott...
Memorial was growing so fast by then that it was able to solve the problem by other means.

Wishing not to be quoted about him, a man who worked with LaHaye in the early days told me that Moody Monthly magazine of the Moody Bible Institute in Chicago once published an article about the pastor and his church in San Diego. It was titled “The Church That Can’t Stop Growing.”

I ask the Reverend Scott why some people who knew LaHaye do not want to talk about him. “He is a little aloof, and that’s what people don’t want to talk about,” says Scott, who adds that LaHaye had men around him who spent lots of time with the people. “Tim was more of an idea guy, writing books,” Scott adds, “and he hasn’t stopped working yet. I was out to see him in Rancho Mirage recently, and he’s still grinding it out. He works every day.”

LaHaye did not respond to requests for comments on his time in San Diego. In an October 2002 interview with National Public Radio’s Terry Gross, he said that not long before, he had run into the Dalai Lama in the Holy Land. “I went up to him,” said LaHaye, “and asked if anyone had ever explained to him who Jesus Christ really is.”

One night when she was in her early 20s, Sue Snyder rode in the sports car her boyfriend was driving recklessly. He made a sharp turn on a country road and crashed the car. The accident broke Snyder’s back (although she has fully recovered).

“The Vietnam War was just over,” says Snyder, “and my boyfriend had come back shattered. I’d been through a lot. And at one point I said to God, ‘If You’re up there, tell me now, because nothing is making sense.’ And I had a transformative experience. I also had a couple of people to reach out to at that time, and I got it. I had a complete renewal of my heart through the Holy Spirit.”

“I feel like God is the great psychologist, because He goes to where you are, where you’ve taken yourself, to meet you there. For me it was hugely dramatic. I was pushed to that place where I had to know. My life was not working. And I didn’t have any religious training.”

“But you realize God is speaking to you, He is yelling at you all the time, in the beauty of nature, in the harshness of experience. That’s why a lot of people have breakthroughs in down times in life. Someone will say, ‘The last thing I did before I was going to kill myself was to pray, and somebody knocked on the door and talked to me about God.’ Those kinds of things happen.”

Today, with two years’ attendance, Snyder is a relative newcomer at Scott Memorial. She never met Tim LaHaye but has read most of the Left Behind books. She also has participated in a Bible study of the Book of Revelation.

Snyder was fascinated with how, in Left Behind, the Rapture takes out drivers of moving trains and pilots of flying airplanes, leaving havoc and death in its wake. She marveled, too, at how it steals innocents, some while being delivered as babies at the time and some still in their mothers’ wombs.

“A lot of conversation is going to occur after that,” she says, “You have two categories of people: ones that have no idea what happened and
make all sorts of stuff up about it, and then ones who at least have heard of Revelation, perhaps through family members, and finally start getting the picture. “In a sense, that is actually happening now, because as a believer you’re not on the same track as other people. Your thinking and your comprehension are changed. What you looked at before and what you see now are different. “So secular people, or even Christians who know nothing about Revelation, might think the Left Behind books are hogwash. Or they might want to know why this guy is writing the stuff.” I told Snyder that I first looked for the books in a Hillcrest used-book store that stocked them in the category of science fiction. When I told the salesclerk I was surprised they weren’t in the religion section, she looked at me as if I were from the Heaven’s Gate sect. “Science fiction, of course,” Snyder replies. “Actually, I could see them being right alongside Lord of the Rings.”

One thing that caught Snyder’s attention in LaHaye’s books is how the character Nicolae Carpathia “has a supernatural ability to bend the minds of people.” Carpathia makes his appearance in the opening book, when the budding tribulation-force Christians already suspect that he might be the Antichrist of prophecy. The authors present him as a brilliant prospective new leader of the United Nations. Eventually he succeeds in taking it over. The third book of the Left Behind series is called Nicolae.

By the time readers get to Nicolae, no doubts remain that Carpathia is the Antichrist. Shadow Mountain’s Ron James notices how true to the Bible the picture of the Antichrist is, “how he’s going to form alliances, and people are going to trust him and follow him. Still, new believers — not the ones who were snatched out before the tribulation starts, but new believers — appear after it starts. And I like the way Tim shows how these characters communicate with each other and how they’re trying to exist in the new hostile environment that they are now in because of the Antichrist. Some of them get killed, like the martyrs of the early church.”

* * *

I ask Ron and Shirley...
James who their favorite characters in the Left Behind series are. Shirley mentions Buck Williams, the intrepid and dashing journalist who falls in love with Captain Rayford Steele’s daughter Chloe. Eventually they marry and have a child.

According to the story, Chloe is away at college when the Rapture takes place. Her mother and younger brother are taken. At first, Chloe’s father entreats her to recognize what happened and accept Christ. But she wrestles with doubt. Later she becomes one of the strongest evangelists in the tribulation force.

“My favorite is Chloe,” I say. “She gets beheaded,” says Ron James. “Oh, terrible,” I moan, wincing. “I shouldn’t have ruined it for you,” he confesses. “Well, they capture her. But the peace that she exhibits when she goes to the guillotine is something else. It is only a peace that comes from God. It’s in the next-to-the-last book, Armageddon.”

Though she likes the Left Behind books, Sue Snyder says, “The thing that is disturbing to me about this story is the way they use the United Nations. It has been a long time since I was there, but I used to work as the executive coordinator for the United Nations Association here in San Diego. I’m absolutely a UN supporter. If we didn’t have a UN, we’d have to create one. It bothers me that the authors use the United Nations as the place where the Antichrist shows up. I think that is myth, and it’s a deadly myth for our world.”

Not another one of Left Behind’s readers I talked with shares Snyder’s attitude toward the role of the United Nations in the books’ story line. Take Sam Keckler, who is moving from Santa Maria to San Diego this summer. In May I met his 12-year-old daughter, Sarah, at Shadow Mountain as a congregation member escorted her through a solo visit to the church. His wife, Maria, is taking a new job in instructional technology at Christian Heritage College in the fall.

I ask Sarah if she had read any of the Left Behind books. “Only the kids’ version,” she says. “But my dad has read them all.”

Later that evening, by phone from Santa Maria, Keckler criticizes the way the United Nations refused to get behind the Iraq War at its start and tells me, “It blows my mind that so many people want peace at any cost.” He says this in reference to the way in the Left Behind story that Nicolae Carpathia uses the goal of world peace to aggrandize his power.

Lu DeSaegher also notices the theme. “The whole thing for Carpathia,” she says, “is to gather power slowly and to [insinuate himself into a position] where people feel like he’s the one to rule everybody in the whole world and he’s its savior.”

“The books give enough information for even a non-Christian to raise the question whether the world is going this direction. People are talking about one-world government.

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The “Global Community” is the name of the one-world government in the Left Behind series. Its leader is Nicolae Carpathia, the Antichrist, who eventually builds a new Babylon near Baghdad to be the seat of his government.

Soul Harvest is the fourth book in the Left Behind series. It crystallizes a developing theme of the battle of good versus evil, of the Christian faithful versus the Antichrist. In the Book of Revelation, chapter 14, verse 16, the Son of Man is said to be sitting on the clouds and reaping a harvest on earth. In their book, LaHaye and Jenkins take this to mean Christians dying for their faith and going to heaven. In the meantime, a huge earthquake takes place, another of God’s judgments of wrath on the earth.

The fifth book is called Apollyon, named after a destroyer who unleashes a plague of scorpionlike locusts on the world. Revelation, chapter 9, verses 10 and 11, reads: “They had tails and stings like scorpions, and in their tails they had power to torment people for five months. They had as king over them the angel of the Abyss, whose name in Hebrew is Abaddon, and in Greek, Apollyon.” At the same time, the tribulation force is trying to gather a conference of the faithful in the Middle East, disobeying a decree by the Antichrist. Carpathia declares Christians the world over to be fugitives from his reign.

Three assassinations take place in the sixth book, called Assassins. The killing of the two witnesses by agents of the Antichrist is the first. Heretofore in the novels, the witnesses are protected miraculously from gunfire and other harm as they prophesy the final coming of Christ. Their preaching converts 144,000 Jews to Christ.

“I’ve always heard about the two witnesses who are going to be in Jerusalem during the tribulation,” says Shadow Mountain’s Ron James. “They couldn’t be touched.”

And Scott Memorial’s Lu DeSaegher says, “I think Jerry Jenkins does a good job of storytelling, and sometimes it is more suspenseful than others. In some events of the story, I thought, ‘Oh, yeah, it could happen that way.’ The picture of the two witnesses at the Wailing Wall was a good clarification of scripture and a good visual scene as I read it.”

Nicolae Carpathia orders the second assassination in the novel Assassins, the killing of a pompous Pope of the Catholic Church, who is the head of the Global Community’s one official religion. Sam Keckler, Shadow Mountain’s newcomer from Santa Maria, is a former Roman Catholic but was not offended by the Pope’s role and image in the story. He was reminded earlier this year of the Left Behind books’ one world religion when he read in a newspaper about a meeting of some organization like the World Council of Churches (he can’t remember which one for sure). Like the United Nations’ pursuit of “peace at any cost,” the meeting suggested the one-world movement.

“And it’s interesting that, even though Carpathia promoted this one world religion,” says Lu DeSaegher, “he mocks it at the same time. He feels that religion is not important, but that’s what the people want. It is a weakness of the people and a weakness that he can control, so he has no respect for even the person he puts in charge of this one world religion. So it is totally him in every area of life.”

“Like politicians who give religion lip service,” I say.

“But they manipulate it for their own purpose,” replies DeSaegher. The killing of Nico-
de Carpathia himself by a random attacker is the third assassination in the book *Assassins*. He receives a head wound, as mentioned in Revelation, chapter 13, verse 3. *The Indwelling*, the seventh novel, portrays a world stricken by grief over the loss of their charismatic and powerful leader. The lives of Christians become even more dangerous as people blame them for the Antichrist’s death.

But before *The Indwelling* ends, Carpathia is resurrected by Satan and dwells within him from this point forward in the story. The final showdown between God and His immortal enemy now has been prepared. “As Christians have Christ’s power within them,” says Lu DeSaegher, “this man Carpathia has the devil’s power in him. And it empowers him for the battle of the mind and the battle of the soul. It enables him to do supernatural things. He can’t do everything; he is not all-powerful. But he does have Satan’s power. And to see that power developing a man into a totally evil person, yet most people not recognizing it, that is a scary thing. But it is a possibility, definitely.”

*Sue Snyder reflects on a series, has already gone in the world, often at a moment’s notice. Thus, being in a strategic position and knowing the situation, “says Snyder. She reminds me of German people not recognizing what Christ did and to Christ’s. That’s what resurrection ‘is a parallel to Christ’s. That’s what God does it any time?” I observe that in the following year. The assassination attempt was arrested for his activities in 1943, but the group carried out an assassination attempt against Adolf Hitler the following year. The Nazis hanged Bonhoeffer in a concentration camp in 1945. I say, “Do you think people mistakenly try to take things into their own hands?” “Yes, and this is the thing about the transformation of faith,” says Snyder. “You have an option to give all that up.”

I observe that in the novel, Captain Steele decides not to follow through with his attack on Carpathia. “God does it anyway,” says Snyder. She remarks further that the Antichrist’s subsequent resurrection “is a parallel to Christ’s. That’s what Satan does. He mimics what Christ did and...”

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mirrors the good. It was unconvincing. Snyder finds a bizarre detail, though, from his statue, "some-thing in the novel that didn’t make..." His body came alive in an investigational research study. People didn’t want to see it. That’s cheap grace. Christ says that before you become a disciple, you count the cost. I count the cost in my own family, who rejected me on account of my faith.”

After the Antichrist’s resurrection, his Global Community brutalizes the Christian community more than ever. In Desecration, the ninth novel, he desecrates the Jewish Temple in Jerusalem. But things start to get tougher for him, as God turns water into blood and those wearing the mark of the beast on their hands or foreheads receive sores all over their bodies.

But it is not until the tenth book, The Remnant, that I discover the detail that scares me the most. I tell both Sue Snyder and Ron James about the scene in which the whole world goes completely dark. “Oh, that frightened you,” says Snyder knowingly. She says she thinks the total darkness is what hell would be like.

Ron James has the same idea. He asks me, “Have you ever been to Carlsbad Caverns in New Mexico? You go down there, and they turn out the lights. You have never seen black like that before. I mean, people are standing right beside you, but there is nothing. Your eyes don’t adjust to it; it is just

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black.

"I've often remembered how the Bible says that in heaven we won't need a sun or a moon or stars because Jesus will be the light. And I thought people who go to hell are going to be in total darkness, something like the Carlsbad Caverns, where they don't know there's anybody around them. You know, I hear people with this silly little quip that says, 'Well, I'm going to go to hell with my friends.' But they won't even know their friends are there; I believe. It is going to be total black.

So when Tim wrote that, I thought, boy, that's a picture of what hell will be like. They won't know anybody's there. And they'll be completely separated from God for eternity.

"Somebody explained eternity the other day; He said if you take a tape measure and measure from San Diego to New York City, one inch into that tape measure would be like our life span. The rest of it would be eternity. It's hard for us to think about eternity, but that little bit compared to the whole distance helps. Hell is what's going to happen to the people who are lost; the people who reject Christ are going to go there. So when you talk about the world going black in the books, that's exactly what I thought. And the people are in anguish, aren't they?"

"People are freaking out," I say.

"Yeah," replies James. "But the believers somehow could see. That was interesting." * * *

One of Lu DeSaegher's favorite characters in the story is Tsion ben Judah. "A Jewish believer in the Messiah, he is the teacher," she says, "who puts out all the biblical lessons and explains them through the Internet to everybody who is still a Christian."

Critics have charged that the Left Behind novels rely on a set of characters that are one-dimensional and thinly drawn. Jerry Jenkins, who did most of the narrating for the series, replied in the Newsweek article by saying, "I wish I was smart enough to write something that was hard to read."

"I think Jerry has drawn characters very well," retorts DeSaegher to the criticism. "He hasn't made them milquetoast or general types. Each one does have a unique personality. You can believe they are human beings, that they're individuals. It is obvious in the books that the Holy Spirit gives them their strength and ability to last as the remnant."

* * *

When Christians assemble at Petra (today in Jordan) as the final remnant of those faithful to Jesus during the tribulation, the Antichrist sends his air force to bomb them. But God intervenes miraculously to save them from destruction.

The 11th novel, Armageddon, tells then of the climactic battle between God and the Antichrist over possession of Israel. It takes place in a valley that fills with blood. "The blood runs as high as the nostrils of the horses," says Ron James. "That much blood in this valley!"

His wife Shirley James remarks, "It's cute how the book says the fighters have to abandon their Humvees and get on horses. The Bible talks about horses a lot, and you think, nobody uses horses in battle these days. But Tim's got it figured that machines won't work in all that blood. They have to use horses."

* * *

Finally comes Glorious Appearing, the 12th and last book in the Left Behind series. The Second Coming of Christ is a standard Christian belief, and Glorious Appearing presents Tim LaHaye's version of it.
The high point is Jesus appearing in the air to believers on earth. “All the believers are able to see Jesus in the sky from all over the world,” says Shirley James. “Some of them are in Petra, some of them are in Chicago, some of them are in other parts of the world, and they all see Him in the sky. He speaks to them and uses their personal names, which is phenomenal. I thought it was wonderful, because He’s omnipresent and omnipotent. He can be everywhere at once. And that picture solidifies everything in your mind.”

“Tim LaHaye has told us,” says Lu DeSaegher, “that even after the first three or four books, especially after Left Behind, the first one, he received such positive comments that he believes in all probability that more people have been saved through reading them than through all his preaching over the years. The books have had an impact.”

“People who are not Christians are picking them up, then,” I say. “And other people who are halfhearted Christians.”

“And they realize,” says DeSaegher, “that wow, maybe this is going to happen, whether or not it happens the way the novels tell it. If they know anything about the scriptures, there is an end-time, there is an Armageddon, those kinds of things that the books talk about are in the Bible. And if the rest of the Bible is true, you can bet on those scriptures being true. Not that the series is true exactly as written, but it is based on the truth of the Bible.”

“It’s like The Passion of the Christ. Mel Gibson’s goal was to present Christ’s passion, not to present some movie that would make money. He didn’t care whether he made money or not. He had no idea he’d make $400-plus million. The film was marvelous, presenting the truth. The novels tell it in recent months, is to present the truth. The books express his eschatological truth, his view of what’s going to happen. And I think they’re biblically sound. I agree with LaHaye, though not with every detail in the books.”

The Reverend Tim Scott, Scott Memorial Community Church’s current pastor, also believes that the Left Behind books present a picture of the end-times that is faithful to scripture. “I would say that LaHaye’s overriding purpose is not to entertain,” he says. “His overriding purpose is not sensationalism, although these books are incredibly sensational. His goal, and I know this because I’ve talked to him about it in recent months, is to present the truth. The books express his eschatological truth, his view of what’s going to happen. And I think they’re biblically sound. I agree with LaHaye, though not with every detail in the books.”

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excellent. And I think Tim LaHaye, with the same motivation in more of a Protestant perspective, is trying to present the gospel and the power of the coming of the King, the Lord Jesus Christ. He’s doing it effectively and, then, he’s using it as a springboard to educate Christians about theology.

“But his books are a mixture of scripture and fiction, and I would say that even about The Passion of the Christ, which should also be considered fiction, even though based on a true story. And the reason I say that is because whenever you add something to an account, I don’t think you can say it’s a historical treatment. It is not a documentary.”

I ask Scott how central the end-times prophecies are to the fundamental Christian message.

“One founding father [Augustine] said, ‘On the essentials, unity; on the nonessentials, liberty; in all things love.’ It’s a good saying,” observes Scott. “The exact interpretation of those prophecies is not one of the essentials. I would not divide over views of them. Whether there’s a coming thousand-year reign of Christ, I would not separate my fellowship over. I do not think those prophecies constitute cardinal doctrines, so to speak, as do the redemptive work of Jesus Christ, the grace of God, and so forth. They do not rise to the level of essential. They are nonessentials but important.”

“So Christians can reasonably disagree about this?”

“Yes, I think that if they’re not disagreeing with that, then they’re not thinking. And that bothers me greatly, because one of the things I say to my congregation all the time is, ‘Your job is not to agree with me. Your job is to study: You have the Spirit of God like I do, and you need to get into God’s Word and find out His truth.’ I then jokingly say, ‘Now, if you want to be right, you’ll agree with me.’” Scott says, laughing.

“A lot of people,” he continues, “are willing to separate over things like whether somebody has a glass of wine or not or whether they smoke a cigarette or a pipe or gamble or over some of these other gray-area moral issues. I think the church has become bigoted in that sense, and we need to be careful.

“Anyway, you certainly could disagree, without compromising yourself, about whether the Lord’s coming back, the Rapture, the Second Coming.” Scott then mentions several alternative views of the end-times that can be found in Christian communities.

“There is what’s called a ‘preterist view,’” he says. “A preterist theological view means that Jesus Christ has already come back, and He’s not coming back anymore after that. He came back in 70 A.D. through the destruction of the Temple, and that was the fulfillment of those prophecies by Daniel of the judgment on Israel. Now we only wait to die. Then we go to heaven, if we have faith in Christ.”

A point of view called “covenant theology” also presents, according to Scott, a picture of the end-times that contrasts with that of Tim LaHaye. It sees not a sudden catastrophe that ushers in God’s reign at the end of the world, but a gradual development of the world toward perfect peace and justice. Advocates of that view place great emphasis on people, communities, and nations working hard to achieve the kingdom of God in history. Scott cites as a covenant-theology proponent Southern Baptist Jimmy Carter, with his dedication to the second Strategic Arms Limitation Talks, nationally, and his commitment to Habitat for Humanity, personally and communally.

But the dispensationalists, such as LaHaye, get more encouraged in their own view, says Scott, “the more it heats up in Israel and the rest of the Mid-
dle East, especially in Iraq, old Babylon. To me, the Lord could come back a thousand years from now. I have no idea. I’m thinking I could get maybe another 30 years in now and enjoy life, but I’m ready to go to heaven whenever He wants. Tim is not saying it has started, only that a lot of things are starting to look like it might happen. So that’s the view, the imminent, not the immediate return of Christ.”

* * *

I ask Professor Jim DeSaegher and his wife Lu what parallels they see in today’s world with what the Bible prophesies about the end-times. “I think the turmoil in Israel today is definitely part of it,” says Lu DeSaegher. “And civil wars all over the world, famines, earthquakes and even hurricanes, and the Euro community binding together, the nations binding together, it all follows a pattern if you know anything about the Book of Revelation. There are more things happening now than ever that would lead one to believe that we’re heading into the times when there won’t be a second chance.

“And the Left Behind books are a great series, especially for non-Christians to get an idea of the end-times, whether they believe it is all fantasy or whether it piques their interest to check the Bible out to see if that’s what it says. They can look around at the world situation and realize that the end-times are not too far off anymore.”

“What about Baghdad being near old Babylon?” “There have been stories,” says Mrs. DeSaegher, “that Saddam Hussein was going to rebuild the original Babylon on that site. And I’ve seen an article that he had already started one or two of the buildings. And, of course, rather than waiting to see what happens, some people said, ‘Oh, he’s going to be the Antichrist.’ Well, obviously not, but it was his desire to rebuild Babylon and make it his headquarters. So that goes along with the end-times as well.”

Jim DeSaegher tells me about rumblings he’s read that plans are afoot to rebuild the ancient Temple in Jerusalem. “And you’re thinking they can’t build a temple on the old Temple site,” he says. “But we get all kinds of information about people who are making devices for the
Temple, making things out of gold, going back and redoing things, getting ready in an underground way for that Temple to be rebuilt. We've been hearing about that for 20 years. And the rebuilding of the Temple is a huge prophecy.

Lu DeSaegher adds, "And breeding the red cattle [heifers] that they need to use in sacrifice when they reestablish the Temple sacrifice."

I mention a chip (the mark of the beast) that Mondex Canada will put in people's hands or heads to use for identity or even as a credit card. I saw it on several websites.

"Yes, I've seen that on the Internet as well," says Lu DeSaegher. "The big thing is to prevent identity theft, which it would do. But, like I say, the things that are in the Bible that somebody thinks are total fantasy, the world is coming up with.

When I ask about the role of the United States in the end-times, they tell me that Tim LaHaye detects in scripture little if any reference to America. "I remember too," says Jim DeSaegher, "when I started studying prophecy back in the '60s, that [my teachers] told us that the focus would be shifting entirely in the next few decades from Western civilization and America to the East. They said, 'It is hard to believe, folks, that it's going to happen,' but gradually it has. And I've thought, 'Those prophecy people began to realize the focus on Arab nations and Islamic things was going to be more and more dominant for us in Western culture.' So that seems to be a major validation of the whole prophetic idea."

The Jameses, Ron and Shirley, also see plenty of parallels to biblical prophecy in today's events and trends. "Everything is breaking loose in the Middle East," remarks Shirley James right off the bat.

"I asked Tim one time," says Ron James, "I said, 'The Bible says people are going to be able to see this particular happening' — I don't know what it was, maybe the battle of Armageddon, maybe it was the witnesses being killed in Jerusalem, or some other event. 'It says they're going to be able to see it all over the world. How's that going to happen?' And Tim said, 'Well, maybe it will be satellites or something like that.' Well, television had been around a while, but now we had satellites. And that was before the satellites were getting to be popular."

"And we had no idea of computers in the '60s," says Shirley James. Ron James continues: "Yeah, and the breakdown of the family, the family unit. People are becoming more and more anti-God, and they're vocal about it too. Used to be that people wouldn't be as vocal about it, but there are people now who are very anti-God and don't pull any punches. When I grew up, don't you think," he says to his wife, "when we grew up, that was unheard of. People are polarized now.

"You know, Christians don't rejoice when they see somebody do that and think, boy, they're going to get their comeuppance someday. Christians are sad about it, because they see that these people are going to be lost, and it's sad."

— Joe Deegan

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3. Surgery
4. Risks & side effects
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3. During treatment
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Prom was decent…. Because it was the first formal dance that I had ever been to, I didn’t have anything to compare it to. I enjoyed the new experience — the anxiety of dinner, taking photos, and most of the dancing. I went to get a soda about three hours in, only to find that all that was left was diet Coke. Maybe I trimmed a few calories, but it was not worth it. My date was a way better dancer than I’d thought and was constantly being “stolen” away from me. The most notable thief was this big football player whom everyone calls “Chief.” He kept making a wall with his girth, cornering my date, Vivianne, against the edge of the dance floor so that no one else could dance with her.

Some of our friends had planned to meet at Shannon’s house in Lakeside after prom to hang out and play Hearts. I figured all I needed to do was follow the lines on the freeway at an acceptable velocity and we would be fine. The dangers of drinking and driving were drilled into us before and after the prom: we had a drama at school where kids reenacted a car crash; we received at least two speeches from teachers saying that they didn’t want another dead student this year; and, before we drove away from the dance at Paradise Point, we got playing cards with the “Every 15 minutes someone dies in an alcohol-related crash” blurb printed on the back. To me, it was like preaching to the choir; I had never had a sip of alcohol in my life. What was there to worry about? Maybe I should have paid a little more attention.

After walking to what seemed to be the parking spot farthest away from the prom, an impromptu meeting was held and it was decided that I would lead the way, per Vivianne’s directions, to Shannon’s house. Danielle and her date, Buddy, followed in one car, and Jimmy and his friend, Justin, were in another. It was midnight when we left. Because I have to wake up at six o’clock every day for school, I am usually in bed by midnight. During the freeway drive, I struggled to keep my eyes open, to keep the vehicle in one lane. Half of the time I wasn’t going the speed limit; my speed ranged between 55 and 65 mph. Usually, when driving with my brother or friends, I mess around a little bit — take a corner faster than I should, back out without looking, etc. But Vivianne’s presence in the car, and the fact that I was tired, inspired in me a sense of caution. Jimmy got a little anxious and cut me off, followed me on the right, then sped up, slammed on his brakes, followed me on the left, and cut me off again. Then he realized that he had to follow me there, so he dropped behind again.

“I hear a siren… I hear a siren!” When I did, I am sure that my face turned bright red. “Dang it.” I swear — I was going 60 miles per hour, tops. The policeman yelled at me through his car’s megaphone to pull over. I freaked out, remembering scenes from Red Asphalt in driver’s ed. I had a hard time hearing what the officer was saying, so Vivianne repeated each sentence so that I could follow his instructions. For some reason — maybe never having been pulled over before — I started to approach the center divide. I was scolded by the officer for this maneuver — “No, wrong way.” He directed me to an exit and then a Park & Ride somewhere in the vicinity of La Mesa, where we could have our discussion.

“I am so sorry about this,” I told Vivianne. “Was I going to jail? Did I break some traffic law? Being pulled over made me feel like a menace to society and a bad person. Vivianne didn’t seem angry; we both anticipated our meeting with the officer, curious as to what he would say. (Jimmy later told me that all of my lane changing looked to him as if I were trying to outrun or somehow outwit the police officer.)

It looked really bad: a teenager with glazed eyes, wearing a tuxedo, pulled over at midnight. Perfect. I rolled down my window. “I need to see your license.” I reached down for my wallet that was trapped between my right butt cheek and the driver’s seat. After half a minute of poking around, I was able to produce the plastic card verifying that I am a licensed driver. The cop said something about me swerving and that he needed to do a sobriety test. He waved a pen in front of my face and went click, click so that I knew it wasn’t a gun or

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something. I was instructed to follow the pen with my eyes without turning my head. So anxious was I to prove the officer wrong that my head did move. “Let’s have you step out of the car.” I obliged and followed the pen some more. “Have you had anything to drink tonight?” “I had a couple of sodas,” I replied. “Are you telling me you’ve been drinking too much soda?” “No.” The policeman acknowledged that he couldn’t smell alcohol on my breath, and we were free to go. We took back-streets the rest of the way to Shannon’s house. I apologized to Vivianne profusely. She told me that she had difficulty not laughing at me while I spoke to the officer. (I hear that her family and all of her friends think that it is funny, too.) After we were let go, I drove even worse. At least twice I had to slam on the brakes in order to avoid running stop signs. I did, however, come to a complete stop...at a green light. I guess I was still nervous. Vivianne convinced me that getting pulled over could happen to anyone...I, however, beg to differ.

— Greg Finley, El Capitan H.S.
Unforgettable

LONG-AGO SAN DIEGO

THE MARATHONS OF ’46: MULE HILL

In 490 BCE, when the Greeks defeated the Persians at Marathon, legend says young Phidippides ran 26 miles, 385 yards over craggy mountains to Athens, where he proclaimed “niKe — victory — then collapsed and died. The Greeks held an annual “marathon” to commemorate his effort.

On December 8, 1846, Kit Carson, Edward Beale, and an unnamed Indian crawled, ran, and hobbled 30 miles from Mule Hill — just southeast of the Hodges Golf Center off Escondido’s Via Rancho Parkway — to Old Town.

After the Battle of San Pasqual, 150 Californians laid siege to 110 Americans, on a rocky knoll, General Kearny’s troops were so starved they ate mule flesh. “There was little expectation that Carson and Beale would succeed,” wrote Lt. William Emory. Carson agreed. He called the reinforcements to Commodore Robert F. Stockton. They got through. But on their return, the morning of December 8, Californians captured them 500 yards from Mule Hill. The new plan was to have three men go — on foot.

Beale made the proposal. The dark-completed 24-year-old spoke fluent Spanish and might have been a good choice if he weren’t such a tenderfoot.

A midshipman under Commodore Stockton, Beale had been in charge of a battalion of mounted riflemen — in other words, sailors on horseback. “Because their activities would require many hours in the saddle,” writes a biographer, “Beale had his men sew cowhide patches on the seats of their pants. It wasn’t long before they were known as ‘leather-ass dragoons.’ ”

Kearny looked at Beale’s head wound, bandaged with a torn army shirt, and said no. Too dangerous. Beale argued that Kit Carson could be his guide. Kearny vetoed Carson. If Andres Pico’s Californians attacked, or if Kearny decided to fight all the way to San Diego, Carson was far too important to let go.

Beale said he’d take an Indian but that the 36-year-old Carson would improve their chance to succeed. Kearny relented but refused to take responsibility for the mission.

Who was the Indian? No one knows.

In a four-day-long speech in Congress, Senator Thomas Hart Benton called him Beale’s “faithful servant.” A recent biographer, Carl Briggs, says Benton made that up: “Beale, of course, had no ‘Indian servant.’ ”

Other candidates: Andres, a Delaware Indian guide who rode with Carson; or Fremont’s Delaware Indian spy, Che-muc-tah. San Diego historian William E. Smythe nominates the Kumeyaay “alcaldede Panto.” The San Pasqual chief snuck through enemy pickets and climbed Mule Hill to offer help. Panto knew the routes to Old Town in the dark (he was raised at Mission San Diego). That he had already slipped past Pico’s sentries also makes Panto the logical choice.

Kearny okayed the decision at 1:00 p.m. Over the previous two days his men had fought the most violent, lopsided battle in California history: 18 were dead; 17 lay wounded on the hill. They’d eaten next to nothing (one account says an “ounce of mule meat for 24 hours”) and slept in 28-degree weather.

Now three would run to San Diego? Carson had already slipped past Pico’s sentries. Kearny asked what provisions he had, Beale said “none.” Kearny told his servant to cook something. The servant found just a handful of flour. He baked Beale a small loaf and said, “That was the last of bread only, but of everything.” Beale gave it back. He picked some peas and bits of corn from a smoldering fire, scraped off the soot, and dropped them in his haversack.

Andres Pico also prepared. Learning from Godey that the Americans ran out of food and that Kit Carson was among those trapped on the hill, Pico ordered his men to be watchful, otherwise “se escarpa el lobo!” — the “wolves” perhaps more times than anyone, often under conditions of great urgency and peril.” (Carl Briggs)

1. Joseph Downey: when Pico’s lancers surrounded American soldiers at San Pasqual, “valor was of no avail here.”

2. By the time he died, in 1893, Edward Beale “had traveled between Washington and California

3. It’s difficult to overestimate Stockton’s self-importance. After Stockton gave a long-winded speech, surgeon John S. Griffin exclaimed, “Ye gods, what gas!”

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San Diego Reader July 8, 2004
(Carson) will escape. At dusk sentries on horseback formed three rings around the hill. Patrols rode among the cordon. Others kept their ears to the ground. Everyone searched the horizon for moving shadows — and listened, for sounds carried far in the wintry night.

On December 8, 1979, 36 runners ran a marathon from Battle Mountain — the conical hill with the white cross, off Pomerado Road, across Lake Hodges from Mule Hill — to Old Town. They ran, carbohy-drated, with a constant supply of fluids. The leaders finished in just under three hours.

The marathoners used city streets. Since Californians guarded the main road and passes to San Diego, Carson, Beale, and the Indian had to improvise a route through canyons and arroyos and across open mesas. They could only travel at night and had to stay near cover. As the crow flies, it’s 30 miles. Given the detours involved, some estimate they traveled closer to 50.

Along with avoiding Californians, the trio also had to run nature’s gauntlet. The terrain from Escondido to Old Town is choked with jagged stones, quartzite, chips and fragments of tourmaline, volcanic glass. Tumbleweeds are green in summer; in winter they’re dry balls of needles. The trio would confront prickly pear and cacti. Also known as “mule cripplers,” barrel cacti have a large hook, in the center, surrounded by rosettes of spines. For someone on foot, the worst are “baby barrel” cacti, which impale, then grab. Three inches wide and an inch tall, they hide under rocks, as if lying in wait.

The trio gathered provisions. Each took a rifle, revolver, canteen, knife, blanket, and smidgens of mule meat. In darkness — under a clear sky — they slithered toward the Californians army-style: on their bellies, bouncing from elbow to elbow.

The nearest trees were two miles away. Wearing moccasins, the Indian could creep without making noise. But Carson and Beale’s every move cracked sticks and brambles and rustled the dry grass. Carson: “In crawling over rocks and brush our shoes making noise, we took them off; fastened them under our belts.” They also abandoned the canteens, which made loud, empty clanks. They moved inches at a time. They couldn’t stand up, or even curse when rocks bashed a knee or cacti impaled an elbow. Carson: “We could see three rows of sentinels, all-a-horseback, and we would frequently have to pass within twenty yards of one.” A sentinel almost rode over them. He stopped, dismounted, and lit a cig-aro. He was so close the trio smelled the smoke. Carson signaled Beale, just behind him, to stay flat on the ground. DeWitt Peters: “During these moments, so quietly did Carson and his companion lie that Carson said, and always afterward affirmed, that he could distinctly hear Beale’s heart pulsate.”

Beale crept next to Carson. “We’re gone,” he whispered, “let’s jump up and fight it out.”

“No,” said Carson, “I’ve been in worse places.”

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**HEALTH AND BEAUTY**
The sentry finished his smoke and rode off.

The night grew colder. Carson and Beale, in stocking feet, nudged forward, but not fast enough to keep warm.

On Mule Hill (Joseph Downey) "breathless silence reigned. Every ear was intently on the watch to hear any stir in the enemy’s camp, which would denote that they had been discovered." Pico’s men never shouted, and the Americans "crawled to our hard couches, buoyed high with the hope that the morrow would bring the rescue."

When they finally snuck past the sentries, Beale and Carson discovered they’d lost their shoes. They now had 28 jagged miles to go, in the dark, barefooted.

The Indian had few problems, but by dawn Carson and Beale bled freely. They hid in a canyon — some say Peñasquitos gorge — and picked spines from feet that resembled mule gristle.

Carson estimated that, other than muddy handfuls for the wounded, the stranded soldiers drank no water for 60 hours. Neither did he. Some accounts have Beale and Carson "feverish" by the morning of the ninth. That day, they walked — since they no longer ran — each step ached more than the last.

"Haggard from hunger, thirst, anxiety, and sleeplessness" [James Madison Cutts], the three stopped at an oak grove, about 12 miles from Old Town. They decided to split up. That way, at least one might get through. The Indian went west, through marshes to the coast, then south. Beale stayed close to El Camino Real. Carson went east, the longest route.

San Diego was also under siege. To starve the Americans, Californians drove cattle and sheep inland and controlled most of the region, including Presidio Hill — where, Bancroft reports, snipers fired at random, and “Juan Rocha could be heard shouting to his aunt,” in Old Town, "for ropa and chocolate."

Fifty-three-year-old Robert “Fighting Bob” Stockton — a “low, trifling, trucking politician” (Henry Turner) — wrote that “skirmishes, or running fights, are of almost daily occurrence.” The Commodore built adobe barricades, dragged cannons from Fort Guijarros for defense, and put the town under martial law.

At night he went dancing. Stockton and his officers cavorted in uniform at Juan Bandini’s newly whitewashed casa. Downey: Stockton’s yen for fandangos "coincided perfectly with the California Ladies, who are so much devoted to this sort of amusement that they will make a meal of it, even when there is no mush in the cupboard." Stockton danced with a sword and pistols "appended to a large leather belt." The band from his frigate, the Congress, provided music in the plaza; Bandini’s daughters provided the — Bancroft’s word — "jollification."

On December 9, around 6:00 p.m. (some accounts say earlier), the Indian interrupted festivities with the news, spoken in Spanish, that Kearny needed help. The USS Portsmouth had just anchored at La Playa. Stockton — who claimed he awaited its arrival before sending a rescue party — ordered 150 men from the Portsmouth, plus 65 from the Congress and the Savannah, to march to Mule Hill that night.

Around 10:00 p.m., sentries noticed something crawling toward the light. It was Beale, exhausted,
tions the Indian in his memoirs.

Next time: To the rescue

SOURCES:
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5. Downey, Joseph, The Cruise of the Port Townsend: A Sailor’s View of the Naval Conquest of California, 1845–1847 (Yale, 1958)
6. Dunne, William H., “Notes on San Pascual” (MS in Bancroft Library)
8. Peters, DeWitt C., The Life and Adventures of Kit Carson, the Nester of the Rocky Mountains (New York, 1858)
10. Filings from an Old Saw (San Francisco, 1956)
Wallace Stevens led a fascinating life, but it would not be of interest to the movies. He did almost nothing besides walk to the office every day, work, listen to Brahms, scrub the kitchen floor now and then, read a great deal, and write poetry. He made a world through the imagination, but it’s a world infused by the actual world: “The imagination loses vitality as it ceases to adhere to what is real” (“The Noble Rider and the Sound of Words”). It’s easy to guess how important to him were those early trips to Florida and Cuba and, later, the occasional indulgences he allowed to slip through his Pennsylvania Dutch abnegation such as the imports from France and China and the limited editions in fine bindings: they were emblems of an extraordinary reality.

One of his partners at work said that Stevens would go to any length to get a book he liked specially bound. So it was a significant comment on his private pleasures that, soon after Stevens died, his wife called in the local used-book dealer to haul his library away for the going price of the books themselves, as if they would not have a greater value because they belonged to him. He and his wife apparently had not been on speaking terms for years before his death. When their daughter was born in 1924, Stevens moved to the attic to be out of the way. His early journals, found after his wife’s death, had been edited with a pair of scissors; exactly what was excised or why or by whom is not known. What remained of these journals makes up his daughter Holly’s Souvenirs and Prophecies, a necessarily sketchy biography-in-documents of Stevens’s early years. Holly Stevens herself has been forthcoming about the embittered atmosphere of the household, the withdrawal

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of her father and mother from each other, into mutual isolation. As A. Walton Litz says in *Introspective Voyager: The Poetic Development of Wallace Stevens*, “The experience at the center of *Ideas of Order* is one of deprivation, a sense and acceptance of ‘nothing that is not there and the nothing that is.’” The great deprivation of Stevens’s life was that of human intimacy. He was apparently incapable of it. He wrote about it, obliquely, again and again. “Farewell to Florida” was written between the two editions of *Ideas of Order* (the Acesis Press edition in 1935 and the Knopf trade edition a year later); when Stevens added the poem to the Knopf edition, he placed it at the front of the volume, as the program piece. It can and should be read as a poem about the direction of his imagination, from the lush South to the stark North, but the poem is also about the end of love. This is its first stanza:

Go on high ship, since now, upon the shore, The snake has left its skin upon the floor. Key West sank downward under massive clouds And silvers and greens spread over the sea. The moon Is at the mast-head and the past is dead. Her mind will never speak to me again. I am free. High above the mast the moon Rides clear of her mind and the waves make a refrain Of this: that the snake has shed its skin upon the darkness. The waves fly back. This way of reading the poem would have certainly displeased Stevens. He said, at about the time he wrote it, “There is nothing that kills an idea like expressing it in personal terms.” Always there is this pull in his work toward the cold purity of abstraction, the “mind of winter.” This indicates both his poetry’s strength and its limits. It works best when it contains the opposite pull of the concrete and personal. Like Yeats, Stevens constantly strives toward objectivity in his poems, but where Yeats explicitly embodies his personal passion, his lust and rage, and makes them part of the poetic drama, Stevens’s characteristic strategy is to stay offstage, behind the curtain. Yet Stevens’s poetic instrument was so fine and subtle, and his range so various, that he could even (indirectly) address what was missing:

**Restatement of Romance**
The night knows nothing of the chants of night.
It is what it is as I am what I am:
And in perceiving this I best perceive myself
And you. Only we two may interchange
Each in the other what each has to give
Only we two are one, not you and night,
Not night and I, but you and I, alone,
So much alone, so deeply by ourselves,
So far beyond the casual solitudes,
That night is only the background of our selves,
Supremely true each to its separate self,
In the pale light that each upon the other throws.

Stevens’s best poems are thoroughly informed by the sense that writing for him was his greatest pleasure and that part of this pleasure was to be as serious and ambitious in them as possible. He wrote poems, as well as everything else he wrote, because he wanted to. He could take any risk in his poetry because his livelihood did not depend on it. The humor, the zaniness, the exuberance, the wry amusement at human quirkiness that pervades his letters is also a quality of his poetry — along with the rest, restraint, formality, and reserve that sometimes make him seem ungracious and ungenerous. “Thy rose-lipped arch-archangelic jeuje” — the way he signed a letter to his mother at age
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16 — lived constantly inside a man who appears to have been old all his life.

So Stevens’s poems, and his temperament, can be seen most accurately as occurring within a play of contraries or a tension of opposites: high talk and plain diction, gay and somber tones, invention and discovery, imagination and reality, the theory of poetry and its practice, the one charcoal gray suit he had remade every few years from the same pattern and the same bolt of cloth and the multicolored ties he occasionally wore and referred to as “a bit of Florida.” If his poems wear clothes, some dress as he did in identical somber suits with only a touch of color at the neck, but others are decked out in wild Florida outfits with a charcoal gray tie. There is no example from his poems that stands out as tending toward one pole or the other, but never resting there. “Two Figures in a Dense Violet Light” is a highly personal poem about sexual intimacy made “objective” by its title (the same strategy he uses for “The Man Whose Phar-ynx Was Bad”). It’s characterized by plain diction and poignant statement, but there is also a wild opening that is very funny (“I had as lief be embraced by the porter at the hotel/ As to get no more from the moon-light / Than your moist hand”), not to mention the “puerile” and those “buz-zards on the ridge pole” in the penultimate stanza. At the opposite extreme is “The Emperor of Ice Cream,” whose diction is so gay and guady in describing the simple, somber situation of a woman’s death. But near the end of the poem Stevens slips in one dark, bitter, direct line in the plain style — “they come / to show how cold she is, and dumb”— and it is this line that determines the poem’s final tone amidst what Stevens calls its “essential gaudiness,” which, he said on a later occasion, made him choose it as his favorite among his poems.

When I went through Stevens’s papers and what’s left of his personal library at the Huntington Library, I found two entries in a notebook of single lines that seem to me to represent the opposite extremes in his poetry. As far as I know, he never used either of them in a poem. The entries are “gasping magnitudes” and “a child playing with a ball.” The first seems generated wholly out of language, the two short a sounds: a pure invention in language which then becomes a fact in the world. The second entry (“a child playing with a ball”) is, by contrast, in an almost transparent style, referring without attention to itself to a simple dramatic scene in the world. At issue under-

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it would take a lot of letter writing to get anywhere with this.

Stevens, in fact, did a lot of letter writing. His daughter’s edition of his letters is 890 pages and 992 letters long and is only a selection of the more than 3300 that were available. It’s an invaluable resource in understanding his poetry and his ideas as well as his temperament, and as such still represents the best critical biography that we have. In saying “the quality called poetry” is even more precious than meaning, Stevens is trying to point to the essential quality of the poem itself, the poem-as-poem. If he never explains in his letters or essays precisely what he means by “the quality called poetry,” it’s because for him that quality can only be found in the poem itself, in its particular words in their particular arrangement. This is what he calls “disclosures of poetry”:

The function of the poet at any time is to discover by his own thought and feeling what seems to him to be poetry at that time. Ordinarily he will disclose what he finds in his own poetry by way of the poem itself. He exercises this function most often without being conscious of it, so that the disclosures in his poetry, while they define what seems to him to be poetry, are disclosures of poetry, not disclosures of definitions of poetry.

(“Introduction,” The Necessary Angel)

The poet writes what seems to him to be poetry — the tautology would be useless except for Stevens’s emphasis on poetry in contradistinction to its meaning, which is merely one aspect of poetry but the one that dominates the response of most readers. This response was especially prevalent in the mid-’30s, when the atmosphere of worldwide upheaval and the latter days of the Depression provoked among intellectuals a general questioning of any writing without social purpose or political content. Stevens wrote a number of poems in ironic, aggressive reaction to that atmosphere, including “Mr. Burnshaw and the Statue,” but even of that poem he said in 1935: “My principal concern with this poem (and, I suppose, with any poem) is not so...
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much with the ideas as with
the poetry of the thing.” In
other contexts, he strikes
this emphasis even harder,
asserting that “Subject is
merely the opportunity for
asserting that “Subject is
other contexts, he strikes
the poetry of the thing. “ In
much with the ideas as with
lection of his epigrams and
aphorisms he stored in a
notebook), “There is no
wing like meaning.” Finally,
in 1937, he writes in “The
Man with the Blue Guitar,”
parodying Flaubert’s line
about Madame Bovary and
deflecting it: “Tom-tom c’est
moi. The blue guitar / And
I are one.”

At this point in Stevens’s
life, what matters most
about an idea or a subject
or a “meaning” is what can
be made out of it, and what
can be made out of it is, in
Stevens’s view, a result of the
poet’s personality. This is
“the irrational element in
poetry,” which is also the title
of a lecture Stevens inter-
spersed with a reading of
his own poems at Harvard
in 1936 (reprinted as an
essay in *Opus Posthumous*):
A day or two before
Thanksgiving, We had a
light fall of snow in Hart-
ford. It melted a little by
day and then froze again
at night, forming a thin,
bright crust over the grass.
At the same time the
moon was almost full. I
awoke once several hours
before daylight and as I
lay in bed I heard the steps
of a cat running over the
snow under my window
almost inaudibly. The
faintness and strangeness
of the sound made on me
one of those impressions
one so often seizes as pre-
texts for poetry.

I want to look at “The Idea
of Order at Key West” in
terms of its sound and its
syntax, because I take sound
and syntax to be the pri-
mary aspects, with struc-
ture and content, of poetry
as Stevens uses the word.
Two biographical facts dom-
ine the background of its
composition. First, Stevens
was promoted to vice pres-
ident of the Hartford Acci-
dent and Indemnity Com-
pany in 1934. His work at
the office was very impor-
tant to him — so much so,
that when it came time to
retire he refused and even-
tually refused the Charles
Eliot Norton Chair in Poetry
at Harvard at the age of 74
because he was afraid if he
took a year’s leave of absence.
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tually refused the Charles
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because he was afraid if he
took a year’s leave of absence.

The sound of the poem, the
cadence of the language, keeps us
physically engaged with words that
are always threatening to disap-
ppear into meaning.

Comedian as the Letter C,”
It was initially published in
October 1934, as one of a
group of eight poems
appearing in the first issue
of an elegant little maga-
zie called Alcestis (Stevens’s
first significant publication
since *Harmonium* 11 years
earlier). The magazine was
edited by Ronald Lane
Latimer, who published the
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In “The Idea of Order at Key West” life has ceased to be a matter of chance. It may be that every man introduces his own order into the life about him and that the idea of order in general is simply what Bishop Berkeley might have called a fortuitous concourse of personal orders. But still there is order. This is the sort of development you are looking for. But, then, I never thought it was a fixed philosophic proposition that life was a mass of irrelevances any more than I now think it is a fixed proposition that every man introduces his own order as part of a general order. These are tentative ideas for the purposes of poetry.

The ideas of the poem operate as part of its texture, no more important, and no less, than its syntax, its structure, and its sonority. Stevens would have us feel these as equal claims on our attention in reading the poem. We are not accustomed to hearing or using language this way, although this is the way language is used in poetry, especially in modern poetry and particularly in Stevens’ poetry. Its discursive meaning is a part of its texture but only a part. The idea was not unique to Stevens. Hart Crane—who in the early ’20s wrote that one another against the pattern of a gorgeously strict blank verse punctuated by a few strategic end-rhymes, you can feel these formal elements of the verse orchestrating the meaning and ideas of the poem.

Stevens’s work “makes the rest of us look like quail”—said every poem is “a new word.”

Hart Crane—who in the early ’20s wrote that Stevens’s work “makes the rest of us look like quail”—said every poem is “a new word.”

Stevens’s work “makes the rest of us look like quail”—said every poem is “a new word.” If you read “The Idea of Order at Key West” aloud and listen for the variety of the sentences and their relationship to each other, you will find it is the sort of development you are looking for. But, then, I never thought it was a fixed philosophic proposition that life was a mass of irrelevances any more than I now think it is a fixed proposition that every man introduces his own order as part of a general order. These are tentative ideas for the purposes of poetry.

The sea was not a mask. No more was she. The song and water were not medleyed sound even if what she sang was what she heard, since what she sang was uttered word by word. It may be that in all her phrases stirred the grinding water and the gasping wind; but it was she and not the sea we heard. For she was the maker of the song she sang. The ever-hooded, tragic—

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The ever-hooded, tragic—said every poem is “a new word.”

She sang beyond the genius of the sea.
The water never formed to mind or voice,Like a body wholly body, fluttering Its empty sleeves; and yet its mimic motion Made constant cry, caused constantly a cry, Was merely a place by which she walked to sing.

Whose spirit is this? we said, because we knew It was the spirit that we sought and knew That we should ask this often as she sang.

If it was only the dark voice of the sea That rose, or even colored by many waves; If it was only the outer voice of sky And cloud, of the sunken coral water-walled, However clear, it would have been deep air, The heaving speech of air, a summer sound Repeated in a summer without end And sound alone. But it was more than that,
More even than her voice, and ours, among The meaningless plunings of water and the wind, Theatrical distances, bronze shadows heaped On high horizons, mountainous atmospheres Of sky and sea. It was her voice that made The sky acutest at its vanishing. She measured to the hour its solitude. She was the single artificer of the world In which she sang. And when she sang, the sea, Whatever self it had, became the self That was her song, for she was the maker. Then we, As we beheld her striding there alone, Knew that there never was a world for her Except the one she sang and, singing, made.

Ramon Fernandez, tell me, if you know, Why, when the singing ended and we turned Toward the town, tell why the glassy lights, The lights in the fishing boats at anchor there, As the night descended, tilting in the air, Mastered the night and portioned out the sea, Fixing emblazoned zones and fiery poles, Arranging, deepening, enchanting night.

Oh! Blessed rage for order, pale Ramon, The maker’s rage to order words of the sea, Words of the fragrant portals, dimly starred, And of ourselves and of our origins, In ghostlier demarcations, keener sounds.

Stevens said later, “Ramon Fernandez was not intended to be anyone at all. I knew of Ramon Fernandez, the critic, and had read some of his criticisms, but I did not have him in mind.” Stevens could have read a few of Fernandez’s essays in The Dial, the best and best-
known literary journal of the ’20s, and in the Paris weeklies he had delivered to Hartford, but Fernandez’s criticism bears no substantial relationship to the poem. Stevens’s choice of the name for the pure sound and flavor of it, however, reveals one aspect of his poetic method. “Ramon Fernandez, tell me, if you know” is an unusually euphonious line; if you can’t hear it, substitute the name of another critic: “Samuel Coleridge, tell me, if you know.” It maintains the meter, except to replace the initial iamb with a trochee (Saman instead of Ramon), the most common metrical substitution in blank verse. But what’s lost are the internal iamb sounds that punctuate the line and lead into the initial iamb sound of the last word: “Ramon Fernandez, tell me, if you know.” Those i’s cause us to stress the word “know” even harder than its metrical and rhetorical stress requires, and it is a crucial word to the meaning of the poem, but, more importantly for Stevens’s purposes, the interweaving of the sound contributes to the solidity of the verse, to bring the language itself to our attention, not only what it signifies. The duration of the syllables of the two names is also quite different, and, although there is no way to separate vowel sounds of “Sam-u-el Coleridge” would not. Stevens points to the role of the ear in writing poems in “The Irrational Element in Poetry”:

You can compose poetry in whatever form you like. If it seems a 17th-century habit to begin lines

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we understood, inhuman, of the veritable ocean.

The absolute regularity of the iambic beat in the first two lines, varied by the trochaic third line; the orchestration of the long e sound in line one; the excessive alliteration in “its mimic motion! Made constant cry, caused constantly a cry” relieved by the variety of vowels with no alliteration or even any hard consonants in the next line (“That was not ours although we understood”): these have physiological effects on our nervous system, as do all the formal properties of the language which are more difficult to notice and less possible to describe. The sound of the poem, the cadence of the language, keeps us physically engaged with words that are always threatening to disappear into meaning. The poem is packed with sound-linkage and repetition; you can plot it by isolating the sounds of each syllable and following their repetition and modulation in relationship to the rhythm, the stresses and pauses, of the blank verse.

But the achievement of “The Idea of Order at Key West” is best revealed by its syntax. There is an important way in which syntax (the arrangement of the words in sentences and the interrelationship of the sentences) is an aspect of the sound of the poem. None of the categories we use to describe the poem’s work — rhythm, sound, syntax, structure, content — are absolutely discrete in the poem itself, where everything is going on at once. It’s because so many things are going on at once that poems can affect us so thoroughly. We want that richness. Anything less complex feels mechanical, predetermined,

Such a thing as adopting the method or the manner of another writer is inconceivable. Granted the strong effect of literature, it is an effect derived from the mass of things I have read.

...
it a certain number of times. As each occurs in time, sequentially, it enacts its overall pattern. In poetry this is primarily the function of syntax; syntax is both the logic and the dance. No one is better at it than Stevens. It seems to me the main generative force of his later poems. You can feel them being made through the agency of the sentences, the possible turns and complications and pleasures of syntax. The syntax forms the skeleton on which the substance of the poem grows as it grows, and like the skeleton, the syntax determines the shape of the flesh attached to it, hence the body’s beauty or ugliness. At the same time, the syntax makes a pure arrangement apart from any other aspect of the poem related to it (rhythm, sound, structure, content), a pattern of movement like music.

Stevens’s use of syntax in “The Idea of Order at Key West” reflects the play of contraries and tension between extremes that characterizes his poetic method in general — in this case, between the extremes of the two poetic traditions that influenced him. At one pole is the tradition of English poetry until the end of the 19th Century, a poetry in which syntax is primarily a grammatical articulation of the poem’s substance — its argument, ideas, and drama — a syntax whose first purpose is to organize content. At the opposite pole is the tradition of French poetry from the 19th to early 20th Century, deriving first from the Symbolistes and then, particularly with regard to syntax, from the poems and theories of Mallarmé and Valéry. Stevens held a lifelong interest in this poetry and aesthetics. One of the last projects of his life was to write introductions to two of Valéry’s aesthetic dialogues, published in the Bollingen series in 1955. Valéry was responsible for defining “pure poetry,” the crucial ingredient of which is syntax as pure arrangement, as an expressive structure in and of itself. In 1935, in response to Latimer’s ongoing interrogation about his work and his influences, Stevens begins a disclaimer of Valéry and a dismissal of the question of influence in general and ends up confirming Valéry’s influence in the way in which that word makes the most sense: “An effect derived from the mass of things I have read in the past.” Here is the passage:

I have read very little of Valéry, although I have a number of his books and, for that matter, several books about him. If there are any literary relations between my things and those of other writers, they are unconscious. Such a thing as adopting the method or the manner of another writer is inconceivable. Granted

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The strong effect of literature, it is an effect derived from the mass of things I have read in the past. Of course, a man like Valery emerges from his books without close reading. The thrust of French symbolism was, for reasons political as well as literary, “to wring the neck of rhetoric,” to destroy the syntax of prose discourse and therefore its logic while, in Mallarmé’s phrase, “to yield the initiative to the words.” Valéry, speaking of Mallarmé’s syntax, defined pure poetry in these terms:

In this [that is, Mallarmé’s interest in syntax] he approached the attitude of men who in algebra have examined the science of forms and the symbolical part of the art of mathematics. This type of attention makes the structure of expressions more felt and more interesting than their significance or value. Properties of transformations of attention are worthier the mind’s attention than what they transform.

It was exactly on this basis that Harmonium and Ideas of Order were attacked by a many early critics. John Crowe Ransom (in The World’s Body) said it was “poetry for poetry’s sake, and you cannot get a moral out of it.” Stevens provoked some of this by calling Ideas of Order a volume of “pure poetry” in his preface to the Knopf edition. The term is terrifically misleading applied to Stevens’s poetry, but I think it does articulate one of the extremes of his interest in syntax. As Donald Davie says in Articulate Energy, “[t]he syntax of Mallarmé appeals to nothing but itself, to nothing outside the world of the poem.” This is certainly not the case in

Poets as different as Stevens, Williams, Pound, Eliot, and Crane all felt a debt to the Symbolistes for bringing to their attention the possibility of using syntax as music or mathematics.
of the relative clause between the noun and adjective at the end of the first stanza ("and yet its mimic motion! / Made constant cry, caused constantly a cry/
That was not ours although we understood/ Inhuman, of the veritable ocean"). I’ve talked about one way the clause operates sonically, as relief from the preceding alliteration; and the rearrangement of usual syntax could also be justified by the content, as emphasis. The sentence is impossible to reorder without disfiguring it entirely. There is one predicateless “sentence” in the poem (the final stanza), which, again in terms of content, is a kind of summing up by exclamatory naming and thereby contains an action. But I want to call attention to the sentences in themselves, apart from their content: their individuality and the proportions of their relationship. It is this relationship that Stevens wants to count, embodying, as Coleridge said, the “variety in unity, and unity in variety,” which characterizes art and which may also be a quality we wish for in our lives. If so, the relationship of the sentences might be said to be mimetic in the deepest sense, but in any case the overall syntax is a source of interest and engagement as a pattern unfolding in time, at the same time that it presents the content of the poem.

Poets as different as Stevens, Williams, Pound, Eliot, and Crane all felt a debt to the Symbolistes for bringing to their attention the possibility of using syntax as music or mathematics. The Symbolistes influence on Eliot and Pound was quite direct, appearing as the dislocation of syntax in The Waste Land and The Cantos, and less directly, in Williams’s Spring and All, all of Hart Crane’s poems, and most of the best-known poetry of the ’20s (with the notable exceptions of Frost and Hardy, who continued to work in the English tradition). More than any other single quality, the violation of syntax for expressive purposes characterizes the poetry that has since come to be known as “Modernist.” It continues to be common among contemporary poets (like John Ashbery, Jorie Graham, and Charles Wright) who otherwise have little in common and none of the political agenda that originally engendered it.

In “The Idea of Order at Key West,” this syntax-as-arrangement can be detected primarily in the pattern of the whole rather than in the construction of the individual sentences. However, I do want to isolate two remarkable sentences from the poem, both of which vividly incorporate both of Stevens’s syntactical impulses. The first sentence begins the fourth stanza:

If it was only the dark
voice of the sea
That rose, or even-coloured
by many waves;
If it was only the outer
voice of sky
And cloud, of the sunken
coral water-walled,
However clear, it would
have been deep air,
The heaving speech of
air, a summer sound
Repeated in a summer
without end
And sound alone.

There is a clear proposi-
tional logic in the sentence,
two conditions and a con-
clusion: if it was x, if it was
y, it would have been z. I
take that to be the bare skele-
ton of the sentence. While
the embellishment is obvi-
ously what makes the sen-
tence, the solidity of the
skeloton underneath allows,
even promotes, the embel-
lishment. In combination,
they make the sentence inter-
esting as a sentence. The
first two pairs of lines have
a parallel phrasing that
almost obscures the gram-
matical difference between
the relative clause (“The
sea/That rose, or even-
coloured by many waves”)
and the prepositional phrases
(“Of sky/And cloud, of the
sunken coral water-walled”);
the latter constitute the first
of the syntactical repeti-
tions, the embellishments,
by which the rest of the sen-
tence is generated: the apo-
positional phrases (“it would
have been deep air./ The
heaving speech of air, a sum-
mer sound”) that lead into
the final clause. This syn-
tax orchestrates the repeti-
tion of the nouns (air, sum-
mer, sound) in a kind of
dance of these central ele-
ments of the poem. This
way of making a sentence,
so crucial to Stevens’s work,
can be directly traced to
Mallarmé and Valéry and
Stevens’s attachment to
French poetry.

The same dual attitude
toward syntax (as logical
articulation and as pure
arrangement) is also evi-
dent in the remarkable sen-
tence that is the penulti-
mate stanza of the poem.
You can hear the arrange-
ment, the movement,
through the repetitions of
“tell,” “why,” “lights,” and
“night.” But there is also
propositional sense gained
by suspending the predi-
cates “mastered” and “por-
tioned” from their subject
“the glassy lights” at the end
of line three: the lights, the
night, and the sea — ele-
ments of the dramatic scene
in the intervening lines —
are yoked by the predica-
tions into a relationship
with one another that implies
a way of seeing not just the
harbor in Key West but the
world at large. And once
again the sentence finds a
way to extend itself, this
time by means of the par-
ticples in the last two lines:

What a powerful verb “mas-
tered” becomes through its
syntactical placement, and
the trochaic substitution at
the head of the line drives
it rhythmically through its
predication — a prosodic
device straight out of the
tradition of English blank
verse to tighten the sinew of
the verse.

Even the title “The Idea
of Order at Key West” indi-
cates Stevens’s characteristic
habit of mind, the play
of contraries, setting the
metaphysical thrust of the
abstraction against the par-
ticularity of the place. And,
also characteristically, in
his playfulness Stevens is most
serious, deflecting both his
personal isolation and his
personal investment in writ-
ing onto the unnamed
female singer (“there never
was a world for her? Except
the one she sang and,
singing, made”). As for
the title, as he said in “The Irra-
tional Element in Poetry,”
“one writes poetry out of
a delight in the harmonic
and orderly.” In response
to a Partisan Review questionnaire
in 1948, Stevens reworded his
earlier statement to the Yale
undergraduate:

—poetic order is potentially
as significant as philo-
sophic order... There prob-
able is available in reality
something accessible
through a theory of poetry
which would make a pro-
found difference in our
sense of the world.

This is the subject of “The
Idea of Order at Key West,”
a subject that would occupy
Stevens for his last 20 years,
a subject complicated and
enriched by the form of
verse, the flexibility of the
English sentence, and the
poem’s structure. “The Idea
of Order at Key West” sets
up like “Sunday Morning,”
insofar as there is a third-
person narration of an
unidentified female char-
acter. But whereas “Sunday
Morning” maintains that
strategy throughout, the
narrator quoting and com-
menting on the character,
and being omniscient
enough to know such things
as “Death is the mother of
beauty,” the speaker of “The
Idea of Order at Key West”
identifies himself in the sixth
line of the poem as the human
and part of a group, which
turns out to be a group of
two: him (or her) and
Ramon Fernandez. This
narrative strategy provides
an interesting perspective
on the subject of the poem,
a perspective capable of
shifting and changes that
can be traced through the
pronouns, and allows Stevens
distance to disclose the
depths and dimensions of
his own personal engage-
ment with poetry, emo-
tionally and intellectually,
as theory and as practice.
As such, “The Idea of Order
at Key West” may be his fullest
disclosure of poetry. It’s cer-
tainly one of his most
beautiful.

m

Michael Ryan
Mean Streets Aria

Tijuana Street Opera Festival

"The venue is a working-class neighborhood," says María Teresa Riqué, organizer of Tijuana’s first Festival Ópera en la Calle. "That’s because we didn’t want to have it in a conventional place. We are doing it in the street. And that’s the name of the festival in translation: ‘Opera in the Street.’"

The street is in the Libertad neighborhood. It will be "transformed" into an Italian village for the occasion. (Two adjacent streets will be closed for use as parking lots.) Italian food will be sold, and an Italian ambience will be suggested by the strategic placement of small potted trees, benches, and "romantic" street lamps, says Riqué. "We will also use three opera sets — from The Barber of Seville, I Pagliacci, and Romeo and Juliet." They’ll be erected in front of the old Libertad theater.

The sets are the result of another opera first in Tijuana. Three years ago Riqué founded Ópera de Tijuana. The sets being used on Saturday were originally constructed for that company’s performances. (The festival, part of the 115th anniversary of Tijuana celebrations, is also a continuation of the company’s offerings — the last in this season’s series.) The city has never had an opera company until now. In planning its inaugural, Riqué admits, "We were very afraid, not knowing how people would respond. It was wonderful to see sold-out performances and people who had never before attended an opera getting excited."

Riqué guesses a majority on Saturday — 3000 people are expected — will be first-timers looking to sample opera for free. There are those who would pay money not to attend an opera, it is true. "Many people are afraid to attend an opera," Riqué says. "They feel it will be boring or they are not going to understand it. The purpose of the festival is to break those beliefs."

She also wants to prove something to opera elite everywhere. "We want them to realize that even in the street we can stage an opera. It’s not only for a formal theater."

But there is no getting around one fact: the program, including excerpts from Il Traviata and Carmen, will be in languages that many people won’t understand, namely Italian and French. "That’s right," says Riqué. "They don’t have to. As the saying goes, ‘Music is a universal language.’ You don’t need to understand the lyrics to enjoy it.”

Precautions are being taken, anyway: "The singers will act out beforehand what they are going to sing, and they will do it in Spanish, interpreting their roles.”

There are, of course, Mexican operas in Spanish, both classical and contemporary. One contemporary composer, 49-year-old Enrique González-Medina, is on Riqué’s artistic board and described by her as very close to the project.

González-Medina, who lives in Sierra Madre, California, teaches piano at the Pasadena Conservatory of Music. "My parents were Mexican, but I was born at Mercy Hospital in San Diego," he says. "I grew up in Tijuana in the 1960s, and we just didn’t have any opportunities to hear classical music. The first opera I attended was in San Diego — The Barber of Seville — when I was 14.”

González-Medina can’t be in Tijuana on Saturday; he will be at the wedding of a close friend instead. But he knows many of the 100 scheduled performers, and the number of them who live in Tijuana is another measure of opera’s growth there, he says. "Many composers who wrote in the 19th-century Mexican canon should be produced for Tijuana audiences. He says no: "In 19th-century Mexico there were traveling companies from Europe who performed opera and many composers who wrote in the Italian style. Mexican music is just like American music in that you have to wait until the 20th Century to hear something that’s not derivative.” He doesn’t mean to say those works shouldn’t be studied — if you can find them. Recordings are rare. "But the best thing you can do for new audiences is go for the very famous pieces, at least to start — the old workhorses. We have found that people really respond to them."

And what after that? González-Medina’s own opera Serafina y Arcangela, based on Las Mujeres by Mexican novelist Jorge Ibarrengueta, was produced in Tijuana by Riqué a few weeks after its premiere in L.A. in 2001. He has also written an opera for children, How Nanita Learned to Make Flan, that Riqué says she will produce in Tijuana “very soon.” The story of a Cinderella-like character kept as a captive house servant by a cruel ranchero and then helped to escape by a magic parrot was commissioned by the Cincinnati Opera and has already been performed over 20 times in the United States.

Meanwhile, for August, Riqué’s opera company is preparing its seventh full-length production: Donizetti’s Don Pasquale, to be staged at Centro Cultural Tijuana — CECUT for short."

— Jeanne Schinto

Festival Ópera en la Calle
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Tijuana
Free
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Tijuana’s 115th Anniversary is celebrated with many events, including reading and signing of Tijuana, the Horrible, by author Humberto Felix Beriún. Thursday, July 8, 6 p.m., at Tijuana City Hall, in Zona Río. 011-52-664-681-7604.

“A Happy Birthday Tijuana” party is planned Saturday, July 10, 10 p.m., at Paraque Teniente Guerrero. 011-52-664-681-7604.

There’s a half-marathon on Sunday, July 11, at 8 a.m. (011-52-664-681-7604). A “Fiesta on the Street” starts at noon on Sunday, July 11, at Tijuana’s City Hall. 011-52-664-681-7604.

“Tijuana, on the Top of the Tide” is topic for lecture by Mario Ortiz Villacorta, Friday, July 9, 6 p.m., at Tijuana City Hall. 011-52-664-681-7604.

Ways for Wishes dog show at Del Mar Horsepark, July 9–11 (see Special)

EVENTS FOR THE WEEK

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“Tijuana, on the Top of the Tide” is topic for lecture by Mario Ortiz Villacorta, Friday, July 9, 6 p.m., at Tijuana City Hall. 011-52-664-681-7604.

A “Happy Birthday Tijuana” party is planned Saturday, July 10, 10 p.m., at Paraque Teniente Guerrero. 011-52-664-681-7604.

There’s a half-marathon on Sunday, July 11, at 8 a.m. (011-52-664-681-7604). A “Fiesta on the Street” starts at noon on Sunday, July 11, at Tijuana’s City Hall. 011-52-664-681-7604.
OUTDOORS

The Heat of Summer will most likely reach its feverish peak in inland San Diego County during the coming month — July. (Coastal San Diego is different: since its weather is greatly affected by the slowly warming mass of ocean water adjacent to it, coastal temperatures usually peak in August or September.) The weather station at Borrego Springs commonly measures midsummer highs in the 110s Fahrenheit (the record high is 122˚, a reading set on June 25, 1990), but certain locales in the Juárez location. Admission: $3.50. 760-724-4489. to its Boulevard Benito Juárez location. Admission: $3.50. 760-724-4489. to its Boulevard Benito

Native Lilies, the 17-year cicadas, mountain chickadees, many other birds when Audubon Society birders head to Agua Dulce Creek on Saturday, July 10, 8 a.m. to early afternoon. Meet at old parking area for Agua Dulce Creek Group Camp. For a very loud, insect repellent. Considerable hooting of moderately numerous nature. Free. 619-692-3246. A Forest Service Adventure Pass is required (available at A-16). (MOUNT AQUINA)

Asian Pacific Historic Tours offered on the second Saturday of each month, including July 10. Tours start at 11 a.m. at Chinese Historical Museum (404 Third Avenue). $2. Required reservations: 619-338-9888. (MOUNTAIN TOWN)

“Mountain Lions — Facts and Fictions” dispensed when ranger Suzy Wilbur leads hike on Saturday, July 10, 8 a.m. to 1 p.m. Free. (POWAY)

Homegrowing 135 Years Ago is subject when naturalist Dorothy Klitzing leads easy 2.5-mile walk in Daley Ranch on Saturday, July 10, starting at 8:30 a.m. Meet at old parking lot on La Honda Drive. $3.50. Free. (POWAY)

Drought-tolerant tracking walks, Saturday, July 10, beginning at 10 a.m. at Mission Trails Regional Park visitors’ center (POWAY). Slide show dispensed when ranger Mike Dietz of San Diego Astronomical Society leads nature walk led by Dorothy Klitzing. $3.50. Free. (POWAY)

Rosarito Beach Hotel Family Fun from $99! Includes children’s buffet, delicacies, margaritas, European spa on site. 2 kids 12 & under stay and eat free. Daily dinner for 2-Special getaways menu! Based on garden view room. Oceanfront, $109. Fri-Sat rates from $119/


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Live music by Middle-Earth Band on Friday, July 9, 7 p.m., at Greek Palace (8878 Clairemont Mesa Boulevard). No cover. 858-573-0355. (GOLDEN MEADOW)

Bennie and the Swamp Gators perform for dance hosted by Bon Temps Social Club in Rectial Hall, Saturday, July 10. Dance instruction at 6:20 p.m., live music from 7 to 10:30 p.m. Rectial Hall is located on Presidents Way off Park Boulevard. $12 cover. 858-496-6655. (BALBOA PARK)

The 2002 U.S. National Scott- tish Fiddler Champion Jamie Laval and his trio make music for contradance with calling by Susan Petrick on Saturday, July 10, at Trinity United Methodist Church (5030 Thorn Street). Dancing begins at 8 p.m., following beginners’ instruction at 7:45 p.m. Admission: $6. Wear soft-soled shoes. 619-283-8550. (NORTH PARK)

Dance to Traditional Songs from Balkan Countries during Bakoobosh Boys’ party on Saturday, July 10, 7:30 p.m., at Folk Dance Center (4569 30th Street). Bring snack to share. $8. 619-281-5636. (SAN MARCOS)

Dance Party, Pattie Wells Dance Center hosts party Sunday, July 11, for singles and couples of all ages. DJ plays music for open dancing 7 to 9:30 p.m.; dance lesson at 7:30 p.m. Find center at 1333 West Morena Boulevard, suite 111. 619-275-3533. Admission is $6; free for first-timers. (BAY PARK)

Partner Swing Dance Classes — all levels — new sessions taught by Jim and Margie of 20thGroove Dance start Tuesday, July 13, 6:30 to 9:30 p.m., at Portuguese Hall (2181 Avenue de Portugal). $60 for series, $12 per class. (POINT LOMA)

The duo also presents swing dance classes for all levels on Wednesdays, beginning July 14, 6 to 9 p.m., at Dance North Country (553 Encinatas Boulevard, suite 100). Pay $60 in advance for series, $12 per class. 619-291-3775. (DICENZFA)

Get Your Groove On when hip-hop instructor Prince leads classes Thursdays, 7-9 p.m., at Dancing Unlimited (2420 La Jolla Drive). $12 per class. 619-239-0896.

West Coast Swing and New York Hustle Dance Party, Bobby Petrick on Saturday, July 11, 7:30 to 9 p.m., at Portuguese Hall (2181 Avenue de Portugal). $60 for series, $12 per class. (POINT LOMA)

West Coast Swing and New York Hustle Dance Party, Matt on Saturday, July 11, 7:30 to 9 p.m., at Portuguese Hall (2181 Avenue de Portugal). $60 for series, $12 per class. (POINT LOMA)

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**San Diego Reader**

**Calendar**

**LOCAL EVENTS**

An Animation Series gets under way with A Bug’s Life on Saturday, July 10, 8 p.m., at Santee Trolley Square’s outdoor amphitheater (at Mission Gorge Road and Cuyamaca). Free. 619-398-5877. (SANTEE)

Is Water a Human Right or Commodity? The POVs docu-drama service for Films Forum on Monday, July 12, 6:30 p.m., at San Diego Public Library (920 E Street). Film examines water conflicts in Stockton, Belavia, India. Discussion following led by SDSU emeritus political science professor Henry Jansen. 619-236-5800. Free. (DOWNTOWN)

“Family Films” showcased in July for ongoing Carlsbad Library film series. See Art Bid — Pop on Wednesday, July 14, in Schuman Auditorium (1775 Dove Lane). Free. 760-602-2026. (LA COSTA)

“Modulations,” film tracing over centuries of cinematic music and its profound impact screens with Renee T. Coulombe of UC Riverside on Thursday, July 15, 7 p.m., at Museum of Making Music (3790 Armada Drive). Free. Suitable for those 18 and older. 760-418-9969. (CARLSBAD)


Reuben H. Fleet Science Center, currently screening in the IMAX theater: Thirst, the Water Cycle: A Story of Change, The Earth’s largest continent, Antarctica. $5. 619-237-7486. (EL CAJON)

**LECTURES**

“Prefab Plastic Phenomena: Prototypes for a Modern Age” presented by architect and “California State Historic Preservation Officer” Millford Wayne Donaldson on Thursday, July 8, 7 p.m., at Museum of Contemporary Art San Diego (700 Prospect Street). Donaldson examplifies period in 20th-century architectural history when plastics began to be used for their innate characteristics rather than as substitutes for natural materials. $5. 858-454-3514. (LA Jolla)


“Celestial Seduction — Faces of Venus Through Six Greek goddesses” is delved at the Janelle Oberg leads group of local astro- trologers exploring the feminine archetype on Friday, July 9, for San Diego Astrological Society. Group gathering at 7:30 p.m. at Joyce Beer’s Community Center (1230 Vermont Street). $12 for nonmembers. 619-310-4152. (MIRALERT)

“Television and Politics — Strange Bedfellows?” Discussion led by Dirk Sutro of KPBS on Saturday, July 10, 7 p.m., at La Jolla Playhouse (on UCSD campus, 2910 La Jolla Village Drive). In conjunction with Centennial Divide. Free (play attendance not required): 858-550-1010. (LA JOLLA)

“Bernard’s Bastille Day Demo,” culinary tribute by chef Bernard Gault on Saturday, July 10, 1 p.m., at Macy’s School of Cooking (Mission Valley shopping center, 1555 Camino de la Reina). Donation. 619-435-9111. (MISSION VALLEY)

“One-Day Refresher and beginning painting workshop taught by Margaret Read for North San Diego County Genealogical Society, Saturday, July 10, 9 a.m. to 3 p.m., at Café Library (1235 Carlsbad Village Drive). Materials provided. Free. 760-757-0527. (CARLSBAD)

“Plants for Hot and Dry Locations” discussed when landscape designer Cindy Drake presents Second Saturday Seminar at Cuyamaca College’s Water Conservation Garden (12122 Cuya- maca Road). 760-660-0614. (EL CAJON)

Let It Rot, master composters lead composting workshop Saturday, July 10, 9 a.m., at Escondido Community Garden. Instruction and demonstrations in building and maintaining back-yard compost piles and worm bins. 619-839-4988. (ESCONDIDO)

Origami North and South, learn to construct modular origami (no glue required) during workshop on Saturday, July 10, 10 a.m. at Mingei Museum in Balboa Park. $20. V’Ann Cornelius leads origami instruction in picture frames and checker board games on Wednes- day, July 14, 10 a.m., at North County Minges Museum (135 West Grand Avenue). $16 fee includes materials. Recommended reservations: 760-735-3355. (CARLSBAD)

Platitas from Backtomosco hosts a pitaka-making workshop on Saturday, July 10, 10 a.m. Bob’s shop at 3044 G St. is currently screening in the IMAX theater: Forces of Nature, Adventure Bath: The Science of Risk, Coral Reef Adventure, Young Black Stallion. Ticket prices and showtimes: 6:19-23:12. (BALBOA PARK)

Jamie Laval Trio for AcousticMusicSanDiego, July 9 (see In Person)

Joe Spano for North San Diego County Genealogical Society on Saturday, July 10, 10 a.m., at Storykeepers, 1555 Camino de la Reina, 760-757-0527. (CARLSBAD)


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How to Live Happily Ever After With Your Cat! teaches tactics secrets to prevent and manage unwanted feline behaviors. Cat behavior, nutrition, preventing destructive behavior, socialization with people and other animals, how to communicate with cats. • Class offered Tuesday, July 13, 6 to 8 p.m., San Diego Humane

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**Wedding Guide**

A free, 24-hour line for planning your wedding. Call 619-235-9797 (on the web at SanDiegoReader.com/wedding)
Surviving Backcountry Disasters is subject at Adventure 16 shops this week. Talks cover "freak weather conditions and natural occurrences," being lost, backcountry evacuations, more. Free.

Hear the talk on Tuesday, July 13, at 143 South Cedros (858-755-7862); on Wednesday, July 14, at 4620 Alvarado Canyon Road (619-755-7662); on Thursday, July 15, at 2002 South Coast Highway 101 (760-966-1700). All start at 7 p.m. Free. (OCEANSIDE)

“By the People: America in the World” — forum on Wednesday, July 14, offers San Diego residents chance to express opinions about American and international foreign policies. Moderated by Gabriel Wisdom at 6:30 p.m. in second-floor meeting room at San Diego Public Library (820 K Street). Free. Registration: 619-236-5800. (DOWNTOWN)

The WTO and Job Outsourcing is topic on Wednesday, July 14, 7 p.m., at Living Room Coffeehouse (1417 University Avenue). Free. 619-295-7911. (SAN DIEGO)

“The Business of Art” discussed by Marty and Tom Tiedeman, Wednesday, July 14, 7 p.m., at Mission Valley Library (2123 Fenton Parkway). Free. 858-573-5007. (MISSION VALLEY)

“American Beauty,” curator D. Scott Atkinson leads tours of “American Beauty: Painting and Sculpture from the Detroit Institute of the Arts” on Thursday, July 15, 6 p.m., at San Diego Museum of Art. Included in regular admission. 619-696-1966. Repeats on Sunday, July 18, 2 p.m. (BALboa PARK)

All Kinds of Writing Welcome when Karen Kenyon leads writing workshops on Thursdays, July 13-August 5, 10 a.m. to noon, at Book Works (Flower Hill Mall, 2670 Via de la Valle). $60 fee for four consecutive Thursdays. Registration: 858-755-3735. (DEL MAR)

Confronting Jim Crow: Women and the Civil Rights Movement discussed by Palomar College history professor Linda Dudik and Marie Swain (sharing her experiences in 1963 March on Washington) on Thursday, July 15, 6:30 p.m., in community room at Oceanside Public Library (300 North Coast Highway). Free. 760-435-5580. (OCEANSIDE)

Low-Flying Muses: Stoking the Creative Intoxication, author, humorist, "muse expert" Jill Badonsky leads writing workshop on Thursday, July 15, 7 to 9 p.m., at Book Works (Flower Hill Mall, 2670 Via de la Valle). $12. 760-434-3436. (DEL MAR)

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Hailing from Carlsbad's Barrio, Victor Villaseor offers an "indictment of the past crimes of America's educational system, provoked by ignorance and bigotry," in Barrio Genius. He'll sign copies of new memoir on Thursday, July 8, 7 p.m., at Bay Books (1029 Orange Avenue; 619-435-0070). Free. (BALBOA)

Props, Gadgets, Comedy, Carrot Top entertains Thursday, July 8, 8 p.m., at Sycuan Casino Showcase Theatre (5469 Casino Way). $40. 619-445-6002. (SHEEPHEART)

The Autobiography The Jenny Craig Story: How One Woman Changes Millions of Lives — signed by author on Thursday, July 8, 7 p.m., at Barnes Books (Flower Hill Mall, 2670 Via de la Valle). Free. 858-755-3735. (DEL MAR)

Craig will also sign and discuss her work on Tuesday, July 13, 7 p.m., at Barnes and Noble Bookstore (1040 North El Camino Real; 760-943-6400). Free. (ENCINITAS)

Jamie Laval Trio entertains in concert hosted by AcousticMusic-San Diego, Friday, July 9, 7:30 p.m., at Normal Heights Methodist Church (4650 Mansfield Street). 619-303-8176. Tickets: $15, $30. (NORMAL HEIGHTS)

Comedian Howie Mandel performs Friday, July 9, 8 p.m., for Humphrey's Concerts on the Bay (2241 Shelter Island Drive). Tickets: $45, available through Ticketmaster (619-220-TIXS). (SHELTER ISLAND)

“Sleeping With Schubert” signed and discussed by author Bonnie Marson on Friday, July 9, 7:30 p.m., at Warfield's Bookstore (7812 Girard Avenue). Free. 858-434-0347. (LA JOLLA)

TGIF Jazz in the Parks series continues when Sue Palmer and Her Motel Swing Orchestra take
Local Events

San Diego Symphony’s Summer Pops series continues with David Clayton-Thomas and Blood, Sweat and Tears, the Association, July 9 and 10. Concerts conclude with fireworks.

Concerts begin at 7:30 p.m. (gates open at 6) at Embarcadero Marina Park South (206 Marina Park Way). Single tickets: $10 to $82, available by calling 619-235-5000. 

Where to Hike, Bike, and Camp revealed when Jack Furnan and Tom Leech sign Outdoors San Diego on Saturday, July 10, 10:30 a.m., at Mission Valley Library (2123 Fenton Parkway; 858-573-5007). Free. (MISSION VALLEY)

Summer of Sondheim, Gay Men’s Chorus of San Diego presents concert with Teri Ralston on July 10 and 11 at Salvation Army Ray and Joan Kroc Corps Community Center Performing Arts Theatre (6845 University Avenue). Performances start at 8 p.m. on Saturday, 7 p.m. on Sunday. Tickets: $15, $25, $35. 619-269-1551. (BAY HARBOR)

When I Was Your Age, participants perform “their own, true, life-chasing stories” through July 10 at North Park Vaudeville 619-557-0156 or 619-795-2619. for those 18 and older. $5. (BAY HO)

Talent Showcase and Concert featuring youth performers, Adrian Ewings and the Steps of Praise, and Tonex is Saturday, July 10, 8 p.m., at Rosie and Joe’s (345 B Street). Tickets: $10, $15. (DOWNTOWN)

La Jolla Concerts by the Sea, Music Makers Big Band Sound on July 11, 6 p.m., at Harry Griffin Park Amphitheatre (9550 Milden Street). Free. 619-667-1300. (LA JOLLA)

Sunset Poets gather for reading by Ilya Kaminsky — from Odessa, in former Soviet Union — on Sunday, July 11, 3 p.m., at Flying Bridge Restaurant (1105 North Coast Highway). Open mike follows. Free. 760-738-2410. (ENCINITAS)

Other Desperate Measures: A True Story from Hell on Earth, other true stories of people who have survived in the most desperate circumstances, by Erica Miner (Travels with My Lovers) and William Murray (City of the Last South) lead a discussion on Wednesday, July 14, 7 p.m., at Barnes and Noble Bookstore (1040 North El Camino Real). Free. 760-943-6400. (ENCINITAS)

“Stranger Than Fiction: True Stories” signed and read by Portland, Oregon, author Chuck Palahniuk on Thursday, July 15, 7 p.m., at Borders Books and Music (159 Fletcher Parkway). Free. 619-393-3119. (ENCINITAS)


Author Marie Giordano signs I Love You Like a Tomato on Thurs., July 15, 7 p.m. at Mission Valley Library (2123 Fenton Parkway). Free. 858-573-5007. (MISSION VALLEY)

The Object of Montrosity is to maintain your freedom and stay out of jail; it’s described as “a fun, exciting, interactive show about going to jail.” Evolve Dance Theatre productions on stage in Horton Plaza’s Lycase Space, through July 17. Performances begin at 8 p.m. Wednesdays through Saturdays; 2 p.m. on Sundays. $25 general; $17 for seniors and students. (DOWNTOWN)

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**SPORTS**

**San Diego Padres** host games against Colorado Rockies July 8-11; beginning at 7:05 p.m. Thursday and Friday, 1:05 p.m. on Saturday and Sunday. The All-Star break runs July 12-15. Tickets: 877-374-2784. Games broadcast on radio station XPRS-AM (900), television channel 4.

**Original Toughman Competition** takes place Thursday and Friday, July 8 and 9, 8 p.m. each night, at 4th & B (345 B Street). Tickets: $20, $30, available through Ticketmaster (619-220-TIXS).

**Night Kayak Clinic** offered by Hike Bike Kayak San Diego on Sunday, July 11. $50 fee includes kayak, paddle, life-jacket, instruction. Reservations: 858-551-9510. (MISSION BAY)

**Tag Team Golf** season continues with nine-hole coed shotgun event, Friday, July 9, at Cottonwood Golf Club (3121 Willow Glen Drive). Practice clinic: 4:30 p.m., followed by shotgun start at 5:30 p.m. Required reservations: 619-442-9140. (EL CAJON)

**Cajon Speedway** hosts racing in late-model sportscan, street stocks, bomber stocks, factory stocks, and legacy divisions, on Saturday, July 10. First race: 6:45 p.m., following qualifying runs at 5:15 p.m.

The 3/8-mile track is located next to Gillespie Field, at 1888 Wing Street. Adult admission: $9 (west side) and $10 (east side); $3 for those 6 to 12; free for kids under 6 with an adult. 619-488-4900. (EL CAJON)

**World’s Largest Beach Party?** Old Mission Beach Athletic Club’s 51st annual Over-the-Line tournament runs July 10, 11, 17, 18. Irreverent team names and “uni-forms” are infamous. Tournament play runs from 7:30 a.m. to dusk on Fiesta Island. 619-688-0817. (MISSION BAY)

The Annual Elizabeth Hospice Charity Regatta hosted by Oceanside Yacht Club runs all day on Saturday and Sunday, July 10 and 11, at Oceanside Yacht Club (1950 North Harbor Drive, at Oceanside Harbor North). Donations: 760-722-3751. (OCEANSIDE)

**San Diego Cricket Club/UCSD Cricket Club** first team hosts Cosmos Cricket Club on Saturday, July 10. On Sunday, July 11, second team plays Century Cricket Club, whilst third team musters against CSU Fullerton Cricket Club. Games begin at 10 a.m. and last until about 5 p.m. (bring lunch!) at UCSD’s Warren Field. Free: 619-518-1596. (LA JOLLA)

See Garibaldi, Lobsters, and octopuses when Birch Aquarium-Museum hosts snorkeling at La Jolla Cove — part of the La Jolla-San Diego Underwater Park and Ecological Reserve. Sunday, July 11, 8 to 10 a.m. Previous snorkeling experience required. $30. Reservations: 858-534-7336. (LA JOLLA)

Three Islands Ride, circumnavigates Fiesta Island, Harbor Island, Shelter Island, and ride out to Cabrillo National Monument on bike ride hosted by Knickknoblers on Sunday, July 11. Thirty-miler starts at 9 a.m. in north parking lot at Mission Bay visitors’ center (at East Mission Bay Drive and Clairemont Drive). 619-787-7427. (SAN DIEGO COUNTY)

**El Cajon Charity Regatta** hosted by the El Cajon Yacht Club, whilst third team musters against Century Cricket Club. First team hosts Cosmos Cricket Club, second team plays Century Cricket Club. Games begin at 10 a.m. and last until about 5 p.m. (bring lunch!) at UCSD’s Warren Field. Free: 619-518-1596. (LA JOLLA)

**Hammer Club** whilst third team musters against CSU Fullerton Cricket Club. Games begin at 10 a.m. and last until about 5 p.m. (bring lunch!) at UCSD’s Warren Field. Free: 619-518-1596. (LA JOLLA)


**California State Games** run July 16-18 in venues all over San Diego County. Over 6000 athletes participate in 20 sports such as archery, goaltimate, inline hockey, jodo, skateboarding, surfing, softball, synchronized swimming, table tennis, more. Opening ceremonies: Friday, July 16, 7 p.m., Qualcomm Stadium (835). 619-682-3436. (SAN DIEGO COUNTY)

**SPECIAL**

“Wags for Wishes,” over 1200 of “most-skilled dogs from all across the western United States” compete in events such as agility, flyball, disc, herding, lure coursing, caring, obedience. Dog show runs Friday through Sunday, July 9-11, 9 a.m. to 5 p.m., at Del Mar Horsepark (14550 El Camino Real). Free admission. 858-787-9470. (DEL MAR)

You’re invited to “Experience Community Trance and connection through live rhythm” during sacred drum and dance circle on Friday, July 9, 9:15 to 11 p.m., at Dancermae Center (1255 West Morena Boulevard). Bring drums if you have them, wear “clothes you can move in.” $10. 619-270-7290. (LA JOLLA)

“Heroes” is theme for this year’s Descanso Fair, Saturday, July 10, beginning at 10 a.m., running Viajes Boulevard to Viajes Grade Road, to town hall. Descanso Fair follows parade at town hall (24536 Viajes Grade Road),
A Guide to Unexpected San Diego and Beyond • By Jerry Schad

What better way is there to pique a child’s interest in nature than to introduce him or her to a shallow, lazily flowing river full of tadpoles and frogs? At Indian Flats Campground, you can get to the river in a matter of minutes by walking and also make use of the usual conveniences of developed campgrounds — such as water, rest rooms (no showers, though), and fire rings — that are nice during an overnight campout with the kids.

No reservations are taken at Indian Flats, and sites may fill up rather quickly on summer weekends. You can try arriving early on a Friday afternoon or come up on a weekday. The 7 sites accommodate cars and recreational vehicles up to 15 feet in length. If you park your vehicle here for day use, you’ll need to display a National Forest Adventure Pass. Call Cleveland National Forest, Palomar Ranger District, 760-788-0250, for more information.

From Warner Springs, the nearest town, drive 1.6 miles west on Highway 79 to the narrow and thinly paved Indian Flats Road (a.k.a. Lost Valley Road), on the right. Follow this winding road 6.5 miles north to the campground entrance. Indian Flats lies in the chaparral vegetation belt at 3600 feet elevation, just below slopes speckled with drought-resistant Coulter pines. Live oaks provide shade at the campground, and plenty of picturesque granitic rock formations poke up on the neighboring hillsides.

From the far (west) end of the camp­ground, you can head downhill on foot over rock slabs and decomposed granite to the bank of the East Fork of the San Luis Rey River. By turning upstream, you’ll very quickly reach a spot where the stream twists and turns through an obstacle course of boulders. This branch of the river doesn’t have much drainage upstream and dries up fairly quickly during the late summer drought, so the sooner you go this season, the better your visit will be.

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North County & Downtown Locations

FOR KIDS

“Two Fun Fables” told by Puppet Express through Sunday, July 11, in Marie Hitchcock Puppet Theatre. Next up: Sleeping Beauty performed by Weaver’s Tales, July 14-18. Showtimes: 11 a.m., 1, and 2:30 p.m. Wednesday through Sunday. Find theater near Aerospace Center. Admission: $3 for adults, $2 for children under 12. 619-683-5990. (SDMU PEAR)

“Babe, the Sheep-Pig” is current production for tyros at San Diego Junior Theatre. Will Babe triumph and become a hero? Play continues through July 18 in Casa del Prado Theatre. Curtain rises at 7 p.m. on Fridays, 2 p.m. on Saturdays and Sundays. Performance on July 17 is ASL interpreted. Tickets: $9 to $12 adults, $7 to $10 seniors and children 13 and under. Reservations: 619-239-8335. (SDJTR)

Learn About “Big Sharks, Little Sharks” during class for preschoolers, Saturday, July 10, 9:30 a.m., at Birch Aquarium-Museum (2500 Expedition Way). Role-playing, video, art project. $25. Reservations: 858-534-7336. (BALBOA PARK)

Choo Choo! The Chula Vista Live Steam Club provides train rides, noon to 3 p.m., Saturday and Sunday, July 10 and 11, at Rohr Park (5458 Sweetwater Road). Donation: 25 cents. 619-421-5227. Children under 48” must be accompanied by an adult. (BCSD)


Take a Space Capsule Challenge when San Diego Aerospace Museum hosts Family Day workshops, Saturday, July 10, at 12:30, 1:30, and 2:30 p.m. (sessions last 45 minutes). Visitors from Mars Society on hand to run San Diego Mars Rover. Included in paid admission. Reservations: 619-234-8291 x19. (SDAM)

“Sometimes I Like to Curl Up in a Ball” is read for story time, Tuesday, July 13, 11 a.m., Barnes and Noble Bookstore (1040 North El Camino Real). Craft. 760-943-6400. Free. (ENCINITAS)

Pressed Flowers on Flower Pots created during botany for Kids class on Tuesday, July 13, 10 a.m. to noon, at Coastal Sage Gardening (3685 Voltaire Street). $15 fees, includes basic materials. Registration: 619-223-5229. (POINT LOMA)

MUSEUMS

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

Antique Gas and Steam Engine Museum, the museum locates, collects, documents, and preserves historical gas-, steam-, and horse-powered equipment related to agriculture and the general development of America. The collection is made up of equipment used in lumbering, mining, oil drilling, and construction industries. Blacksmith and wheelwright shop, country kitchen and parlour, steam-operated saw mill, and 1/3-scale train. Find the museum at 2040 North Santa Fe Avenue. 760-941-1791. (CHULA VISTA)

Bonita Museum and Cultural Center, the museum highlights the history of the Sweetwater Valley from the mid-1800s, with historical photographs; artifacts, tools, and farming implements; the district’s 1873 fire engine; and bound copies back to the 1930s of the Chula Vista Star News. Find the museum at 4035 Bonita Road. 619-267-5411. (BONITA)

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For information on the day you plan to visit, please call (619) 681-7373 in San Diego County, (714) 220-5200 in Orange County or (760) 327-0499 in Palm Springs or visit us online at knotts.com.
Attention Dog Owners!

Come down to Little Italy for "Dogs on Film" A Fashion Show and Buffet for Your Dog & You!

Sunday, July 18 Noon - 3 pm Fashion, Food and Fun for the Entire Family!


View artifacts from San Diego’s Chinese and Chinese-American history, culture, and art. Current museum exhibits include a 1920s warlord’s bed, exhibits on Chinese footbinding and Chinese-American veterans. The museum is originally a building from 1927 for the Chinese Mission. Adjacent to the building is an Asian garden with koi pond and waterfall. Find the museum at 404 Third Avenue (at J Street); 619-338-9888. (DOWNTOWN)

Chula Vista Heritage Museum the museum features glimpses of Chula Vista’s past; exhibits feature lemon packing crate labels, photographs of downtown Chula Vista, doors and adobe blocks from the original Star newspaper building, and relics from the Otay Water Company. Find the museum at 360 Third Avenue. For further information, call 619-420-6416. (CHULA VISTA)

Creation Museum, a museum contrasting the evolution and creation of world views is found at 10946 Woodside Avenue North. For more information, call 619-488-0920 x231. (DANITE)

Gemological Institute of America Museum, major exhibits include displays depicting science and art of gemstones and history, lore and cultural significance of jewelry. Find the GIA at 5345 Armada Drive. Required reservations: 800-421-7250 x 4116. (OCEANSIDE)

George White and Anna Gunn Marston House, historic home sits on five acres of landscaped grounds with a formal English Romantic garden. Built for civic leader and department store founder George Marston and his family by San Diego architects William Hebbard and Irving Gill, the Marston house design is in keeping with the early 20th-Century American Arts and Crafts period, emphasizing simplicity, function, and natural materials. The museum is located at 3525 Seventh Avenue; 619-298-3142. (Bayside)

House of Pacific Relations, international Cottages are open every Sunday from noon to 4 p.m. to present the history and traditions of 30 ethnic groups. Select cottages open on fourth Tuesday of the month. Children Around the World’s videos are shown in Hall of Nations, fourth Tuesday of every month. 619-334-4069. (BAYSHORE)

J.A. Cooley Museum, an eclectic collection of items — including displays on phonographs, clocks, electric trains, and 20 other types of collections — is featured at the museum. The current featured attraction is an "Industrial Product Collection,” with examples of the historical progression of auto technology from 1886-1915, with “some classics and a concept car.” Find the museum at 4239 Park Boulevard; 619-298-3112. (UNIVERSITY HEIGHTS)

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Lange

Luis Omar Salinas was born in Texas. He attended Fresno State University from 1967 to 1972 and made his home in California. His first volume of poems was Crazy Gypsy (1970). In 1975 he was one of four poets included (along with Gray Soto) in Entrance: Four Chicano Poets. One of his major volumes was The Sadness of Days: Selected and New Poems, first published in 1987.
Poetry International 7/8, 2003–2004

San Diego State University Press, 2004; 450 pages; $12

Fred Moramarco and Bruce Boston are editor and managing editor of Poetry International, an annual poetry journal published at San Diego State University. The just-published double issue of Poetry International took several years to assemble and involved coordinating work around the world. It features contemporary poetry from the “English language diaspora”—poetry written in English from Africa, Asia, Australia, Canada, the Caribbean, Ireland, the United States, and the United Kingdom itself. On June 4, shortly after the journal came out, Moramarco and Boston sat down to talk about the adventure of producing this issue.

Fred: I should start by saying a little about how this issue was conceived. A few years ago at San Diego State, we had a visiting professor by the name of Martin Harrison, who was here from Australia. Since one of the things we do at Poetry International is to have a special feature each issue on a different country in the world, I thought it would be a good idea to do a feature on Australian poetry, and Martin could help out with that. He had just edited an anthology of Australian poetry. So, I had lunch with Martin, and he was very interested in the idea, and he said he could do an Australian poetry from New Zealand as well. I had also been in e-mail correspondence with a poet named Michael Donaghy, whom I met while I was in London the year before. He’s an American who lives in London, and I had talked with him about doing a feature on the poetry of England. And so here I thought we have England, Australia, and New Zealand—three English-language-speaking countries. It dawned on me that it might be even more interesting to do a feature about English-language poetry all around the world. You know, sort of like “today Australia, tomorrow the world.” And so, through the miracle of the Internet, I was able to find out who was the primary specialist in the various regions of the world. I wanted editors who knew something about English-language poetry in Africa, Asia, the Caribbean, Canada, and so on. All of this becomes nearly instantaneously possible with Google. That’s not a plug for the new stock offering, but damn, that’s an amazing tool! I corresponded on the Internet, and the rest, as they say, is history. We put together this group of editors from all around the world. And then you and I began corresponding with them and developing—collecting the material. That’s the beginning of it as far as I remember.

Bruce: When was Martin Harrison in the States?

Fred: I think he was here for the 2001 academic year. And I probably talked with him in the spring of that year. So this has literally been a couple of years in the making.

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I've always liked Phil Levine's notion of poetry as the inside of one person talking to the inside of another person.

It expands our sense of humanity and also the burden of that humanity, which is a kind of practical application of a literary magazine. Since we're talking about our audience, do you recall any of the responses you've received about this particular issue?

Yes, I just heard from Marjorie Perloff, who is one of the leading critics of modern poetry. She was thrilled by the issue because it introduced her — and she's very knowledgeable about a lot of the world's poetries — it introduced her to many poets that she had not heard of and opened up a new world. Of course, many of the contributors were very enthusiastic about being in the magazine in that context. Gary Young we heard from, Maria Terrone, C.K. Williams — I've heard from a lot of these people. I think we've produced something new under the sun here. I just heard from Don Selley, who runs the Poetry Daily website (www.poems.com), and he's so impressed by the magazine that he's devoting an uncharacteristically week to feature a different poem from each day. That starts on June 21. I feel very proud of it, and I don't quite think there's anything like this around.

I've seen it if there is. It's also very timely in terms of what's happening in college and university English departments these days. One of the things we've discovered is that this issue will be adopted as a test in colleges and possibly in high schools as well.

It already has been. When you and I went to school, English literature was the literature of the British Isles pretty much. We studied Byron and Keats and John Donne and Shakespeare and Chaucer and so on. And that's a great tradition, of course. But today in the modern world, English literature is much broader than that. And as you said, there are lots of courses at universities all over the country — all over the world, really — in postcolonial British culture. And postcolonial — the very phrase suggests what's happened to English — since the British Empire has surrendered to history — gave up kicking and screaming, I should say.

"I've always liked Phil Levine’s notion of poetry as the inside of one person talking to the inside of another person."

Yes.

It's very distinctive. There's a calypso flavor to the poetry there.
The burden is compounded this time because one of the three works on the St. Lawrence’s Mandeville Auditorium program was a repeat of something they had already played during 1999’s Summertime. This was Osvaldo Golijov’s The Dreams and Prayers of Isaac the Blind, which I wrote about extensively in my review four years ago. Why, one may ask, with thousands of possible program choices, should the St. Lawrence have decided to play this work again in San Diego? The answer can only be that they know how rarely any piece of contemporary music gets played, and they have such faith in Isaac the Blind that they considered it their duty to remind us of its greatness—which indeed they did.

It was, of course, the St. Lawrence who introduced me to this exceptionally beautiful, moving, inventive, and profound work. Since then, I have come to love and admire it even more, through its two recordings. One is with the Kronos Quartet with clarinetist David Krakauer. The other, by the St. Lawrence and Todd Palmer (as in 1999 at Sherwood Auditorium and this year in Mandeville), also offers performances of Golijov’s Last Round, Lullaby and Doina, and Yaddish/Bikel. Both are splendid: the Kronos more heated and dramatic, the St. Lawrence more reflective and nuanced (especially in Palmer’s incredibly variegated rendering of the cantorial and klezmer styles). I would not be without either of them, and I regret that there is no record of the 1995 performances by the Cleveland Quartet and Giora Feldman. This is a work large and deep enough to benefit from a variety of different interpreters.

One thing I learned from listening to the CDs (and it was confirmed by the St. Lawrence’s performance this year) is that I was wrong when, in my earlier review, I characterized Isaac the Blind as one of the great clarinet quintets, along with the Mozart and Brahms. Now I realize that it is quite different from a clarinet quintet, and is not really a piece of chamber music at all. It is much more a concerto for clarinet, with the four strings taking the place of an orchestra. All the thematic material is concentrated in the clarinet part, which—in its virtuosity, its immense variety of color (five clarinets are used, including the bass clarinet and the bass horn), its stylistic range, and its sheer force of character—reduces the strings, much of the time, to the status of an accompaniment. The accompaniment (which often is reminiscent of Steve Reich’s Different Trains) is powerfully expressive and exquisitely written, but it is the clarinetist who drives the music along and who ascends to its emotional heights.

While I treasure the St. Lawrence’s CD, the effect of their performance of the Golijov piece was considerably enhanced by hearing them in the hall and being able to see them on stage. Both clarinetist Palmer and the St. Lawrence’s sensational first violinist, Geoff Nuttall, are intensely physical performers, whose impassioned bodily movements often convey the music’s thrust through a vivid complementary language. When
God, as protest, as longing, as that note was being hurled at could see as well as hear that ceiling to deliver his highest his instrument toward the S

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94 San Diego Reader July 8, 2004

CLASSICAL LISTINGS

Events that are underlined occur after July 15.

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 READERS CLASSICAL MUSIC, Box 85803, San Diego CA 92186. Or fax to 619-481-2401. You may also submit information online at SanDiegoReader.com by clicking on the event section.

San Diego Symphony’s Summer Season continues with David Fray (california), and Polynesian buffet overlooking Mission Bay

San Diego Symphony’s Summer Season continues with David Clayton-Thomas and Blood, Sweat and Tears, the Association, July 9 and 10. Concerts conclude with fireworks.

Concerts begin at 7:30 p.m. (gates open at 6) at Embarcadero Marina Park South (206 Marina Park Way). Single tickets: $10 to $62, available by calling 619-235-0804 (wednesday).

Masks, Formal Wear, and Period Attire are optional - but encouraged - when San Diego Young Artists Symphony Orchestra performs. Viennoise Ball, Saturday, July 10. The orchestra, directed by Matthew Garbutt performs waltzes and polkas by Strauss, Suppé, Lehár, and others starting at 8 p.m. at Balboa Park Club. Tickets: $45 per person or $75 per couple, which includes hors d’oeuvres and beverage. 619-235-8067. (BALBOA PARK)


Civic Organist Carol Williams performs on Sunday, July 11, 1 p.m., in Spreckels Organ Pavilion. Free. 619-702-8138. (BALBOA PARK)

Seventeenth Annual International Summer Organ Festival continues with concert by Clive Driskill-Smith on Monday, July 12, 7:30 p.m. 619-702-8137. Free. (BALBOA PARK)

“Meeting at the Border,” Pia- cido Domingo is joined by sopranos Ana María Martínez and San Diego Symphony Orchestra in concert on Thursday, August 12, 8 p.m., at Cours Amphithéâtre. Tickets: $28.85 to $100.85. Reservations: Ticketmaster (619-220-TIXS). (CULIA VISTA)

FREE FOR CHILDREN UNDER 5

WEDNESDAY, JULY 7, 2004
Contemporary Artists: Aaron David Smith, Zach Clement, Erin Blayney have work on exhibit through Wednesday, August 11, at Balae Gallery (319 Island Avenue), along with furniture by Indomata. Reception: Friday, July 8, 6 p.m. 619-234-1117. (GALLERY QUARTER)

“I Think Icon” by Donald Hornby and “Death of a Spider” by Anna Jenkins are showcased exhibits through July at San Diego Art Institute, Museum of the Living Artist (1439 El Prado). Junior Jose Hugo Sanchez Jimenez. Youth art by st.2 students at Torrey Pines Elementary featured Reception: Friday, July 8, 6 p.m. 619-236-0011. (BALDEGA PARK)

“DeBonnville Pine,” works by Laura Janes on exhibit through September in Bard Hall Gallery (First Unitarian Universalist Church, 4190 Front Street). Reception: Friday, July 8, 6 p.m. 619-298-9978. (GALLERY QUARTER)

Native San Diego Painter John David Ratjakowski returns to exhibit his art in show beginning with reception on Saturday, July 10, 7 p.m., at CG Gallery (344 Fourth Avenue). Paintings in show are based on Ratjakowski’s experiences living in Poland, as well as other foreign cities he’s called home. RSVP for reception: 619-595-0048. Continues through Sunday, July 25. (GALLERY QUARTER)

“Matters of the Heart,” new paintings and mixed-media art by Jill Stephens on view through Friday, July 30, at Cabernet (3820 1/2 Ray Street). Reception for artist on Saturday, July 10, 6 p.m. 619-683-2221. (NORTH PARK)

Coronado Painter Nathaniel Cier has featured in a distinguished Artist Studios and Gallery (317 East Grand Avenue), opening with reception on Saturday, July 10, 5 p.m. Artist studios will be open during reception. 617-760-5779. Through Saturday, August 28. (GALLERY QUARTER)

“Timeliness” — exhibit of mixed-media paintings by PJ Fidler and black-and-white photography by Stephen Courtney opens with reception on Saturday, July 10, 7 p.m., at Limbo (1432 University Avenue). 619-295-5393. Closes Sunday, July 25, midnight. (GALLERY QUARTER)

Ship Portraits on Nautical Maps by Adam Kolte are on exhibit through Monday, August 16, at Phantom Art Gallery (suite E in Artist’s Alley, 212 East North Coast Highway). Meet artist during reception on Saturday, July 10, 5 p.m. 617-704-4512. (GALLERY QUARTER)

Laura Janes on exhibit through Saturday, July 10, 6 p.m. 619-299-4278. (NORTH PARK)

“Cats: Nine Lives for Art,” mixed-media exhibit featuring Feral Cat Coalition, is on view through Wednesday, July 14, in Gallery 21 of Spanish Village. Reception: Sunday, July 11, 11 a.m. 619-233-3407. (BALDEGA PARK)

“Jewelry in July,” showcasing work by six artists, is on view through the month at Many Hands Cooperative Gallery (302 Island Avenue, suite 301). Reception for artists: Sunday, July 11, 2 p.m. 619-557-8303. (GALLERY QUARTER)

Watercolors by Elaine Harvey and Robin Erickson on view through Saturday, August 7, at Studio of Art and Design (616 Stevens Avenue, suite B). Meet artists during reception on Sunday, July 11, 2 p.m. 858-755-6202. (SOLANA BEACH)

ART MUSEUMS
California Center for the Arts: “Niki de Saint Phalle: California Dreaming” explores works said to be “inspired by and created in California” through models and related drawings, paintings, and prints from the artist’s archives and from private collections. Through November. The museum is located at 340 North Escondido Boulevard; 760-639-4400. An exhibit explores themes of borders, home, family, work, personal style through performance, installation, video art. Closes Sunday, September 12. The “Cerca Series” continues with exhibit by San Diego artist Mark Mulroney, who paints “spiral-Scandinavian landscapes,” through Sunday, August 8. Mulroney describes his work “as landscape of refuse in a land of disposable architecture.”

Find the museum at 1001 Kettner Boulevard (at Broadway), directly across from the Santa Fe Railroad Depot. 619-234-1001. (BALDEGA PARK)

Museum of Contemporary Art San Diego, Downtown, “Chicano Now: American Expressions” is described as “an interactive multimedia exhibition offering expressions of Chicano cultural style through the eyes of Chicana and Chicano performing and independent film artists.” Exhibit explores themes of borders, home, family, work, personal style through performance, installation, video art. Closes Sunday, September 2.

“Another America: Robert Becker’s Portraits of the People,” through Sunday, August 15, includes approximately 20 works of Robert Becker, whose paintings and drawings “will be presented inspired visions from all over the world.” Continues through Sunday, August 15.

Find the museum in the Casa de Balboa building, at 1649 El Prado, 619-238-7589, balboa zoo. (BALDEGA PARK)

Oceanside Museum of Art, James Aitchison (figurative painter), Michael C. Gross (pastel painter), and Burton Tysinger (sculptor) have work gathered in “Out of Oceanside,” opening on Sunday, July 11, and continuing through September, Sunday 19. Find the museum at 704 Pier View Way, 760-721-2787. (PIER VILLAGE)

San Diego Museum of Art, more than 390 artifacts, documents, and works of art by artists including Giotto, Michelangelo, Titian, Van Gogh, and the Vatican: The Legacy of the Popes. “The floors, walls, doors, and foundation of the Vatican have been recreated in order to trace the 2,000-year history of the papacy, beginning with Saint Peter and culminating with Pope John Paul II.” Exhibition continues through Monday, September 6.

The history of the nation’s visual culture is explored in “American Beauty: Painting and Sculpture from the Detroit Institute of Arts, 1770-1920.” Approximately 90 works are featured, by artists including Benjamin West, John Singleton Copley, Mary Cassatt, John Singer Sargent, Winslow Homer, Frederic Remington, others. Enjoy exhibit through Sunday, October 5.

“Sultans and Sultas: Paintings from the Deccan,” continuing through Sunday, August 15, includes approximately 20 works from the Edwin Binney 3rd Collection of South Asian art. Paintings are described as “visionsary, poetic, and richly colored.” For further information, call 619-232-7991. (EAST BAY QUARTER)

Timken Museum of Art, permanent collection includes European masters, 19th-Century American, and Asian icons. 619-239-5548. (BALDEGA PARK)

LOCATIONS
To find a store near you, call 1.888.81BOOKS. Or shop at www.borders.com. Local and online prices may vary.

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617 5th Ave
San Diego, CA 92101
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11101 Carmel Drive
San Diego, CA 92128
619. 702. 4200

Mission Valley
1072 Camino Del Rio North
San Diego, CA 92121
619. 295. 2201

El Cajon
159 Fletcher Parkway
El Cajon, CA 92021
619. 593. 5119

Carlsbad
1902 Via Colinas
Carlsbad, CA 92008
760. 479. 0242
**THEATER LISTINGS**

**THEATER FOR DAYS AND TIMES OF EACH PLAY, CALL 619-239-2255.**

**Hairspray**

Based upon the New Line Cinema film written and directed by John Waters. Starring Keala Settle and Brenda Vaccaro. Choreography by Jerry Mitchell. Direction by Jack O’Brien. The show also includes advice for overcoming the “Big Chill Syndrome.” It’s lively, funny, and could run forever.

**Crime Pays!**

Mystery Café’s newest interactive mystery comedy takes place at the Sahara Hotel in Vegas, where “the family” runs more than shows. “A real mob scene!”

**Dangerous Corner**

Lamplighters Community Theatre opens its 67th anniversary season with J.B. Priestley’s mystery, which asks the question, “Should sleeping dogs lie?”

**Forever Plaid**

Laguna Playhouse presents Stuart Ross’s tribute to pop hits, and male-harmony groups, of the ’50s. Larry Raben directed.

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As You Like It

“...hilarious, offbeat and oddly moving”

NOW IN PREVIEWS

SUITEMATE, West Coast Premiere by Melissa James Gibson directed by Daniel Aukin

NOW – August 8

A quirky, romantic comedy about the joy of procrastination...perfect for anyone who has ever tried not to commit.

continental divide

Mothers Against and Daughters of the Revolution

NOW – August 1

the two plays are performed in rotating repertory

 SUITCASE or, those that resemble flies from a distance

by David Edgar • directed by Tony Taccone

TOLAN, each of which takes place by David Edgar • directed by Tony Taccone

I Do! I Do!

The Fritz Theater extended the run of its latest show. Famous herefore for tough, cutting-edge drama, especially about women, the Fritz presents Tom Jones and Harvey Schmidt’s minimalist musical (and compendium of mid-60s mainstream clichés about gender), which chronicles the 50-year marriage of Michael and Agnes. Jones and Schmidt wrote The Fantasticks. I Do! is a Fantasticks about marriage, and just as generic. Like the Neil Simon comedies of the period, bad things just seem to happen to these nice folks, under whom lurks a sitcom safety net. Duane Daniels and Leigh Scarritt, combining a rich baritone and silver soprano, are fun to watch and hear, even if the musical isn’t. In the original vocals were so demanding — staccato riffs verging on pure scat — that Robert Prendergast and Mary Martin performed only six (rather than eight) shows a week. Daniels and Scarritt sprint through tongue-twisters with dexterity. I Do! offers a dinner-theater package at the Sixth Avenue Bistro’s downstairs cabaret: bar, round tables, small stage, and launched-rocket acoustics.

SIXTH AVENUE BISTRO CABARET, 1165 S. BROADWAY, DOWNTOWN, OPEN-ENDED RUN; FRIDAY AND SATURDAY, DINNER AT 6:15 P.M., CURTAIN AT 8:00 P.M. 619-239-4196.

LA JOLLA PLAYHOUSE

“...engaging ...

Edgar’s arguments go right to the gut.”

NOW – August 8

SUITEMATE or, those that resemble flies from a distance

by David Edgar • directed by Tony Taccone

“CRITIC’S CHOICE.”

– SAN DIEGO UNION-TRIBUNE

THE INTELLIGENT DESIGN OF JENNY CHOW – JUNE 12 - JULY 18

By Rolin Jones | Directed by Kirsten Brandt | Cassius Carter Centre Stage

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July 10 – Aug 15

LA JOLLA PLAYHOUSE

―hilarious, offbeat and oddly moving‖ 2004

“DO NOT MISS

‘JENNY CHOW’. THIS IS A GREAT, GREAT SHOW.”

– CITYBEAT

“CRITIC’S CHOICE.”

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the two plays are performed in rotating repertory

by David Edgar • directed by Tony Taccone
I Do, or Die: The Mother-in-Law of All Weddings
For its summer show, onboard the sternwheeler William D. Evans, Mysteries Cafe presents one of its best: best balance between written and ad-libbed materials, best array of credible suspects and clues, and also funniest of those I’ve seen at Imperial House. Patricia “Patti” Peccarino (Emily Anne Smith), heiress to the Peccarino cheese fortune (“The Cheese Stands Alone”), is about to marry Wilhelm “Willie” Schmeterlinck (Ben Gilbert), last of the Schme-terlincks (who, some allege, invented Cheez Whiz) and a groomsman given to quoting Shakespeare (“to be or not to be”). There’s a given to quoting Shakespeare (“to be or not to be”). There’s a.

Roberson set the piece in the 1950s (yet are somehow able to make numerous topical references to today). It’s a consistently funny evening of interactive theater. Worth a try.

I Love You, You’re Perfect, Now Change
One of the longest-running shows in Off-Broadway history, Perfect covers the zodiac of relationships, starting with a first date (“Will I be a date from hell?”), through the singles scene (“Single Man Drought”), to marriage, children, even a funeral. Along the way the San Qustion con scars a timid couple into taking the Big Step (You gotta compromise a little, you dickheads!). And Rose Ritz tells her story in a way that will have you asking, “Is that the truth for her dating service (Fig. 1)?” It’s a consistently funny evening of interactive theater. Worth a try.

Worth a try.

THEATRE

Wigtown, 4040 Twiggs St., Old Town, open-ended run; Tuesday through Thursday at 7:30 p.m., Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m. 619-868-2494.

The Intelligent Design of Jenny Chow
For two hours, as 22-year-old Jennifer Marcus, Seema Sueko’s an arctic dervish. Like a cheerleader overamped on uppers, she hops, dances, fidgets, whirls, and talks as fast as she moves. Jennifer’s the protagonist of Robin Jones’s smart, moving, hilarious story of an agoraphobic genius who wants to find her birth mother in China but can’t leave her house. So she invents a robot she calls Jenny Chow and goes about it. This is about one of the most versatile performers around, en-hance every scene with strong voices and precise character details. Credit as well to the costume designer, unnamed in the program, who provided everything from tuxes to Chargers T-shirts — and enough Velcro to permit what must be, in many instances, split-second changes.

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Wigtown, 4040 Twiggs St., Old Town, open-ended run; Tuesday through Thursday at 7:30 p.m., Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m. 619-868-2494.
I’ve seen the show, (a) an evening of almost nonstop comedy, and (b) a thought-provoking look at education, religion, and much more. The sister, it turns out, is not kidding.

**Worth a try.**

**Laguna Playhouse, 360 Laguna Canyon Road, Laguna Beach, Thursday, August 28: Monday at 7:30 P.M. 949-497-2878.**

**A Lesson From Aloe**

Without ever naming it, Athol Fu
gard reveals the soul-blasting ef
ffects of Apartheid on individuals. It
moves through townships and friends,
even marriages, like a virus that
burns the brain. There’s so
much beneath the surface of Fu
gard’s drama, Harold Pinter could
have written it. Subjects — the ex
quises of the insane — abound,
until “colored” African Steve
Dane’s puts one last visit to his
former Afrikaner friend, Piet, and
they explode. Sixth @ Penn’s pro
duction has three of the city’s best
actors: Bernard Baldan reveals
Piet’s inner feeling through intri
cate layers, ferce with stillness,
Linda Castro makes Piet’s wife
Gladys a bombed-out crater (amid
the rubble lurks an urge to de
stroy), and Rhys Greene’s Steve is
shredded by friends turned foes.

**Worth a try.**

**Laguna Playhouse, 360 Laguna Canyon Road, Laguna Beach, Thursday, August 28: Monday at 7:30 P.M. 949-497-2878.**

**Monstropoly**

Evoque Dance Theatre presents the
world premiere of Gina Anguilla’s and
Michael Mufson’s ‘interative show about going to jail.’ The ob
ject of the Monopoly-like game be
ing “maintain your freedom and stay out of jail.”

**Worth a try.**

**Evoque Dance Company, 210 Second Street, Downtown, Thursday, July 25, Thursday through Saturday at 8:00 P.M. MATTIE SUNDAY at 2:00 P.M. 619-688-9210.**

**The Mousetrap**

The Coronado Playhouse opens its
new Pavilion Theatre with Agatha
Christie’s durable whodunit.

**Worth a try.**

**Coronado Playhouse, 1500 First Street (at the Coronado Ferry Landing Next to L & O Forno), Coronado, Thursday through July 25, Thursday through Saturday at 8:00 P.M. MATTIE SUNDAY at 2:00 P.M. 619-435-4856.**

**National Comedy Theatre**

ComedySportz changed its name, but its methods (and madness) re
main the same. Improvisational comedy, making up funny stuff on the
spot, is difficult enough. Years ago, however, Keith Johnstone thought it’d be more exciting if
doubling-competition sides were
made for a lively, often quite
funny, evening. And Gary Kramer is one talented comedian.

**Worth a try.**

**Marquis Theater, 3717 India Street, Mission Hills, Openended Run, Friday and Saturday at 7:30 P.M. and 9:45 P.M. 619-285-4999.**

**Picnic**

Poway Performing Arts Company
stages William Inge’s romantic
comedy-drama about a Labor Day
day picnic in Kansas. Shellie Coburn
directed.

**Poway Performing Arts Company, 13250 Poway Road (upstairs in the Lively Center, Poway), Thursday through Sunday at 8:00 P.M. MATTIE SUNDAY at 2:00 P.M. 619-688-9210.**

**Places to Touch Him**

Diversary Theatre stages
Guillermo Reyes’ comedy about a
Latino politician who wonders how
much of himself he should reveal to
voters. Jeffrey Ingman directed.

**Diversary Theatre, 4454 Park Boulevard, University Heights, July 25; Thursday through Saturday at 8:00 P.M. Sunday at 7:00 P.M. 619-220-0207.**

San Diego Theatresports
A cross between improvisational
comedy and Family Feud, making up a funny scene as you go along, is tough enough. A com
petitive scene making, with the au
dience awarding points to the win
ning team. Purists might balk at the
educational comparisons used in this format, but San Diego Theatresports’ “game show” is a
hoot. The 90-minute evening offers
different hits. The show I caught had “Team Sports” — two pairs of players competed, taking sugges
tions from the audience, and “Go-

**Laguna Playhouse**

The Laguna Playhouse has ex
tended the run of this popular show
several times. It’s an “interact
ive adult education” class, taught by a sister from the sparrow-the
ned school. The concept doesn’t
sound much like music. The sister is sub	ituting (it’s the regular teacher’s
gender, don’t tell a soul). She used to teach but was deemed too strict for contemporary students. And the class is just that, part of a course in Catholic doctrine. But the sister’s authoritarianism takes it to unforeseen places (you can hear
voices of recognition from the audi
ence, especially when sister brings out a hard ruler and taps her
palm). The results, the two times

**Laguna Playhouse, 360 Laguna Canyon Road, Laguna Beach, Thursday, August 28: Monday at 7:30 P.M. 949-497-2878.**
The Wizard of Oz

Scripps Ranch Theatre presents Stephen Sondheim’s two-act musical revue. Ric Shaffer directed. SCRIPPS RANCH THEATRE presents SIDE BY SIDE BY SONDERHOLD 7:00 P.M. THURSDAY, JULY 8; 7:30 P.M. SATURDAY AND SUNDAY AT 8:00 P.M. 805-550-1020. Side show or, those that re- semble flies from a distance La Jolla Playhouse presents the West Coast premiere of Melissa James Gibson’s “high, urban comedy” about the foibles of procrasti-nation. Directed by Darko Tresnjak. MANDIEWILLIIEWISSANDWILLIICMITHCENTERFORTHEPERFORMINGARTSATLA Jolla Playhouse through AUGUST 12. TUESDAY AND SATURDAY AT 7:30 P.M. 800-944-5639. Triple Espresso: A Highly Caffeinated Comedy Hubertt’s Bodega’s done it again at the Triple Espresso Coffeehouse 20 years to the day. While patrons sip a house blend — “Grape,” “Scandinavian Blizzard,” or “Mokoko Cocoa Mocha” — Hugh plays ‘70s tunes on the piano. He and his compani-ons, here including Hugh (an anniversary, got stuck in the ‘70s. The trio used to be Maxwell, But- tternut, and Bean, a comedy group that never went far. They’re “losers,” they admit, but not “or- dinary” ones. And, hey, their re- union could help them face their steer-ing issues from their mediocre pasts. A farcical store line? Yep, Straight from Forever Plaid. There’s also the Forever Plaid problem: the three comedians are far too talented to play inept char- acters. One’s a whiz at the piano. Another’s a first-rate mime, and the third’s a crackjack magician. The trio is so talented, when the pilot has them complain of diffi- culties to overcome, you wish they’d quit trumping up the pseudo-drama and get on with this highly entertaining, if lightweight show. (Note: the origi-nal cast members are re- placed.) WORTHY: THE FUTZ THEATRE, 444 FOURTH AVENUE, GASLAMP QUARTER, OPEN- ENDED RUN; WEDNESDAY AND THURS- DAY AT 2:00 P.M. SATURDAY AT 8:00 P.M. SATURDAY AND SUNDAY AT 5:00 AND 8:00 P.M. SUN- DAY AT 3:00 P.M. AND 7:00 P.M. 613-224-9583. Summer Solstice Cabaret: The Sopranos’ Last Supper Dillstar Productions presents an evening with the notorious Rari- tune family: “gambling, dancing, and good old mobster fun.” 1355 NORTH HARBOUR DRIVE, DOWN- TOWN, AND ONE, DOWNTOWN. 2003 CAMPE DEL RIO NORTH, MISSION VAL- LEY. OPEN-ENDED RUN, FRIDAY AT 7:30 P.M. 800-644-5629. Suitcase or, those that re- semble flies from a distance La Jolla Playhouse presents the West Coast premiere of Melissa James Gibson’s “high, urban comedy” about the foibles of procrasti-nation. Directed by Darko Tresnjak. MANDIEWILLIIEWISSANDWILLIICMITHCENTERFORTHEPERFORMINGARTSATLA Jolla Playhouse through AUGUST 12. TUESDAY AND SATURDAY AT 7:30 P.M. 800-944-5639. Triple Espresso: A Highly Caffeinated Comedy Hubertt’s Bodega’s done it again at the Triple Espresso Coffeehouse 20 years to the day. While patrons sip a house blend — “Grape,” “Scandinavian Blizzard,” or “Mokoko Cocoa Mocha” — Hugh plays ‘70s tunes on the piano. He and his compani-ons, here including Hugh (an anniversary, got stuck in the ‘70s. The trio used to be Maxwell, But- tternut, and Bean, a comedy group that never went far. They’re “losers,” they admit, but not “or- dinary” ones. And, hey, their re- union could help them face their steer-ing issues from their mediocre pasts. A farcical store line? Yep, Straight from Forever Plaid. There’s also the Forever Plaid problem: the three comedians are far too talented to play inept char- acters. One’s a whiz at the piano. Another’s a first-rate mime, and the third’s a crackjack magician. The trio is so talented, when the pilot has them complain of diffi- culties to overcome, you wish they’d quit trumping up the pseudo-drama and get on with this highly entertaining, if lightweight show. (Note: the origi-nal cast members are re- placed.) WORTHY: THE FUTZ THEATRE, 444 FOURTH AVENUE, GASLAMP QUARTER, OPEN- ENDED RUN; WEDNESDAY AND THURS- DAY AT 2:00 P.M. SATURDAY AT 8:00 P.M. SATURDAY AND SUNDAY AT 5:00 AND 8:00 P.M. SUN- DAY AT 3:00 P.M. AND 7:00 P.M. 613-224-9583.
...spent so many hours and weekends, and a few all-nighters trying to complete it.”

Fox Rox airs on Fox 6 (UPN 13) on Thursday at midnight and Saturday and Sunday at 11:00 p.m.

I asked host Troy Johnson if he’ll use the Emmy as a doorstop. “Are you kidding me? The last trophy I won was a consolation for coming in last place in Little League.”

I asked Richison if everyone working on the show gets a gold statue. “If it’s news-oriented, the producers get one. We have four people that got one. Troy, myself, Mark Jacobs, and Patrick. [Patrick’s] the one who showed up at the ceremony. When he accepted it, he said, ‘It’s good to see in a year of terrorism, wildfires, and breaking news, rock ‘n’ roll still gets the vote.’ We were up against a lot of documentaries on the fires.”

— Josh Board

“The official reason I was fired was for ‘overpouring drinks,’ putting too much liquor in my name.”

Mitch Wilson, singer/guitarist of No Knife, doesn’t dispute being fired in mid-June from the Live Wire on El Cajon Boulevard, where he tended bar and also promoted and sometimes deejayed a Tuesday event called Contort.

“I would dispute what they fired me for. They had a pour-tester test me, they lined everyone up, and at that time they tested me as a pour-tester.”

He admitted there was a grievance with one of the two bar owners, “Sam [Chammas] and I are cool; he wasn’t the one who delivered the blow. That leaves co-owner Joe Austin. At press time, neither Austin nor Chammas had returned phone messages requesting comment.

Regarding No Knife, Wilson says, “Brian [Desjean, bassist] just got married, so we just kind of put everything on hold until that’s all done…. I think it’s pretty much on hiatus.”

— Jay Allen Sanford

Sources close to local band Accident Experiment have disclosed that the American Red Cross has filed suit to force the band to change its logo so it won’t look like the red “Geneva Cross” used by the nonprofit organization.

But the local band is being closed-lipped about other details. It’s all over the Web, however. At www.rockreview.co.uk, lead singer Pete Stewart (formerly of Grammatrain) was quoted as saying, “We have a lot of respect for the American Red Cross…but I think it’s rather hilarious that an international humanitarian organization has the time to mess with an independent rock band and actually go to the trouble, and expense, of drafting up legal papers.”

Insiders say that MTV news is preparing a piece on the P.O.D.-versus-Accident Experiment affair. Marcos Curiel cofounded P.O.D. but was asked to leave the band after 13 years. The last P.O.D. album with Curiel (2001’s Satellite) sold three million copies, and the one without him (2003’s Payable On Death) sold less than 500,000.

Insiders also say that Curiel had to use legal recourses to get paid all his royalties owed to him by P.O.D.

The band’s New York publicist, Keith Hagan, would not give details on the royalty issue, other than to say that discussions between P.O.D. and Curiel regarding royalties are “ongoing” and “not resolved.”

Accident Experiment won Best New Band of 2003 at the San Diego Music Awards and includes ex-Sprung Monkey drummer and bassist Ernie Longoria and Tony DeLocht.

— Ken Leighton

Singer Travis Ryan says his six-year-old band Cattle Decapitation is proof that vegetarians can play death metal. He admits Cattle Decap...
and time-consuming."

Of their new, fourth CD Humane, Ryan says, "The cover shows a cow that shat three human forms. It's pretty much role reversal."

Metal Blade Records, which distributes music worldwide by GWAR and Cannibal Corpse, is cohosting a veggie BBQ Tuesday to celebrate the release of the CD.

"It's free food. Metal Blade and Blue Meanie is sponsoring the whole thing. They will have Gardenburgers and corn on the cob."

Cattle Decapitation appears at the vegan BBQ 2-4 p.m. Tuesday, July 13, at Blue Meanie in El Cajon; they perform live 8 p.m. July 16 at their record-release party at SOMA with Dodecameron (from Tijuana), Broken Soma with Dodecameron.

Perform live 8 p.m. July 16 at Meannie in El Cajon; they sponsoring the whole thing. Cowardly, is cohosting worldwide by GWAR and Cannibal Corpse.

Cannibal Corpse, is cohosting worldwide by GWAR and Cannibal Corpse, is cohosting worldwide by GWAR and Cannibal Corpse.

"The press predicted we were finished," Stern said on a live press conference carried by the Planet. He said he would stay on the air with his current network of affiliates at least through December 2005, when his current contract expires. "Clear Channel has to continue to be harassed by the开着 the gas station when he noticed the opened rear door to the club. He said, "The door was damaged, as if it had been forced."

"The marks suggested that the suspect(s) used an unknown prying tool," Officer J. Iammarino noted. His report states, "The bottom half of the door was kicked in and a small safe was lying on the floor."

They contacted the owner, Brett Bodie, and he immediately showed up. "Bodie is the only person that knows the combination of the safe," the report claimed. "He left the safe unlocked, so the bartenders could deposit their shift money. I asked Bodie to open the safe. (to see if the money had been taken). The safe was locked. When he opened [it], it was empty."

Bodie told the reporting officer that he felt the suspect(s) "flipped the safe upside down and manipulated a drop lever to remove the contents."

"The safe is equipped with a drop area," Iammarino notes. "When rotated, could allow a person to actually remove items from the safe."

"The last bartender to leave was Delvin Smultz. Bodie told the police he was good friends with Smultz and did not believe Smultz was involved.

Smultz told the police he secured the bar at 2:45 a.m. and made his nightly deposit of $450. He stated he did not notice anyone loitering in the area as he walked to his car. He said the customers that night "were regulars and...[he] did not notice anyone abnormal activity."

"Michael Hemmingson"

---

"SOMA with Dodecameron, to be it was empty."

"That was, when rotated, could allow a person to actually remove items from the safe."

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— Michael Hemmingson

Locals Denver Harbor went outside San Diego to find someone to help them get signed to Universal Records, but that person — Nancy Stevens — is not based in New York or L.A. She’s a Zonie, Stevens has used her position as a program director of Phoenix radio station KDIE to influence Universal A&R vice president Tom Mackay.

Mackay also signed 3 Doors Down. “They sold 10 million records worldwide,” he boasts. They would not disclose any financial specifics of the deal he gave to Denver Harbor. The band includes former Fenix TX lead singer Will Salazar and guitarist Chris Lewis, who has played with both Fenix TX and Pivit.

Fenix TX, originally from Houston, altered its original name, River Fenix. Four years ago the band was invited to move to San Diego by blink-182 bassist Mark Hoppus, who initially managed the band but then handed that duty over to blink’s manager Rick DeVoe. Fenix TX released two albums on MCA.

“[Denver Harbor’s] first single, ‘Picture Perfect,’ will be out August 17,” said Mackay. “And their CD [entitled Scenic] will be out October 12. They are in the recording studio right now with producer Mark Trombinio.”

A former San Diegan, Trombinio was a member of Drive Like Jehu and also produced blink-182, Jimmy Eat World, and Rocket from the Crypt.

Stevens said she has steered three other bands to major-label deals: Authority Zero to Lava/Atlantic, Trick Turner to RCA, and the Format to Elektra.

Denver Harbor (which also includes brothers Aaron, 19, and Ilan Rubin, 16, both formerly of F.o.N.) will remain in San Diego. F.o.N. (Freak of Nature) came together in 1997 — four Bonita Vista High seniors and their 9-year-old drummer — and played the Warped Tour and Woodstock in 1999.

— Ken Leighton

"Second Chance, a dating show on TLC, finds couples who have broken up and then films whether or not they make it after a “second chance.” There wasn’t a shortage of locals (over 60 of them) who showed up at the Coaster Saloon in Mission Beach to
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On June 28, the Hollywood Reporter observed that “the thousand complimentary admissions for band family members, friends, and record label folk” may have contributed to the theater’s congestion. Within 24 hours of the problematic gig, No Doubt announced on their website that they would play on their two days off, June 29 and 30, at Universal Amphitheater.

— Jay Allen Sanford

CONTRIBUTORS
Jennifer Ball (editor), Josh Board, Edmon Dicker, Dave Good, Michael Hemmingson, Randy Hoffman, Ken Lighthoon, Ryan Loyko, Mary Montgomery, Derek Plank, Jay Allen Sanford

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Heavy, Man

“Sometimes I hit myself in the face with a stick.”

‘G’ reil Marcus’ was guitarist Chuck Rowell’s answer when asked about the impetus and origin of the unusual name of local band the Plot to Blow Up the Eif- fel Tower. “The name was conceived from his book, Lipstick Traces.”

Chuck offered a convoluted addendum that sounded like a page from some grad student’s master’s thesis: “Marcus traces currents of thought and action in musical and artistic ‘movements’ in an illuminating and in-spiring way,” he said, “that swings from such 20th-century horrors as Nazi death camps to Michael Jackson’s ‘Thriller,’ although he gets bogged down in the second half with the ‘let-tristes,’ who really, from his description, don’t sound exciting enough to spend so much time on.”

Oh h-h-h-h-yay…but this certainly fits the modus operandi of the Plot, as they are fondly called around San Diego. They are an intellec-tual band, a literate and thinking act that, in the ‘60s, would have been dubbed “heavy, man.”

Indeed, they get heavy with danceable attacks on the musical form that, with its roots in punk, is something else — call it a jazz fusion — something that audiences like to get down and dirty is something else — call it a jazz fusion — some-man.”

TRICKIEST MUSICAL PROBLEM?
Brandon “Broken equipment causes some problems. Sometimes kids are standing on top of my saxophone. Sobriety is a problem a lot of times.”

Brian “Well, they’re usually Premier drums. If not, I tear off the brand names so nobody can tell.
Willy “Rickenbacker bass, Ampeg blahblahblah head, Mesa Boogie cabinet.”

FAVORITE BOOKS/AUTHORS?
Brandon Greil Marcus, Lipstick Traces; Dr. Seuss, The Voyeur

Hop on Pop; Legs McNeil, Please Kill Me; The Uncensored Oral History of Punk
Chuck John Fante, Dreams from Bunker Hill; Charles Bukowski, Women; Ralph Ellison, Invisible Man; Richard Brautigan, Revenge of the Lawn
Brian Maurice Sendak, Where the Wild Things Are; Muriel Spark, The Driver’s Seat; Randall Jarrell, The Bat-Poet; Michael Azerrad, Our Band Could Be Your Life; E.B. White, Charlotte’s Web
Willy Arthur Nersesian, The Fuck-Up; Richard Hell, Go Now; Alain Robbe-Grillet, Lipstick Traces; Muriel Spark, The Invisible Man; Richard Brautigan, Revenge of the Lawn

CURRENT PERSONAL PLAYLIST?
Brandon Chinese Stars, A Rare Sensation; Rock Goggle Fantasy; Society of the Spectacle; Cock Spar- rer, Shock Troops; Magma, Udu; Naughty Kids, We Know We Can’t Change the World, We Don’t Want To, We Just Want To Do As We Please
Chuck Ghostface Killah, Pretty Toney; Billy Joel, The Stranger; the Streets, A Grand Don’t Come for Free; Black Flag, First Four Years
Brian Elton John, Goodbye, Yellow Brick Road; The Undertones, self-titled; X, Under the Big Black Sun; XTC, White Music
Willy Blitz, All-Out Attack; Crass, Feeding of the 5000

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**EXTENSION 4000**

**THURSDAY**

Clint Black and Shannon Lawson: Pechanga Theater Show Room, Thursday, July 8, 1 p.m. Pechanga Resort & Casino, 45000 Pechanga Parkway, Temecula. 877-711-2946.

Dale Watson and Dick Smiley: The Casbah, Thursday, July 8, 8 p.m., downtown San Diego waterfront. 619-235-0804.

**FRIDAY**
Jonny Lang [987] and Mindy Smith: Pechanga Theater Show Room, Friday, July 9, 8 p.m., Pechanga Resort & Casino, 45000 Pechanga Parkway, Temecula. 877-711-2946.

Buckethead: Brick by Brick, Friday, July 9, 8 p.m., 1130 Buenos Avenue, Bay Park. 619-220-8497 or 619-275-5483.

**SUNDAY**
Lynyrd Skynyrd [868]: Palomar Starlight Theatre, Sunday, July 11, 7:30 p.m., Pala Casino Resort, 5 miles east of I-15 on Hwy 76, Pala. 760-510-4550 or 619-220-8497.

Calexico, A.C. Newman, the Honorary Title, and the Warne: The Casbah, Sunday, July 11, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-220-8497 or 619-232-4355.

Clutch: Brick by Brick, Sunday, July 11, 8 p.m., 1130 Buenos Avenue, Bay Park. 619-220-8497 or 619-275-5483.

The Indigo Girls [883] and Shawn Mullins: Humphrey’s Concerts by the Bay, Sunday, July 11, and Monday, July 12, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

**MONDAY**

**TUESDAY**
Youssou N'Dour and Lila Downs: Humphrey’s Concerts by the Bay, Tuesday, July 13, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

DRT/MC5, the Dragons [243], and Bluebird: The Casbah, Tuesday, July 13, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-220-8497 or 619-232-4355.

**WEDNESDAY**
“Guitars and Saxes” featuring Marc Antoine, Jeff Golub, Euge Groove, and Warren Hill: Humphrey’s Concerts by the Bay, Wednesday, July 14, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Jill Scott: Brick by Brick, Wednesday, July 14, 9 p.m., 143 South Cedros Avenue, Solana Beach. 619-220-8497 or 858-481-8140.

**EXTENSION 4001**

**JULY**
LeAnn Rimes [769]: Viejas Casino Concerts in the Park, Thursday, July 15, 8 p.m., 3505 Willow’s Road, Alpine. 619-220-8497 or 619-445-5400.

Petula Clark: Humphrey’s Concerts by the Bay, Thursday, July 15, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Elta James [980] and Earl Thomas [96]: Humphrey’s Concerts by the Bay, Friday, July 16, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Linda Ronstadt [644]: Pechanga Theater Show Room, Friday, July 16, 8 p.m., Pechanga Resort & Casino, 45000 Pechanga Parkway, Temecula. 877-711-2946.


La Ley and Legion: 4th & B, Saturday, July 17, 9 p.m., 345 B Street, downtown. 619-231-4143 or 619-220-8497.


Linda Ronstadt [644]: Humphrey’s Concerts by the Bay, Sunday, July 18, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Papa Aguilar: Pechanga Theater Show Room, Sunday, July 18, 8 p.m., Pechanga Resort & Casino, 45000 Pechanga Parkway, Temecula. 877-711-2946.

Metal Church: Brick by Brick, Sunday, July 18, 8 p.m., 1130 Buenos Avenue, Bay Park. 619-220-8497 or 619-275-5483.

**W.A.S.P., Cage, and Hard Echo** [518]: 4th & B, Friday, July 16, 7 p.m., 345 B Street, downtown. 619-231-4143 or 619-220-8497.


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San Diego Reader July 8, 2004 11
The one-page document contains various pieces of information, including a calendar of events, advertisements, and some natural language text. Here is the reformatted text in a clean, readable format:

**Note by William Crain**

“You’re not a teenager / So don’t act like one,” Tracymone Campbell sings on “Teenager,” a particularly lovely song on Camera Obscura’s debut album, Underachievers Please Try Harder. These lyrics alone may not be enough to win over anyone who doesn’t like teen pop and would write off Camera Obscura for that reason — Campbell’s gentle voice sounds like a little girl singing to herself, and she’s pictured on the album cover holding a teddy bear. These qualities combined are sort of the two equivalent of a death metal band’s guitar vocals and pictures of demons.

At least you know where you stand: If Belle & Sebastian makes your teeth hurt, you probably want to stay away, but if you love simple melodies, clean guitars, organs, string, trumpet, and Scottish brogues, get thee to a Camera Obscura show right away.

I’ve always said that Belle & Sebastian isn’t quite as precious and faux-naive as their reputation suggests, and the same is true for Camera Obscura. Part of the amazingly fertile crop of melodic bands coming out of Glasgow and Edinburgh these days, Camera Obscura specializes in a classic pop sound with beautifully crafted arrangements and smarter-than-expected lyrics about love and music. While I could try to compare them to their neighbors like the Delights or the Rein-deer Section, either of which would be a stretch. Belle & Sebastian is the most obvious and unavoidable point of reference — and not just because B&S leader Stuart Murdoch produced Camera Obscura’s first single and took the photo of Campbell holding the teddy bear. But sounding like Belle & Sebastian isn’t a bad thing. A song as good as “Teenager” speaks for itself.

*Out Brief Candle* and *Ex-Maquina* also perform.

CAMERA OBSCURA, The Casbah, Monday, July 12, 8:30 p.m. 619-232-4355, $8.

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**Pat Green and Shooter Jennings:** Pat Green & Shooter Jennings, Saturday, August 7, 7 p.m., 345 B Street, downtown. 619-331-4303 or 619-220-8497.

J.A. Croce (66B) and Steve Poltz (615): “Cane’s Bar and Grill, Saturday, August 7, 3:30 Ocean Front Walk, Mission Beach. 858-488-1780 or 619-220-8497.

Dave Alvin (66B): Belly Up Tavern, Saturday, August 7, 7:30 p.m., 435 South Cedros Avenue, Solana Beach. 619-220-8497 or 616-481-4110.

Chris Proctor: Alternative Music San Diego, Saturday, August 7, 7:30 p.m., 4620 Manifold Street, Normal Heights. 619-303-8176.

Tony Bennett: Palomar Starlight Theater, Sunday, August 8, 7:30 p.m., 8p.m., Pala Casino Resort, 5 miles east of I-15 on I-76. Palm, 761-500-4135 or 619-220-8497.

Boston (67B): Pechanga Theater Show Room, Sunday, August 8, 7 p.m., Pechanga Resort & Casino, 45000 Pechanga Parkway, Temecula. 772-711-2946.

Ozemeltz (22B) and Kinky: 4th & B, Sunday, August 8, 8:30 p.m., downtown. 619-213-4341 or 619-220-8497.

Brad Paisley (78B): Humpey’s Concerts by the Bay, Sunday, August 8, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Southloop (96B) and Biko: “Cane’s Bar and Grill, Tuesday, August 10, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497.

Natalie Merchant (92B): Humpey’s Concerts by the Bay, Tuesday, August 10, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497.

Southloop (96B), En Vogue, and Silk: 4th & B, Thursday, August 10, 8 p.m., 450 Ocean Front Walk, Mission Beach. 858-488-1780 or 619-220-8497.

Boston (78B): Pechanga Theater Show Room, Sunday, August 8, 7 p.m., Pechanga Resort & Casino, 45000 Pechanga Parkway, Temecula. 772-711-2946.

Keisha & the X-Press: Pechanga Resort & Casino, Thursday, August 12, 6:30 p.m., 45000 Pechanga Parkway, Temecula. 858-488-1780 or 619-220-8497.

The Cowboy Junkies (78B): Humpey’s Concerts by the Bay, Tuesday, August 8, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

The Cords (627): Humpey’s Concerts by the Bay, Sunday, August 15, 7:30 p.m., 3105 Ocean Front Walk, Mission Beach. 858-488-1780 or 619-220-8497.

Lil Phair (586), the Cardigans, and Charlotte Martin: 4th & B, Sunday, August 8, 7:30 p.m., 345 B Street, downtown. 619-231-4434 or 619-220-8497.

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**CAMELA OBSCURA OUT BRIEF CANDLE EX-MAQUINA**

**WEDNESDAY JULY 13**

**THE DRAGONS**

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San Diego Reader
July 8, 2004
113
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Catch The Mighty 1090 Padres Pregame Show broadcast LIVE Sunday, July 11, 9 am noon. Tim Flannery and Randy Jones will be featured from 11 am to noon. For more information call (619) 220-8497 or 619-220-8497.

Free Concerts at the East Plaza Gazebo

Saturday, July 10: Trio San Diego
1-3 pm

Saturday, July 11: Barbara Jamerson & Two Deep
1-4 pm

Saturday, July 17: Island Breeze
1-4 pm

Saturday, July 18: Blues Connection
1-4 pm

Saturday, July 24: Breez’n
1-4 pm

Sunday, July 25: Catillacs
1-4 pm

Saturday, July 31: B3-Four
1-4 pm

Catch the Mighty 1090 Padres Pregame Show broadcast LIVE Sunday, July 11, 9 am noon. Tim Flannery and Randy Jones will be featured from 11 am to noon. Show your Metropolitan Trolley ticket at all Seaport Village sidewalk eateries on any home game day and get 20% off any food item.

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7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Burt Bacharach (626) “Summer Pop 2004”, Embarcadero Marina Park South, Friday, August 27, and Saturday, August 28, 7:30 p.m., downtown San Diego waterfront. 619-235-0804.

Dave Stamey: Acoustic Music San Diego, Saturday, August 28, 7:30 p.m., 4650 Manchester Street, Normal Heights. 619-303-8176.

San Diego: Acoustic Music San Diego, Saturday, August 28, 7:30 p.m., 4650 Manchester Street, Normal Heights. 619-303-8176.

760-510-4555 or 619-220-8497.

Shelter Island. 619-220-8497 or 619-523-1010.

7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

8p.m., Pechanga Resort & Casino, Show Room, Saturday, August 21, 8 p.m., 143 South Cedros Avenue, Solana Beach. 619-220-8497 or 858-481-8140.

7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Buddy Guy (960) and the Robert Cray Band: Humphrey’s Concerts by the Bay, Wednesday, August 18, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Les Lobos (576) and the Neville Brothers (576): Humphrey’s Concerts by the Bay, Thursday, August 19, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

X: Belly Up Tavern, Tuesday, August 17, 8 p.m., 143 South Cedros Avenue, Solana Beach. 619-220-8497 or 858-481-8140.

Keith Urban: Coors Amphitheatre, Thursday, August 26, 7 p.m., 2050 Entertainment Circle, Chula Vista. 619-671-3600 or 619-220-8497.

The Dave Matthews Band (239): Coors Amphitheatre, Thursday, August 26, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

The阵容 featuring the Cure, Interpol, The Rapture, Mogwai, and more: Coors Amphitheatre, Tuesday, August 24, 2050 Entertainment Circle, Chula Vista. 619-671-3600 or 619-220-8497.

REO Speedwagon: Humphrey’s Concerts by the Bay, Wednesday, August 25, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Burning Spear (742): Belly Up Tavern, Wednesday, August 25, 9 p.m., 143 South Cedros Avenue, Solana Beach. 619-220-8497 or 858-481-8140.

The Benett Freeman Project featuring David Benoit and Russ Freeman: Humphrey’s Concerts by the Bay, Thursday, August 26, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Asleep at the Wheel: Belly Up Tavern, Thursday, August 26, 8 p.m., 143 South Cedros Avenue, Solana Beach. 619-220-8497 or 858-481-8140.

Wynonna (790): Humphrey’s Concerts by the Bay, Friday, August 27, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Teitur: Acoustic Music San Diego, Friday, August 27, 7:30 p.m., 4650 Manchester Street, Normal Heights. 619-303-8176.

“Street Scene 2004” featuring the Foo Fighters, Jack Johnson, Ben Harper & the Innocent Criminals, Social Distortion (466), Sarahvis, Cypress Hill (244), the Black Eyed Peas (104), A Tribe Called Quest, P.D.: (260), G Love & Special Sauce, Wyclef Jean (275), Difiled Peoples, Blackalicious, Jimmy Eat World (475), Toots & & The Maytals (237), Patt Smith & (810), Slightly Stoopid (352), Galactic, Eek-A-Mouse (754), and more: Friday, August 27, and Saturday, August 28, San Diego Balpark District, downtown.

Burt Bacharach (626) “Summer Pop 2004”, Embarcadero Marina Park South, Friday, August 27, and Saturday, August 28, 7:30 p.m., downtown San Diego waterfront. 619-235-0804.

Dave Stamey: Acoustic Music San Diego, Saturday, August 28, 7:30 p.m., 4650 Manchester Street, Normal Heights. 619-303-8176.

David Byrne (431): Humphrey’s Concerts by the Bay, Sunday, August 29, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Jo Dee Messina (787), Palomar Starlight Theatre, Sunday, August 29, 7:30 p.m., Pala Casino Resort, 5 miles east of I-15 on Hwy 76, Pala. 760-510-4555 or 619-220-8497.

*An Evening with Whether: 4th & B, Monday, August 30, 8 p.m., 345 B Street, downtown. 619-221-4843 or 619-220-8497.

The Double Brothers (366) and Gene Heagy (343) Humphrey’s Concerts by the Bay, Tuesday, August 31, 7:30 p.m., 2241 Shelter Island

San Diego: Acoustic Music San Diego, Saturday, August 28, 7:30 p.m., 4650 Manchester Street, Normal Heights. 619-303-8176.

Dobken: Caso Bar and Grill, Saturday, August 21, 3010 Ocean Front Walk, Mission Beach. 858-481-1870 or 619-220-8497.

Chaka Khan and Ledisi: Humphrey’s Concerts by the Bay, Sunday, August 22, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

The Four Tops (609): Sycuan Casino Showroom Theatre, Sunday, August 22, 5 p.m., Sycuan Casino Way, Dehesa. 619-445-4052, x139.

Toby Keith (772), Terri Clark, and Scott Emerick: Coors Amphitheatre, Sunday, August 22, 10:305 Entertainment Circle, Chula Vista. 619-671-3600 or 619-220-8497.

“Curiousa Festival” featuring the Cure, Interpol, The Rapture, Mogwai, and more: Coors Amphitheatre, Tuesday, August 24, 2050 Entertainment Circle, Chula Vista. 619-671-3600 or 619-220-8497.

Sun & Fun
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Humphrey's
Concerts by the Bay 2004

FRIDAY!

Howie Mandel
Friday, July 9

Indigo Girls
with special guest Shawn Mullins
Sunday & Monday, July 11 & 12

SUNDAY & MONDAY!

Petula Clark
Thursday, July 15

Jesse Cook/
Cassandra Wilson
Thursday, July 22

Howie Mandel
Friday, July 9

Indigo Girls
with special guest Shawn Mullins
Sun. & Mon., July 11 & 12 • 7:30

Youssou N'Dour/
Lila Downs
Tuesday, July 13 • 7:30

Guitars & Saxes
featuring Marc Antoine, Jeff Golub,
Euge Groove & Warren Hill
Wednesday, July 14 • 8:00

Petula Clark
Thursday, July 15 • 8:00

Etta James
with special guest Earl Thomas
Friday, July 16 • 7:30

Linda Ronstadt
Sunday, July 18 • 7:00

Hootie & The Blowfish
with special guest Shurman
Monday, July 19 • 7:30

Guitars & Saxes
featuring Marc Antoine, Jeff Golub,
Euge Groove & Warren Hill
Wednesday, July 14 • 8:00

Petula Clark
Thursday, July 15 • 8:00

Etta James
with special guest Earl Thomas
Friday, July 16 • 7:30

Linda Ronstadt
Sunday, July 18 • 7:00

Hootie & The Blowfish
with special guest Shurman
Monday, July 19 • 7:30

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Youssou N’Dour/
Lila Downs
Tuesday, July 13

June 21, 2004
San Diego Reader
SEPTEMBER

O.A.R., Gusto, Howie Day, and Matt Nathanson: Virgin Casino Concerts in the Park, Wednesday, September 1, 7 p.m., 3035 Willems Road, Alpine. 619-220-8497 or 619-445-5400.

Johnny Mathis (604): Pala Events Center, Wednesday, September 1, 7:30 p.m., Pala Casino Resort, 5 miles east of I-15 on Hwy 76, Pala. 760-510-4555 or 619-220-8497.

Big Bad Voodoo Daddy (602): “Summer Pops 2004,” Tamborine Marina Park South, Wednesday, September 1, 7:30 p.m., downtown San Diego waterfront. 619-235-0804.

Wynonna (799): Pechanga Theater, Show Room, Thursday, September 2, 8 p.m., Pechanga Resort & Casino, 45000 Pechanga Parkway, Temecula. 877-711-2946.

Macy Gray (911): Humphrey’s Concerts by the Bay, Thursday, September 2, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Joe Nichols: Sycuan Casino Showcase Theatre, Thursday, September 2, 8 p.m., 3400 Casino Way, Dehesa. 619-443-6002, x1139.

Linkin Park (329), Kam (266), Snoop Dogg (265), The Used, and Less Than Jake (124): Coors Amphitheatre, Friday, September 3, 2 p.m., 2010 Entertainment Circle, Chula Vista. 619-671-3600 or 619-220-8497.

Prince: Cox Arena, Sunday, September 5, SDCCU stadium, College Area. 619-220-8497 or 619-394-0429.

Jimmie Vaughan: Belly Up Tavern, Sunday, September 5, 7:30 p.m., 143 South Cedros Avenue, Solana Beach. 619-220-8497 or 858-481-8140.

Joan Osborne (587) and the Sonny Landreth Band: Humphrey’s Concerts by the Bay, Tuesday, September 7, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

“Standing in the Shadows of Motown” featuring the Funk Brothers: Humphrey’s Concerts by the Bay, Wednesday, September 8, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Lyle Lovett (786): Humphrey’s Concerts by the Bay, Thursday, September 9, and Friday, September 10, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Face to Face (279), My Chemical Romance, and Seconds to Go: SOMA, Thursday, September 9, 8 p.m., 3310 Sports Arena Boulevard, San Diego. 619-226-7662 or 619-220-8497.

Olivia Newton-John: Palomar Starlight Theater, Friday, September 10, 7:30 p.m., Pala Casino Resort, 5 miles east of I-15 on Hwy 76, Pala. 760-510-4555 or 619-220-8497.

Jane Manchel and Willis & Lobo (674): Humphrey’s Concerts by the Bay, Sunday, September 12, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Chicago (413): Virgin Casino Concerts in the Park, Monday, September 13, and Tuesday, September 14, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-443-5400.

Crosby, Stills, and Nash: Virgin Casino Concerts in the Park, Wednesday, September 15, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-443-5400.

Seige: Virgin Casino Concerts in the Park, Thursday, September 23, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-443-5400.

Sergio Mendes & Brasil 2004 (608): Humphrey’s Concerts by the Bay, Thursday, September 23, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Cheap Trick: Sycuan Casino Showcase Theatre, Thursday, September 23, 8 p.m., 5400 Casino Way, Dehesa. 619-443-6002, x1139.

Sting (582) and Annie Lennox: Gross Amphitheater, Sunday, September 26, 7 p.m., 2500 Entertainment Circle, Chula Vista. 619-671-3600 or 619-220-8497.

Randy Travis (777): Virgin Casino Concerts in the Park, Sunday, September 26, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-443-5400.
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3:00 PM - 6:00 PM

TUES., JULY 13
6:00 PM - 9:00 PM

WED., JULY 14
9:30 PM - 1:30 AM

FRIDAY, JULY 16
8:30 PM - 2:00 AM

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A guitarist who calls himself Buckethead (he wears a KFC bucket over a plastic mask and wig) first got my attention when he was hired by Axl Rose. Axl had put together a buggy re-creation of his old band Guns ‘n’ Roses with hired guns. They lasted for something like seven shows, Buckethead stubbing for Slash. In retrospect, I would gauge this as a net-zero career move. While it raised the tweak-metal guitarist up from the depths of obscurity, it was not in the best way. Slash, after all, was Guns ‘n’ Roses, and Axl’s career took a sharp left turn when he fired him. Some critics even saw the addition of Buckethead to the lineup as a symptom of Rose’s apparent continued mental decline. In all fairness, I’d have probably worn a mask too.

Listen to the Bucket’s own albums, and it’s all monsters and robots and techno stuff. He has fingers as quick as King’s and with the internal dialogue of the late Eddie Hazel. There you have it — Slayter meets Parliament Funkadelic. A steady drip of nihilistic instrumentation trickles down through Buckethead’s compositions and elevates him above the mass locust frenzy of his guitar work. A good thing — aside from adolescent males, who cares about fast guitars anymore? There’s already enough of that to go around.

I downloaded Cuckoo Clocks of Hell long before dawn — that’s when I do my best listening — and for days after, I wondered what kind of dude would make that music. He’s also known as Death Cube K, and he sports a Disneyland fetish, telling a reporter that when he dies he’d like to have parts of himself buried at each of the worldwide parks. “There are enough of those to go around,” he said, “to go around.” There’s speculation that he might actually be Steve Vai in costume, but more likely Buckethead is really Brian Carrell from Marietta, Georgia. And as for those 15 minutes of fame with Axl, only time will tell whether or not they will prove to be Buckethead’s best — or worst.

BUCKETHEAD, Brick by Brick, Friday, July 9, 9 p.m. $15.
Meet the cool people of Mojo Sounds!

Mark, employee
Born in Norwalk, CT
Favorite Musical Acts: Phish, Mogwai, Aphex Twin
Favorite Movie: Fresh
First CD Ever Bought: Nirvana's Nevermind
Little-Known Artist You’d Recommend: SIAnSpheric 4
Hobbies: Music
What do you like about working for Mojo?
Locating music with ease, and my co-workers are amazing!

Jaren, customer
Born in Dayton, OH
Favorite Musical Acts: Wilco, Teenage Fan Club
Favorite Movie: Rushmore
First CD Ever Bought: Britny Fox
Little-Known Artist You’d Recommend: Stephen Malkmus
Hobbies: Music and movies
What are you looking for today?
Nothing specific...alternative

What are you looking for?
Mojo sez: Bring in this ad for $2 OFF CD or DVD
Reg. $8.99 and up. Up to 4 items.

Brown Sugar: Fridays, urban sounds with DJ Mycropolix; 21 and up. The Brass Rail, 3796 Fifth Avenue, Hillcrest. 619-294-2323.


Club Paradise: First Saturday of the month, two areas featuring trance, jungle, hip-hop, and electro with DJs Defiant, Eros, Whiskey Tango, and a live electronic band. No dress code. Ronz and Joe’s Cantina, 7986 Armore Street, Kearny Mesa. 619-577-5777.

Cypher: First Friday of the month, two-on-two MC battles; all ages. Hot Monkey Love Cafe, 5960 El Cajon Boulevard, College Area. 619-382-9904. Information, 619-333-0127.


Faction-6: Wednesdays, electroclash, synthpop, Brit pop, mod, and drumstep with DJs Vancloepft, Bren, and Liquid Gore. No cover. 9 p.m. to 2 a.m.; 21 and up. Shooters, 3815 30th Street, San Diego. 619-574-0744.

Fusion Young Adult Laser Dance Club: Thursdays, pajama jam with DJ Battle. Fridays, hip-hop, R&B, and Top 40 with Boy Toy Jesse. Saturdays, DJ Dizzy D spins hip-hop, booty bass, and reggae. Sundays, beach jam with DJ Shakes. 775 Merrall Street, Escondido. 760-741-9993.

Gallio 101: Fridays, DJs Theron and Fraz. Saturdays, DJ Here and guests host two rooms of soulful house and urban grooves. 100 Harbour Drive, Suite 101, downtown. 619-792-7101.

Groove Society: Third Friday of the month, DJs Ron Bishop, Jeff Phillips, and guests. 9 p.m. to 2 a.m. Recapture, 6746 El Cajon Boulevard, City Heights. 619-521-4747.

Hands on Wax: Every second and fourth Thursday of the month, house, hip-hop, and downtempo. 9 p.m. to 2 a.m. Surf ’N’ Saddle, 123 West Plaza Street (Lomas Santa Fe and Highway 101), Solana Beach. 858-755-9474.

Kadath: First, third, and sixth Monday of the month, Blinking Bop, punk, indie, rock ‘n’ roll, and swing. Second and fourth Monday of the month. Church of Noise, new wave mixed with alternative rock classics. Hosted by DJ Mr. Hyde. 9 p.m. to 2 a.m.; 21 and up. 4696 30th Street, North Park. 619-640-2500.

Let’s Go Dance!: Second and fourth Friday of the month, techno, hip-hop, salas/Latin, and old school with DJs Daisy Live and Amber 5. 9 p.m. to 2 a.m.; 18 and up. Miracle of Love Center, 9620 Campo Road, La Mesa. Information, 858-583-2594.

MixLab: Sundays, DJ Joe’s eradicating “listening session”; jazz or abstract, alt hip-hop, downtempo sonics, future soul, and ultra tribal vibes. 8 p.m.; 21 and up. No cover. Candido’s, 416 Third Avenue, downtown. 619-720-4450.


Sabbath: Saturdays, DJs Adam Atom, Delayk, Lance Boling, and guests. Dark electo, gothic, darkwave, industrial, and fetish. 9 p.m. to 2 a.m.; 21 and up. Shooters, 3815 30th Street, San Diego. 619-574-0744. Information, 619-743-1623.

122 San Diego Reader July 8, 2004

Online Club Coupons!

The following nightclubs have valuable coupons in the Music Section of the Reader’s website. indicates North County.

Blind Melons 2 for 1 cover
The Blue Agave Free cover
Brick By Brick 2 for 1 admission
Cafe Sevilla No cover Mondays
Cannibal Bar $2 off admission
Club Caribe $5 off cover
Club Iguana Free cocktail
Club Montage No cover
Coaster Saloon $2 off pitcher of beer
Croce’s Free cover with dinner
4th & B 2 free comedy tickets
Last Call $1 off any drink
The Latin Room 2 for 1 margaritas
Longshot Saloon $2 off cover
McCabe’s Beach Club $2 off admission
Mulaney’s Free admission
P.B. Bar & Grill 2 for 1 entrée
Patricks II 2 for 1 cover
The Room No cover with e-mail
Sandbar Happy-hour priced round
Second Wind Navajo No cover
Shout House 2 for 1 cover
6MinuteMatch.com $5 off event
Squid Joe’s $2 off pitcher of beer
Tio Leo’s Lounge $1 off club admission
Zodiak Hookah Lounge $2 off premium blend

SanDiegoReader.com

Dj Events

If you would like to include your DJ event, e-mail events@sdreader.com or fax information to 619-691-2401 by 5:30 p.m., Fridays, the week prior to publication. The listings are free.

Air Conditioned: Thursdays, lounge with DJ Gage. Fridays, old-school funk with DJ Jr. MicMaster. Saturdays, house with DJ San P Ferry. 10 p.m. 467 30th Street, University Heights. 619-301-9835.

Bad: Second and fourth Wednesday of the month, ’80s rock, electro-punk, and funk. 9 p.m. to 2 a.m.; no cover. Wolf’s Bar, 3404 30th Avenue, North Park. 619-291-3730.

The Boulevard: Thursdays, Club Boulevard, hip-hop and house with DJs Travisher and Van. Saturdays, Metropolis, hip-hop, reggae, and house. 10 p.m. to 2 a.m. 925 W. San Marcos Boulevard, San Marcos. 760-516-0004.

California Club

Open Daily 12 PM to 2 AM

Even in Blackouts
The Verbs Sidekick
Saturday, July 10

Electrocrypt
Rebel Rebel
Saturday, July 17

Cuneyt
Desert City Soundtrack
Kite Eating Tree
Logan Ellis Tracy
Sunday, July 11

Worth
Every Scar
Minus One
The Art of Safecracking

State College Area
5322 El Cajon Boulevard
(Behind Cardroom)
Call Club for bookings 619-270-2075

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Reggae DJ • $3 Jäger Shots • $2 Wells
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The Art of
Minus One
1957

The Art of
EVEN IN BLACKOUTS
Sidekick Saturday, July 10
THREATTERS

ELECTROCRYPT
Rebel Rebel Saturday, July 17

CUNEYT
Desert City Soundtrack
Kite Eating Tree
Logan Ellis Tracy
Sunday, July 11

Worth
Every Scar
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JANI LANE (WARRANT)

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with DJs Bryan Pollard and guest. 21
electro, ethereal, gothic, and darkwave

9) Arms of Love 10) Give Me Back My Heart 11) Can’t Stop It
4) Supernova 5) Pretend 6) Rhythm of Love 7) Real 8) Rescue

So goes what could be Ralph Nader’s theme song for the
2004 presidential election, and the only track with a
modicum of sincerity on Liquid Blue’s latest effort. Think
bubblemug pop of Aqua’s “Barbie Girl,” only heavier
on the hip-hop and curbed by an ABBA-like poise. The
seven-member group bounces around in a mixture of world
pop music, blending Middle Eastern instrumentation with
Western melodies in the kind of easily accessible drivels
that can rile up a crowd.

According to the liner notes, the band hopes to make a
difference through their positive music by showing their
support for peace, etc., etc. Setting this all to a revamped techno melody is a
surefire way to get it across.

The band has commentary on crucial issues, though in
most cases it is carried out in a manner so trite as to foster
a deep aversion to both the music and the message.

When Liquid Blue’s sappy political activist vehicle fal-
ters, at least three of its mem-
bers will have something toall back on. The BlueGirls, who
are responsible for the back-
ground vocals and dance rou-
tines, also have their own
full-color swimsuit calendar.

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619-235-3000, ext. 261; e-mailed to
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619-235-3000, ext. 4606.)

NORTH COUNTY

The Alley, 421 Grand Avenue, Carlsbad. 760-434-1173. Thursday, Friday and Saturday, the Love Rangers. Top 40/pop.
Ales Martini Bar & Restaurant, 2010 Jimmy Durante Boulevard, Del Mar. 858-755-5308. Wednesday, 7 p.m to 10 p.m., the Dave Warren Group, jazz/acoustic rock.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach. 858-481-9022. Friday, 9:15 p.m. Super Diamond, pop, Sunday, 1 p.m. to 4 p.m., Nice & Easy, jazz, 8 p.m., Perro, Latin jazz/so.

Bistro 221, 221 Grand Avenue, Encinitas. 760-733-7799. Friday and Saturday, 6:30 p.m. to 10 p.m., Donna Fontal & Co. East, jazz.

The Bldg., 225 West San Marcos Boulevard, San Marcos. 760-510-0004. Friday, the Love Rangers, classic rock. Saturday, 6 p.m. to 9 p.m., the Third Coast Jazz Band.

Boar Cross’n, 390 Grand Avenue, Carlsbad. 760-729-2899. Friday and Saturday, North Shore classic rock.
The Book Works/Panikki Cafe, Flower Hill Mall, 5-5 at Via de la Valle, Del Mar. 858-575-3735. Friday, 8 p.m., the Robert Parker Trio, jazz.

The Calypso Cafe, 576 North Highway 101, Encinitas. 760-632-8252. Live blues/jazz/reggae nightly. Sunday, 7 p.m. to 10 p.m., Sambajazz, jazz.

Career, 1940 Berardo Plaza Drive, Rancho Bernardo. 858-506-2400. Friday and Saturday, the Orbit jazz.

Cheers, 2475 Main Street, Ramona. 760-769-6270. Friday and Saturday, Point Blue, classic rock. Sunday, Mike Gardner, acoustic rock. Monday, open mike.

Coyote Bar and Grill, 301 Carlsbad Village Drive, Carlsbad. 760-720-4000. Thursday, 6 p.m. to 10 p.m., the Rhythm Method, classic rock. Friday, 6:30 to 10:30 p.m., the Futures Native, blues/rock/jazz. Saturday, 3:30 to 5:30 p.m., Free Martin, 6:30 to 10:30 p.m., the Jerry McCready Band, rock’s reviving/80’s. Sunday, 11 a.m. to 4:30 p.m., Red Lone, rock/blues. 5 p.m. to 9 p.m., Reggie Shook & Friends, for Time, jazz. Wednesday, 6 p.m. to 10 p.m., Nori, classic rock.

Hennessey’s Tavern (Carlsbad), 2277 Roswell Street, Carlsbad. 760-729-6951. Friday, call club for information. Saturday, Mother Funk.
The Inn at Rancho Santa Fe, 3933 Concours del Carles, Rancho Santa Fe. 858-756-1131. Thursday, Tuesday and Wednesday, 5 p.m. to 9 p.m., Jerry Melnick, jazz/va.


La Costa Saloon, 643 Grand Avenue, San Marcos. 760-744-8576. Friday, 10 p.m., Thin Will and CBR alternative.

M3 Espresso Cafe, 9101 Vista Way, Oceanside. 760-758-6385. Thursday, 8 p.m., the Western Continental, Saturday, 8:30 p.m., Glover, Monday, 8 p.m. to 10 p.m., Blake Williams, acoustic, Tuesday, 8 p.m. to 10 p.m., Jeff Utter, acoustic. Wednesday, the Social Slackers, slack-
guitar, or Sonambre, Pat & Brenda, guitar trio.

McCabe’s Beach Club, 1145 South Tremont, Oceanside. 760-439-6860. Friday, the California Rangers, country.

The Metaphor Coffeehouse, 25323 Second Avenue, Encinitas. 760-489-8800. Thursday and Monday, Domestic Zen, jazz. Friday, Light the Night, jazz. Saturday, Wist Jet, rock and Wednesday, open mike.

Mille Fleur, 6009 Pasos Delicias, Rancho Santa Fe. 858-756-3083. Monday, house songs are 8 p.m. to 11 p.m. Thursday, Friday, Saturday, Randy Becher, contemporary. Wednesday, Richard Samo, jazz.

Mister Fiki’s

A Swanky Slice of Paradise
801 Fifth Ave. in the Gaslamp 619.233.1183 www.cohnrestaurants.com
Mocha Coffee, 1020 San Marcos Boulevard, San Marcos. 760-744-2112. Sunday, 3 p.m. to 5 p.m., the Makihele Revue, island music.

Neiman's Bar and Grill, 300 Carlsbad Village Drive, Carlsbad. 760-729-4131. Thursday, 6:15 p.m. to 9:15 p.m., the Credit Union, swing.

Friday, 6 p.m. to 9 p.m., 3rd Coast Jazz Band. Saturday, live alternative.

Sunday, 9:30 p.m., rock en español.

Monday, 8:30 p.m., swing.

Neiman's Bar and Grill, 300 Carlsbad Village Drive, Carlsbad. 760-729-4131. Thursday, 6:15 p.m. to 9:15 p.m., the Credit Union, swing.

Friday, 6 p.m. to 9 p.m., 3rd Coast Jazz Band. Saturday, live alternative.

Sunday, 9:30 p.m., rock en español.

Monday, 8:30 p.m., swing.

Robbie's Roadhouse, 530 North Highway 101, Encinitas. 760-634-2365. Saturday, 7:30 p.m. to 10:30 p.m., Tomcat Courtney & the Blues Dusters.

Squid Joe's, 850 Tamarack Avenue, Carlsbad. 760-729-4996. Thursday, Faceless, alternative. Friday, the Burbs, Sidekick, and Hornswaggled, alternative/rock.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo. 858-675-8500. El Bizcocho Restaurant: Friday, 6 p.m. to 11 p.m., and Monday, 6 p.m. to 10 p.m., Jerry Melnick, jazz/varieté piano.

Surf N'Saddle, 123 West Plaza Street (Lomas Santa Fe and Highway 101), Solana Beach. 858-755-9474. Friday, Greenhouse, alternative. Friday, the Stepping Feet, rock.

Wednesday, open mike.

Tomiko Bar & Grill, 87 Encinitas Boulevard, Encinitas. 760-633-3587. Saturday, 8 p.m. to 10 p.m., Ben Powell, blues/jazz.

BEACHES

Bahia Hotel, 998 West Mission Bay Drive, Mission Beach. 858-488-0551. Tangier Bar: Wednesday and Thursday, 8 p.m. to 11 p.m., also, Friday and Saturday, 9 p.m. to midnight, Elliot Louis, contemporary piano/vocals.

Blind Melons, 710 Garnet Avenue, Pacific Beach. 858-483-7844. Thursday, Born Tonight, Profusion, and Rockfish, rock. Friday, Clyde's Ride, funk. Saturday, 4 p.m. to 7 p.m., Blue Orange, 9 p.m., Fatigue Zero and Jaguares, alternative/rock. Sunday, 4 p.m. to 7 p.m., Ishmael the Peacemaker, reggae, 9 p.m., the Ski Beachd's alternative.

Grant Bar

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BEACHES

Bahia Hotel, 998 West Mission Bay Drive, Mission Beach. 858-488-0551. Tangier Bar: Wednesday and Thursday, 8 p.m. to 11 p.m., also, Friday and Saturday, 9 p.m. to midnight, Elliot Louis, contemporary piano/vocals.

Blind Melons, 710 Garnet Avenue, Pacific Beach. 858-483-7844. Thursday, Born Tonight, Profusion, and Rockfish, rock. Friday, Clyde’s Ride, funk. Saturday, 4 p.m. to 7 p.m., Blue Orange, 9 p.m., Fatigue Zero and Jaguares, alternative/rock. Sunday, 4 p.m. to 7 p.m., Ishmael the Peacemaker, reggae, 9 p.m., the Ski Beach Ballers, alternative.

Monday, open mike.

Tuesday, Erase the Day, Inexistence, and Honey Bucket.
**Antiquía Bodeguita de Papel – Arte I Café**

**2012 Calle Once**

**Tijuana**

101-526-644-6391

**Dress:** Casual; a few of the older folks were wearing slacks, the younger ones were wearing jeans.

**Dance Floor:** A space of 10’ by 20’ in front of the stage.

**Fire Exits:** Two – the main entrance and one at the back.

**Restrooms:** One for both men and women; one stall, one sink, with soap, paper towel, and mirror; clean and graffiti free.

**Capacity:** 150

**Special Areas:** None, but you can smoke at any table you’re at.

**Furnishings:** 20 small square tables with four chairs each.

**Japanese Level:** P108 when Nete Lanzigana and Lupito Cruz played a “Latin Jam”, 117 last week at the Princess Pub

**Bar Name:** Always has parking spaces right in front (with meters that I assume aren’t enforced at night); candle charged $6 to drive there, instead of using the nearest.

**Dance Floor:** None on Thursday or Friday, Saturday varies depending upon the act (one poster listed a singing as costing 150 pesos; the play cost 50 pesos).

**Hours:** Monday-closed; Tuesday and Wednesday 5:00-7:00 p.m.; Thursday-Sunday 5:00-2:00 a.m.

**Drinks:** No happy hour and no tap on bottles of Dos Equis Corona; Sol, Pacifico are $2 per bottle; $2.50 for Budweiser.

**Food:** The manager said, “It’s like a tapas bar, just a few things.”

**Access:** Calle Once (11th Street) is between Avenida Revolución and Madero Street in downtown Tijuana; there are marked parking spaces right in front (with meters that I assume aren’t enforced at night); candle charged $6 to drive there, instead of using the nearest.

**From the outside, this place looks like a real dive. You can smell sawdust from the street. The first thing you see when you walk in are paintings on the walls.

“Some of them have a Herocronix Booth style,” said the woman I was with. “A few like Gerald Scarfe.” She told me Scarfe did the Pink Floyd Wolf album.

When the manager found out I was from the Reader, he said, “Yes, I know that publication. We have a Reader here, and they just did a story about us.”

He handed me a newspaper called Bilboards. He said, “It’s a Reader but for the area, not San Diego.” I showed him the short story it had about their “noche Flamenca.” It listed a number of guitarists and dancers’ names, and the prices were 80 pesos (“prevendio”) and 120 (“do del evento”).

With most clubs blaring out disco and dance tunes, this is a nice change of pace. Just remember, everything is sung in Spanish.

- Josh Board
ICE, ICE BABY’S GOTTA GO

Don’t deny it. You kinda liked that song when it first came out. But now…?

Lucky for you, we pay cash for all sorts of CDs, DVDs & Videos. And with thousands of used CDs & Movies in stock, you’ll find plenty of new things to replace the old.

Word to ya mutha.
The Coronado Boathouse looks like a miniature of its neighbor, the Hotel Del Coronado, down to its gabled roof and wooden walls. As well it should, since it was built a year before the hotel to give the construction crew practice executing Queen Anne Revival architecture.

Created as the boat house and yacht mooring for the Del, the building was erected at the end of a pier that ran 80 feet into Glorietta Bay. It has served many purposes since, including the original home of Scripps Institution of Oceanography. It became a restaurant in 1967 when the Chart House chain leased it and moved the building to the shoreline. In 1975, the Boathouse was accorded the status of a historic landmark. As years went by, Chart House management stopped maintaining the property. Under pressure from the City of Coronado, they abandoned ship. The restaurant’s longtime manager, Marty Jensen, acquired it, restored it, and christened it Coronado Boathouse 1887.

Documents and photographs of the building’s history are displayed in the lobby. Inside, dining rooms offer warm light from the largest dining rooms offer warm light from the largest.

Unchained Melody

The Coronado Boathouse 1887

701 Strand Way, Coronado, 619-435-0155; www.coronadoboathouse.com

HOURS: Sunday–Thursday, 5:00–10:00 p.m., weekends until 11:00 p.m.

PRICES: Appetizers, $7–$12; entrées, $16–$33 (some “market price”); sides, $3–$7.

CUISINE & BEVERAGES: Fresh seafood and aged USDA Prime beef, prepared with occasional Asian-fusion touches. Full bar, wide-ranging wine list, international beers.

PICK HITS: Herb-steamed artichoke, roast prime rib of beef, macadamia-crusted halibut.

NEED TO KNOW: From Orange Avenue, head south onto the Silver Strand and make the first posted U-turn. Proceed to Strand Way on the right. Free parking. Gracious but informal atmosphere; resort-casual dress (Hawaiian shirts). Reservations advised. One vegetarian entrée.

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

Hundreds of past reviews are available online from the Reader at www.SanDiegoReader.com

Our waitress radiated enthusiasm about the restaurant, its history, and its menu, steering us to the best dishes. Without her advice, I would not have ordered an artichoke appetizer, which was wonderful. The thistle was enough for three and was highlighted by fresh herbs, garlic, and subtle hot pepper. It came with melted butter and a lemon-garlic aioli dip.

A starter of Creole shrimp raised false hopes about “boathouse” — use USDA Select beef, two grades lower. (Those restaurants that offer bargain-priced “prime rib” — including another “boathouse” — use USDA Select beef, two grades lower.) Slow-roasted under its salted, unphosphated phosphate preservative solution, which dims the maritime flavor. (Unphosphated “diver scallops” are too expensive for this menu.) Sometimes, old ways are better abandoned.

Our waitress’s enthusiasm about the Chocolate Molten Lava Cake. It’s as elaborate as Marie Antoinette’s wig. On top is a scoop of Belgian chocolate so deep, dark, and bittersweet, as Marie Antoinette’s wig. On top is a scoop of sour cream and chives.

Maine lobster bisque is not yet on the menu but is served every night. When we tried it, the bowl held lobster shards in the center, but an overdose of tomato paste squelched the lobster flavor in the broth. The soup comes with a cup-sized carafe of dry sherry good enough to drink. The broth tasted better after we stirred in half the sherry and sipped the other half.

I’ve said that halibut is the chicken breast of the fish kingdom (and tilapia is the tofu). It’s so bland it needs a gala treatment to make it fun. Macadamia-crusted halibut may be a cliché, but not here. The halibut fillet is so moist it could stand alone. But then we’d miss the crunchy crust, which starts with a dusting of rice flour (as an adhesive) topped with mango purée, crushed nuts, and a house-made teriyaki glaze. The fish is baked in a sauce of coconut milk and fine-ground peanuts. It’s like eating your dessert first, but the complexity buys off the sweetness. Alongside is a buttery “tropical pilaf” of rice, carrot, red pepper, and chopped scallions. Unlike the typical fish-house rice, the pilaf contributes to the pleasure.

Scallops appeal to a sweeter tooth. Silver-dol lar size meats, breaded on one side and pan-seared, are served with a citrus beurre blanc dominated by orange juice and sugar. Their texture is juicy, but some of that juice comes from the phosphate preservative solution, which dims the maritime flavor. (Unphosphated “diver scallops” are too expensive for this menu.) The roast beef here is a hunk of meat cut from the prime rib of a USDA Prime steer. Top steakhouses serve this grade of steak, but finding it in a roast beef is rare. (Those restaurants that offer bargain-priced “prime rib” — including another “boathouse” — use USDA Select beef, two grades lower.) Slow-roasted under its salted, herb-rubbed crust, the meat is juicy and beefy. It comes with horseradish sauce and “au jus” (the standard bouillon), plus a big baked potato with sour cream and chives.

All desserts except the cheesecake are made in-house. Our waitress waxed rapturous about the Chocolate Molten Lava Cake. It’s as elaborate as Marie Antoinette’s wig. On top is a scoop of Dreyer’s vanilla ice cream, then shards of Heath bar crunch. The pudding cake itself is made with a Belgian chocolate so deep, dark, and bittersweet, it’s not cloying. The old Chart House would never have sprung for such an expensive chocolate. Sometimes, old ways are better abandoned.

ABOUT THE BOATHOUSE

I asked owner Marty Jensen the story behind the restaurant’s name. “That was exactly what it was. It was the Coronado’s boathouse, built in 1887.” (For
the full early history, check the restaurant’s website.)

“I was the general manager for the Chart House here. I worked for them about 26 years. I started out as a dishwasher. I cooked at one time, but I wasn’t a great cook. The Chart House would put you through every aspect of the business so in case something happened, you could jump back there and cover for something happened, you could be successful. A friend of mine named Mike Baker mortgaged his house, and the two of us went in on a partnership on it. We’re the only owners, and it worked out really well.

“We have an executive chef, Scott Delgado. We carried some recipes over from Chart House, but he’s created a lot of new recipes. ‘I come from an Italian family, and my grandmother was a great chef. We used to cook together. That’s where I learned to cook. I just took it from there. We have a great atmosphere and hiring good employees. Then it’s good-quality food in a clean atmosphere. That’s what people want to be treated, served good-quality food in a clean atmosphere and hiring good people to surround you. Then you could be successful. A friend of mine named Mike Baker mortgaged his house, and the two of us went in on a partnership on it. We’re the only owners, and it worked out really well.”

“When this became the Chart House, I was opening chef at Peohe’s, which they owned, and worked with him on a little island, Boca Grande, on the gulf side of Florida. The Pink Elephant was the name of the restaurant. It’s a ‘Who’s Who’ kind of restaurant; the Bush family hangs out on the island.”

After he’d had enough of Florida’s rich and varied insect life, Scott took his first executive chef position at the Chart House in Weehawken, New Jersey, “the mother restaurant, the biggest of the chain. I never thought it’d go east of I-5, but I stayed east for a few years and ended up liking it... But I’ve lived all over the country, and no place is as good as San Diego — no bugs, no humidity, great beaches. So I moved here and ended up working at the Chart House again. I was opening chef at Peohe’s, which they owned, and worked at other branches. Then I left to work for Wolfgang Puck for a year. I came back here when it was still a Chart House.”

“When this became the Boat house, [the management] gave me the opportunity to create a new menu, while keeping some of the old favorites that people in Coronado have come to love by — the teriyaki baseball-cut steak, you can’t touch that one. And the prime rib is what this restaurant was built on. When we were closed down [for renovation], we went looking at the competition around San Diego to find a niche for ourselves. One of our decisions was to do higher-end products — prime beef, the best seafood that we can get, plus no skimping on portion sizes. Some higher-end restaurants, you walk away hungry. Everything’s quite large here, and that’s by design. We want people not just to enjoy the food, but to walk away happy and full.”
Dog Tales

“That’s why they come here. Plus, she makes a mean turkey sandwich. Turkey’s piled this thick.”

“Any kind of fish, gentlemen?” says Hank. “Three pieces of fish and fries, $5.50. Two fish and two shrimp and fries, $5.50.”


Seven items in the seasoning, my friend, six in the breading, and three in the batter. Secret, of course.”

“Don’t wanna know, dude. Don’t wanna know.”

“Reggie, he’s family by now,” says Rafael, as we sit down at the counter. “This is it, Rafael. “You never said you were going to eat hush puppies. That’s why they come here. Plus, she makes a mean turkey sandwich. Turkey’s piled this thick.”

“Any kind of fish, gentlemen?” says Hank. “Three pieces of fish and fries, $5.50. Two fish and two shrimp and fries, $5.50.”


Seven items in the seasoning, my friend, six in the breading, and three in the batter. Secret, of course.”

“The coleslaw is fresh, crunchy, sweet, clears your mouth of all the fish batter and has those yummy raisins. Hank and I trade zucchini sticks for hush puppies.

“Know where they came from, dude?” says Hank.

“What?”


He’s a wiry, athletic-looking guy. What I notice is his wall menu. It’s nicely uncomplicated. You’ve got...
**Greater Fool**

“They’re front-end seductive. But they don’t come through because they’re so low in acidity.”

I missed this year’s San Diego International Wine Competition. I also missed the first-ever Critics Challenge, a wine competition judged by wine writers and critics from around the country and held right here in town. But I did get a chance to sit down with Stuart Smith, co-owner and operator (with his brother Charles) of Napa’s Smith-Madrone winery, whose 2000 Cabernet won a gold medal at the San Diego competition and whose 2001 Chardonnay was judged “Best White of Show” at the Critics Challenge. I also got to taste the wines and was particularly struck by the intensity and pineapple acidity of the Chardonnay.

Smith-Madrone makes only three wines and only 4000 cases total per year. (When Charles dropped prices of Riesling in the winery, Stuart winced at the loss and converted the surviving, scuffed-up bottles to industry samples.) So the consumer looks at a bottle of Woodbridge, sees “Robert Mondavi” on it, and says, “Why should I spend $15 or $20 for a bottle of Robert Mondavi Chardonnay when I can buy the Robert Mondavi Woodbridge Chardonnary for $8?” They have traded down the consumer to Robert Mondavi Woodbridge. The consumer doesn’t care that it’s not from Napa Valley, they just know that Robert Mondavi is from the Napa Valley, this says ‘Robert Mondavi,’ and they buy it. And they’re happy as clams. And Smith-Madrone, with its $25 Napa Valley Chardonnay, gets left looking overpriced.

Smith says that “we used to make wine the way that they make wine, but then we realized they don’t come through because they’re so low in acidity.”

The Smiths ended up committing themselves to making wines that gave a consistent “sense of place — Spring Mountain,” but also wines that expressed the character of each particular varietal. For instance, he says, “Ninety-nine was an elegant wine.” (“Elegant” here may be a synonym for “structured,” which may in turn be a synonym for “acidic.”) Smith prides himself on the acidity he can get from his mountain vineyard, an acidity that lets him build up the wine with new oak and still not fear a creepingly oaky Chard. Some other Chardonnays may “smell good — they’re front-end seductive. But they don’t come through because they’re so low in acidity.”

The 2000 Chardonnay, however, was the exact opposite — big and fruity, showing all that California sunshine. It was a little low in acidity from our point of view. The ‘01 is in-between — it’s got a little more of that acidity that we like.” It’s an attention-grabbing wine but not over the top.

And as the Napa Valley fills with extraordinary wealthy folks who want to see their name on a label and make a splash, over-the-top is one way of getting attention. Says Smith, who founded Smith-Madrone in 1971, “When I got into the business, the rule was the longer you had been in the business, the more credibility you had. Now it’s like, if you’ve been in the business for more than five years, you’re old. ‘What have you done for us that’s new? What’s new, what’s new? What new variety, what new technique? It gets more into what’s new than into wine quality. Isn’t good wine what it’s all about?”

Perhaps, but what’s been new for a while now — perhaps it will soon be old — is ripeness. “When we look at harvesting, anywhere up to 24 Brix — a measure of sugar concentration in the grapes — is acceptable. That gives us about 14.4 percent alcohol. With the Cabernet, because we ferment it at higher temperatures and because it’s in the barrel longer, we’ll harvest it at 25 Brix and get 13.5 percent alcohol. But now there are a lot of people that are harvesting later and later. The latest I heard is this: We don’t harvest until the seeds are not only brown, but they crunch in just such a way.”

Smith doesn’t want to be a crusty old-timer,
set in his ways, “re-exploring and re-challenging the paradigm is always good. You can get a house palate” and become unfairly biased toward your own wines. “But I don’t believe that bringing in Cabernet at 29 Brix and then ameliorating with water back to 25 or 26 Brix is the right thing to do. I don’t think, from a wine quality point of view, that it’s going to hold up. I’m starting to see that prune, overripe character come through. It’s very seductive in an early wine, but it doesn’t hold up to a whit of aging. On the other hand, a lot of the wines that are doing extremely well in the marketplace are those kind of wines, and people are charging a lot of money for them.” The market is not overly concerned with ageability. “So who’s the greater fool?”

But no matter what the market, Smith believes that “there is an absolute when it comes to wine quality. It’s not a popular position, but I do think there is a standard, a reason that we recognize that Lafite is Lafite, or what makes one wine better than another.”

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□ RESTAURANT LISTINGS
The Reader’s Guide to Restaurants are recommended listings written by our reviewers (Ed Bedford, Ambrose Martin, Shari McCullough, Max Nash, Eleanor Widmer, Naomi Wine). Each issue contains only a fraction of nearly 500 reviews. A complete searchable list is available online at SanDiegoReader.com. Price estimates are based on the latest information available for a mid-range entrée. Inexpensive: below $10; moderate: $10 to $19; expensive: $20 to $24; very expensive: more than $25. Please call restaurants in advance for reservations.

□ NORTH COASTAL

Calypso Cafe 576 North Coast Highway 101, Leucadia, 760-632-8252. This “Calypso” has nothing to do with Caribbean music (or food), despite its tropical tiki-but decor. The cuisine is French, ranging from old warhorses like onion soup and coq au vin to newfangled Gallo-Cal-Italian-Pacific Rim hyphenators such as all-insalatia (seared tuna pizza). The traditional dishes are generally the most successful. Mussels are the house specialty, and their rapid turnover here ensures freshness. Although there’s nothing revolutionary coming from this kitchen, the cooking is generally agreeable. Dinner nightly, reservations advised. Upper moderate. — N.W. (9/01)

1 Trulli Trattoria 830 South Coast Highway 101 (between G and H streets), Encinitas, 760-943-6800. An enduring hit in Encinitas (where there’s no shortage of Italian restaurants), 1 Trulli serves modern Italian food with fashionable new ingredients. The menus, subtitled “Nouvelle Italian Cuisine,” resemble the somewhat ambitious, generally “northern Italian” bills of fare that you encounter all over Hillcrest and the Gaslamp. (It is, in fact, a sister restaurant to Hillcrest’s Arriverderci.) The signature dishes such as the pepperoncini, goat cheese, sun-dried tomatoes, and light cream sauce that coexist with the more traditional mushroom sauce on pasta. Best bets are the daily specials, which offer the greatest chance for fresh ingredients and creativity. Busy, cramped, pungently loud inside. Street parking next to highway is also noisy. Reserve for dinner on weekends or expect an hour’s wait. Open daily, lunch and dinner. Moderate. — N.W. (11/01)
Knockout Pizza
2597 Carlsbad Boulevard, Carlsbad, 760-434-4448. It’s New York pizza only here. “People back East are more traditional,” says owner James, the ex-boxer, an old sparring buddy of the Bronx Pizza guys in Hillcrest. “We don’t do California thick crust, we don’t do pineapple, we don’t do chicken. We don’t do ‘personal size,’ either. But we do do slices.” They make the pies with traditional thin, crisp crusts and toppings like pepperoni, meatball, garlic, and “whitebottom” (mussarela, potatoes, ricotta, garlic, and spinach). Maybe their best is the “Brooklyn Special,” an assortment of pepperoni, sausage, onions, olives, mushrooms, pepper and garlic, as did New York’s Vito’s in one of James’s right uppers. Open daily. Inexpensive. — E.B. (5/02)

Paul’s Place
5671 Mission Avenue (at El Camino Real), Oceanside, 760-724-0124. This restaurant looks like a McDonald’s or Wendy’s (the building used to be a franchise) and the food a McDonald’s or Wendy’s (the building used to be a franchise) and the food is more traditional.” says owner. Open daily. Inexpensive. — E.B. (12/01)

St. Tropez
947 South Coast Highway 101, Lambermonte Shopping Center #10D, Encinitas, 760-633-0084. If you love continental breakfast, this bright cafe with indoor-outdoor seating offers scores of house-baked pastries (among them the rare, abusive brownie) and four styles of coffee, including an excellent French roast. Parisian-style brunch/lunch choices embrace croque monsieur and croque madame (grilled ham and cheese sandwiches, topped with either light cream sauce or an egg), croques, quiche, onion soup gratinee, or a chicken-filled vol au vent puff pastry shell. Omlettes are rather weak. Some of the sandwiches offer Mediterranean flavors — try a pan bagnat (salade marseillaise on a baguette) or one of the grilled pitas. Desserts range from cookies on up to chocolate cakes. Open daily, breakfast to very early dinner. Inexpensive. — N.W. (10/01)

Toryaki
150 North Coast Highway 101, Encinitas, 760-632-8813. This sushi hangout has a secret. Behind a gate just south of the restaurant there’s a sheltered outdoor dining patio decorated by a tropical mound of fake palm leaves and a waterfall below the water. “Eat Healthy, Feel Good” is the motto on the menu, and this is Hawaiian teriyaki, with lighter, less fatty teriyaki is the dish that dominates it. But everything comes with rice and charbroiled burgers (of beef, fowl, or pork, veggies, numerous combos, and the moist ono (pink snapper) kebab — and for good reason. The restaurant’s motto, “a little piece of Bali,” is actually accurate. Freshness, simplicity, and savvy seasoning — that’s Italian. The pastas are luminous (try the comforting cannelloni with an annual steamed meat sauce) and the flavorful entrées come with honest fresh vegetables. The staff is buoyant and jolly, the wines are mainly affordable, and spirits run high. Of course it’s crowded, so reserve to avoid a long, hungry wait. Other locations: 51740 Nicasio Drive, Carlsbad; 760-729-5901. This little cafe is famous for two things: its unique Coca-Cola decorations and its delicious Tommy-Burger, believed in fresh ingredients, says son Germany with an MA in meat sciences. Olympic boxer from the former East Germany. — N.W. (10/01)

Golden Egg Omelet House
316 10th Street, Imperial Beach, 619-437-2547. This is Hawaiian teriyaki, with lighter, less fatty teriyaki is the dish that dominates it. But this is Hawaiian teriyaki, with lighter, less fatty teriyaki is the dish that dominates it. But everything comes with rice and charbroiled burgers (of beef, fowl, or pork, veggies, numerous combos, and the moist ono (pink snapper) kebab — and for good reason. The restaurant’s motto, “a little piece of Bali,” is actually accurate. Freshness, simplicity, and savvy seasoning — that’s Italian. The pastas are luminous (try the comforting cannelloni with an annual steamed meat sauce) and the flavorful entrées come with honest fresh vegetables. The staff is buoyant and jolly, the wines are mainly affordable, and spirits run high. Of course it’s crowded, so reserve to avoid a long, hungry wait. Other locations: 51740 Nicasio Drive, Carlsbad; 760-729-5901. This little cafe is famous for two things: its unique Coca-Cola decorations and its delicious Tommy-Burger, believed in fresh ingredients, says son Germany with an MA in meat sciences. Olympic boxer from the former East Germany. — N.W. (10/01)

The Village Grill
20315 State Street (at Carlsbad Village Drive), Carlsbad, 760-729-5901. This little cafe is famous for two things: its unique Coca-Cola decorations and its delicious Tommy-Burger, believed in fresh ingredients, says son Germany with an MA in meat sciences. Olympic boxer from the former East Germany. — N.W. (10/01)

Tip Top Meats
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150 Grand Cafe
150 West Grand Avenue (between Broadway and Maple), Escondido, 760-736-4668. Chef/Carnton Good now cooks a seasonal American-Mediterranean menu with a few touches of Asian fusion, using local and organic produce wherever possible. Among the pick is a clever almond-crusted manicotti chez appetizer, a definitive truffle amatller, and interest- ing desserts, including a lovely lemon-tinted crème brûlée. Reservations ad- visable on weekends. Children’s and vegetarian meals available on request. Street parking may be difficult; leave time to hunt. Dining rooms often noisy. Live music (mostly jazz) most Thursdays through Saturdays after dinner hours in Back Room Lounge. Moderate prix fixe dinners weekdays, slightly expensive à la carte on weekends. — N.W. (10/01)

Bolsa Vietnamese Restaurant
are perfect — light, thin crepe-like eggs wrapped around tall mounds of elaborate fillings. Thick waffles can be washed down with fresh seasonal fruit. And then there are egg, hash, crisp, homogenous burgers, and sandwiches. The potato casserole, with a choice of a dozen fillings, are as huge in flavor as they are in size. Whatever you choose will carry you through until dinner. No reservations, so expect a wait on weekends. In back of a mall, easiest entry from Mission is at SDG&E driveway. Do not pass McDonald’s. Good handicap access, sturdy high-chairs, low-cost cooking. Open daily, breakfast and lunch. Inexpensive. — NW (10/03)

Madras Cafe 9494 Black Mountain Road, Mira Mesa, 858-695-6228. In the same strip mall as Alok’s, this great family friendly café features the unique vegetarian cuisine of South India. It’s distinctly different from the standard North Indian menus, centering on numerous varieties of stuffed pancakes — from thin, crisp (and irresistible) crepes like dosa stuffed with vegetable curry to lacy rice flour aapams drenched in coconut milk to hefty, frizzata-like uttappa. (Try the latter with the delicious, not-too-spicy chile-onion stuffing.) Puffy poori bread and tamarind rice are spectacular. Order your dishes in the sequence you hope to eat them — that’s usually how they come out of the kitchen. And don’t expect hovering “Raj”-style service — it’s just not the Indian way. Seasoning is generally mild, to accommodate kiddies; spicy sauces are on the table, No alcohol. Open Tuesday through Sunday with buffet lunches and a carte dinners. Inexpensive. — NW (10/03)

Meiki Japanese Restaurant And Sushi Bar 8923 Carroll Canyon Road, Santee, 858-896-0200. You’ll find a first-rate sushi bar tucked away in this tiny shopping center. The fresh yellowtail, scallops in spicy sauce (sashimi), or the special order of baked salmon roll are all wonderful. Fifty-three items appear on the sushi list, all prepared by a master chef. The cooked combination plates are also fine. If you sit at the sushi bar, it may be disappointing because chairs, not stools, are used and you can’t watch the chef. If you’re in the area, don’t miss this one. Open daily, continuous service, lunch and dinner. Sunday, dinner only. Inexpensive to moderate. — E.W.


GOLD COAST

Epazote Southwest Restaurant 1105 Camino del Mar, Del Mar Plaza, Del Mar, 858-258-9966. Patrona frequently call this establishment the New York Stock Exchange because of its high energy, young crowd, and exciting atmosphere. Good dishes include southwestern-style tapas and spit-roasted items. Sunday brunch is a la carte. This place is always crowded. Open daily. Moderate to expensive. — E.W.

Nobu Japanese Restaurant 1315 South Coast Highway 101, Solana Beach, 858-751-7787. The menu at this gourmet Japanese restaurant offers 100 sushi items, 20 stunning and unique appetizers, and a long list of entrées. Two dining rooms are available; the front is at the sushi bar. Especially on the weekends, arrive early to avoid waiting for a table. Reservations advised for dining room, not accepted for sushi bar. Open daily for lunch and dinner. Moderate to expensive. — E.W.

Tony’s Jacal 418 Valley Avenue (between Genevieve Street and Juanita Street), Eden Gardens, Solana Beach, 858-755-2274. Come here at night, when the mysterious low mud-brick arches to the right beside you as you walk in, to waken your taste buds. Cheeses like crumbled Gouda and Muenster, smoky blue Stilton, and German Mizithra add tang to the taste. If you’re into salads and ham, try the foot-long. Free peanuts while you wait. Inexpensive. Other location: 627 Fourth Avenue, Gaslamp, 619-232-2305, open daily breakfast to late lunch, with delivery to downtown addresses. — E.B. (10/01)

Daily’s Renaissance Towne Centre, 4815 Towne Centre Drive, La Jolla, 858-455-1112. The restaurant is owned by a doctor who has devised a menu that’s low-fat, low-calorie, low-sodium. The dishes look and taste wonderful. All items available for takeout. Lunch and dinner (same menu) daily. Inexpensive to moderate. — E.W.

French Pastry Shop 5550 La Jolla Boulevard (at Forward Street), La Jolla, 858-454-9094. A longstanding fixture of the Bird Rock area, this bakery/restaurant includes both a simple, spacious dining room and a shaded patio (reputedly San Diego’s first dining patio). Breakfast is served until 4 p.m. The whisper-thin French croissants with luscious stuffings speak in a language you can eat. Tons of fresh food. Seats 250. Open daily, lunch and dinner. Moderate to expensive. — E.W.

The Cheese Shop 2016 Avenida de la Playa, La Jolla, 858-454-9581. Used to be the Cheese Shop had 100 varieties of cheese from all over. No more. “The cheese trade is dead,” says owner Phil Schutt. They still have all-cheese sandwiches with mixes of provolone, Monterey Jack, Cheddar, Swiss, Munster, Danish Havarti, or Norwegian Jarlsberg. But today this small, busy cafe is more famous for its “overstuffed” meat sandwiches. The legal lamb, top round beef, and roast pork loin are all spit-roasted right beside you as you walk in, to waken your taste buds. Cheeses like crumbled Greek Mizithra add tang to the taste. If you’re into salads and ham, try the foot-long. Free peanuts while you wait. Inexpensive. Other location: 427 Fourth Avenue, Gaslamp, 619-232-2305, open daily breakfast to late lunch, with delivery to downtown addresses. — E.B. (10/01)

LA JOLLA

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**MISSION VALLEY & THE MESAS**

Adam’s Steak ‘N Eggs 1201 Hotel Circle South, Mission Valley, 619-291-1103. Morning munchers take heart! Adam’s has served nothing but breakfasts since 1966. The menu runs from hearty — hot oatmeal with raisins, dates, sunflower seeds, almonds, pine-Apple and coconut — to corn fritters to a Southern brunch of spicy sausage patties, biscuits, gravy, grits, and eggs, to special apple cropes with whipped cream and pecans. But the signature dish is steak and eggs. The steaks a high-walled chunk of meat almost as thick as it is round. Comes with two eggs, potatoes or grits, and toast or tortillas. You won’t need lunch. This bricky, dark wood, clubby, business-convention-tourist kind of place has very, very faithful customers. But if you want to walk there, he ready for lack of sidewalks, one-way bus access, and wild morning traffic. Open daily. Inexpensive. — E.B. (5/02)

Aladdin’s Cafe 645 E. Clairemont Mesa Blvd., Clairmont Mesa, 858-537-6000. Uptown Shopping Center, 1220 Cleveland Avenue, Hillcrest, 619-374-1111. These cafes offer ahihi, clean atmosphere for bright and clean, and if rather generic, Middle Eastern favorites (hummus, tabbouleh, kebabs, shawarma, etc.), plus imaginative Levantine-flavored pizzas and salads. There are ample choices for vegetarians. The Hillcrest location offers beer and wine. Inexpensive to moderate. — N.W. (1/00)

Lee’s Catering Truck is parking lot by Airgas industrial gas depot, 910 Clairemont Mesa Boulevard (at Complex), Clairemont, 858-923-9444 or 619-889-0759. People stop here for an easy, fast, and fresh hot meal. The truck is open Monday through Friday. Inexpensive. — E.B. (5/00)

New Shanghai 641 Convoy Street, Kearny Mesa, 858-569-4835. New Shanghai is busy, friendly, and draws a mostly Chinese clientele because their Chinese food isn’t “Americanized.” Whatever your gastronomic politics, try the generous plateful of dry braised beef, the “deux-point pork shoulder,” the hot tea, and the ingenious red bean pancake dessert. Inexpensive to moderate. — M.W. (4/99)

Rosie and Joe’s Grill & Cantina 7986 Armour Street, Kearny Mesa, 858-277-5777. Joe Poliari and his wife Rosie started this place in 1959. Now his son Paul and wife Lynn run it as a New Mexican-style eatery-sports bar-patio cafe with karaoke and mini-golf. Popular dishes include the “Bean” sandwich (corn beef on rye with sauerkraut, Germanwurst, the beet Simliam sandwich (grilled Italian sausage, sauteed onions, bell peppers, provolone), and the California Chili Burger (with roasted chili, onions, Gouda cheese). Also good, the Picaso Vera Cruz (pan-grilled fish with caramelized onions). Yes, it’s out in the industrial winds of Kearny Mesa, but it has a Chodo feel to it. Open for lunch, dinner, seven days. Inexpensive, diners moderate. — E.B. (1/04)

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**The Beaches**

Chateau Orleans 924 Turquoise Street (at Miller Boulevard), Pacific Beach, 858-488-6744. Just like eating in the French Quarter — at one of Bourbon Street’s best tourist traps, complete with live music and party atmosphere. The lovely mahogany premises have a real Crescent City “let the bon temps rouler” feel to it, but the simpler Southern dishes — honest crab cakes, fried catfish — seem better bets than the kitchen’s attempts at more demanding Acadian fare. Reservations strongly advised. A little dreary on weekends. Full bar. Wheelchair users may need help with rest room doors. Dinner Monday

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**Positively, Please...**

Karyna Thai & Vegetarian Cuisine 625 Garnet Avenue (SeaCoast Square); Pacific Beach, 858-275-0950. Think of the movie The Beach, with a bunch of Lou DiCaprio lovers getting off on the coconut curries like gang pop, panang, and kung kara. Or mouse dishes like the famous pad tha. But in the right place: Karyna remains true to its Thai origins. The tow young kung and sour shrimp soup is a meal in itself. Steaming with its familiar Thai flavor, focused at your table, the hot broth holds plenty of shrimp, and you can taste the essential mushrooms, lemon grass, ginger, lime juice, chilis, and of course nam pla. Thai fish sauce. A nice counterpart to the hosts of the soup are the Fresh Spring Rolls, filled with tofu and vegetables and mint. Another sister: pad tai, a saté full of mushrooms, squid, shrimp, and other seafood in a great spicy sauce. The recipe from Kho Samud, an island that once featured in The Beach. Inexpensive to moderate. — E.B. (8/02)

Ranchos Cocina 8300 Sunset Cliffs Boulevard, Ocean Beach, 858-224-9814. Also at 3910 30th Street (at University Avenue), North Park, 858-374-1288. At all of these locations this delightful mini-chain, you’ll find healthy, creative Mexican and vegetarian cuisine in chipotle-tinged flavors of its Thailand-inspired, plant-based settings busier with planting life and craft objects. A big plus zero attitude. You don’t have to be a veg-virtuous to enjoy full-flavored combinations that are as creative as they are wholesome. Try anything with lobster or calamari stick — in fact, all the seafood here is pristine. Try, even, an ar-riott-stuffed with beef — it’s steved, not poured. And sample something with the house-made mole sauce of a zillion ingredients. Actually, try — anything. (Well, the chicken breast is as dry as everywhere else. Try anything else.) Open daily breakfast through dinner. No reservations, but call ahead for large party. Inexpensive. — N.W. (9/02)

Rum Jungle Smoothies and Deli 4150 Mission Boulevard #153, Promenade Mall, Pacific Beach, 858-277-2227. Why do Brazilians have more fun? ‘Aqui’ (ah-sa-ee). Why do Brazilians write in PR? Maybe it’s because Rum Jungle Smoothies serves up açaí, the bush of a Brazilian palm, palm for breakfast. The dark purple mush comes from the açaí palms that grow around the Amazon River delta. Rum Jungle adds granola, banana, strawberries, blueberries, mango pieces, and honey to make a surprisingly filling breakfast. Of course this brightly lilac place has lots of other smoothies, too, along with garden veggies and sandwich-y bits. But the açaí power fruit has what keeps them coming back. Open 9 a.m. to 7 p.m., seven days. Inexpensive. — E.B. (5/04)

Sportsmen’s Seafood 1617 Quivira Road, Mission Beach, 858-483-5570. This restaurant-fish market was a tuna cannery, part-owned it, and still knows everything about the spot, including mullions, waffles, and pancakes. While you’re waiting, they already have fish shared, plus walls filled with pictures and hope soon like “Will Be President For Food” broken down. And sample something with the fried fish. Open daily, lunch/early dinner. Retail market closed. Monday. Inexpensive. — E.B. (12/99)

CENTRAL SAN DIEGO

Big Kitchen 3800 Grape Street (be- tween 30th Street and Fern Street), South Park, 619-234-5789. This isn’t just a restaurant, it’s a social center of the universe — and lady “The Beauty” Forman is its queen. Blame her for the Fern Street Circus, for driving the Miss Cali- fornia beauty pageant out of town, and for disgusting health fanatics like Judy’s Favorite (spinach, mushrooms, sherry, cream cheese, and chives omelet. Vegans’ plus walls filled with pictures and hope soon like “Will Be President For Food” broken down. And sample something with the fried fish. Open daily, lunch/early dinner. Retail market closed. Monday. Inexpensive. — E.B. (12/99)

La Jolla

Aurora Trattoria Free dinner entrance Beach Cafe Free brunch or dinner Brockton Villa 50% off dinner Cafe Milano Free tiramisu Cody’s 50% off entree Galloka 1/2 off bottle of wine Geza-Sushi Sushi dinner for 2 $15.95 * Jay’s Gourmet entree Marrakesh 30% off lunch Moonooggies LJ Free appetizer Su Casa Free entree

Midway Old Town & Mission Valley

The Amigo Spot 15% off whole bill Berta’s 50% off dinner Cafe India Free masala chai Chiba Japanese $2 off lunch or dinner Devine Pastabilities Free tortilla Frank’s Happy Chef 50% off entree Old Town Sushi 3351 Adams Avenue, Pacific Beach 858-483-6680. The enormous menu service, lunch and dinner. Inexpensive to moderate. — N.W. (8/02)

Restaurant coupons and menus SanDiegoReader.com

Establisment listed with coupon offers have only menus online. Restaurants with + have multiple locations. See online menu or coupon for all locations.

North County

Americano Gourmet dinner/wine for 2 $49.95 Calypso Frii Folly $5 off wine class Greek Village Free saganaki Jay’s Gourmet 15% off entire bill Le Petit Calypso Free appetizer Leucadia Sushi Bar $5 off Mas Fina Cantina 50% off entree Miko Japanese 50% off sushi Passage to India 50% off dinner — Squid Joe’s Wild note Cafe South Bay & Coronado

Costa Azul 50% off entree El Dorado Lai Thai 50% off entree L’Escale 25% off entire bill Tamales Ancira Free tamale Tomodachi $1 off menu item

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— A.M. (1960)

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Unfussy home cooking. Some dishes outshine others. The slab of smoky ham that comes with the first-rate breakfast is in itself enough to erase the sleepiest appetite. Expertly seasoned onions and mushrooms lend flavor to fried potatoes and onions, respectively, while pebble-smooth hash and gingerly sweet potato pancakes give the lineup its character. For lunch and dinner, the Texas menu features Texas-style barbecue: chicken, beef, pork, and sausage that's sufficiently smoky, but a little uneven in texture. BBQ beef is reliable and the sweet and sour sauce shows well on the chicken. Pleasant surprises: a substantial, peppery cornbread crust on the tender catfish and the fried green tomatoes, and the rich stock in the vegetable soup. Open 24 hours. Inexpensive to low moderate. — A.M. (1960)

**Pabst’s of the Desert**

940 Palm Canyon Drive (in The Center, #8), Borrego Springs, 760-767-3111. Pabst’s claims “Authentic Mexican Cuisine, patio dining, and great tequila margaritas.” Well, the gorgeous patio is open only during busy times and the cuisine runs to gringo favorites in the Mexican mode (lots of combo plates), but the flavors are honest and pleasing. The most authentic dishes come from the “Specialties” section of the menu, including a chile verde (pork in green chile sauce), numerous varieties of enchiladas, and several flavors of chilaquiles. Full bar, including sangria, margarita, Mexican beers. Open daily, lunch and dinner (with break between). Inexpensive to low moderate. — N.W. (1993)

**Ramón’s Smokehouse BBQ**

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ing, especially, when chefs in maroon aprons dance around the fire, spitting fire, disappearing into the clouds of fragrant smoke to flip the racks of beef and pork ribs. In good weather you can eat out back next to an authentic chuck wagon.

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manner. The burgers are genuinely “have it your way” — for a few extra cents each, the kitchen will add extra ingredients (Jack or Cheddar, mushrooms, grilled onions, bacon, jalapeños). Open daily, 8 a.m. to 7:30 p.m. *Inexpensive. — N.W. (10/1)

Dublin Square 534 Fourth Avenue, Gaslamp, 619-239-5818. The entire pub was hand-crafted in Waterford, shipped over, and installed (by Irish craftsmen) in the Gaslamp. The exterior indeed resembles a real (but very new) Dublin pub, the interior has authentically dim lighting and spirited Irish music including live bands (acoustic but loud) during Happy Hours and some evenings. If you’re looking for food, too, there’s a shockingly fine corned beef and cabbage, resembling the corned beef of Kate’s at the Lower East Side — it’s that weech o’ the garlic that does the trick. Other choices include Guiness beef stew, shepherd’s pie (made with ground beef), chicken pot pie, steaks, lamb chops, fish and chips, and grilled fish, plus standard pub grub. Lunch and dinner (including Irish breakfast any time) daily. Moderate. — N.W. (10/2)

Kansas City Barbecue 619 West Market Street (at Harbor Drive), downtown, 619-231-9680. Scrumptious smells waft across the tracks at the Seaport Village trolley stop — barbecued pork and beef. And yes, this is the place where Tom Cruise and Kelly McGillis did their “alley bar scene” in Top Gun. And it’s kinda seedy, especially in the shadowy horsehoe bar, with memorabilia like hanging brass, Czech license plates, and stickers (“Grow Your Own Dope: Plant A Man!”). The beef and pork ribs (or rib tips or chicken breast) are worth it. They’re cooked over an oak-fueled fire. Nice long Happy Hour (3:30 p.m. to 6:30 p.m., at bar only) has great food specials. Open daily, lunch and late, serving until 1 a.m. *Inexpensive to moderate. — E.B. (10/1)

The Latin Room 504 Fourth Avenue (at Market), Gaslamp, 619-237-7800. This austere, concrete-floored space is more like a bar; offering at least 128 brands to sample and tasty Mexican cocktails made from scratch. But you can also get a reasonably interesting Mexican meal from a menu that’s considerably more ambitious than the neighborhood’s usual bar-Mex joints. It offers excellent tortilla soup, decent decor and vibe, and filet mimion with cornflakes (a.k.a. “corn mushrooms.”) mild and juicy black fawang garlic deficiency), with recipes imported here by a chef who used to cook at Tijuana’s revered Casa Azul restaurant. A couple can easily make a meal of a few shared appetizers. At 10 p.m. weekends, the place goes disco, with cover charge (IDs checked). Open nightly for dinner, appetizer menu until 2 a.m. on weekends. Moderate to expensive. — N.W. (10/1)

Morton’s Of Chicago 285 1st Street (between Second and Third), Gaslamp, 619-405-3369. This famous Chicago steakhouse is swanky, in a manly way: dark, cobby, hush-hush, and bowls. You go to Morton’s for top beef. Their Nebraska beef is aged and meticulously grilled to your specifications. You can get a one-and-a-half or three-pound porterhouse, which will be juicy, marbled and flavorful meat. You can also get good fish at Morton’s. The big, golden basket of whole white potatoes, which is always a good thing. You can also get a one-and-a-half or three-pound porterhouse, which will be juicy, marbled and flavorful meat. You can also get good fish at Morton’s. The big, golden

Bay Cafe 1050 North Harbor Drive, downtown, 619-595-1083. If you’re hungry at the city ferry landing, you can eat in the bare-bones interior or take your tray upstairs to a handsome bayview terrace (with no wheelchair access). After a chilly crossing, try the enjoyable New England-style clam chowder, which is milkily, clean, and not over-thickened, with tender clams and tiny diced potatoes. The menu features breakfast specialties, burgers, sandwiches, variations on fish and chips including prawns, and fish and chips (all served with generic fries), plus some entrée salads. The burgers are genuinely “have it your way” — for a few extra cents each, the kitchen will add extra ingredients (Jack or Cheddar, mushrooms, grilled onions, bacon, jalapeños). Open daily, 8 a.m. to 7:30 p.m. *Inexpensive. — N.W. (10/1)

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What the Chef Eats

R O A S T E D  C E A S A R  S A L A D  W I T H  C H I C K E N  A N D  S H R I M P
B Y  M A X I M I N O  G U T I E R R E Z
Chef/Owner, Nicklaus, Carmel

I eat this frequently, and we serve it a lot here in the restaurant. This is something unique, roasted Caesar, which you see not very often.

You slightly roast the lettuce to get a distinctive flavor, a smoky flavor. And it gets very crispy inside. It’s delicious. And the presentation is outstanding.

I made the dressing especially for this salad. It’s Southwest style.

This dish is easy to make at home, especially if you like to barbeque.

Any kind of Chardonnay or white wine will go well with this. I recommend either Fetzer or Kendall-Jackson Chardonnay, because my family buys by the case. We enjoy it so much, why mess around with anything else?

HOW TO DO IT
Some groceries carry bottled roasted garlic puree. To make roasted garlic, preheat the oven to 575 degrees. Cut the top off of a garlic bulb, slicing into the points of the cloves. Place them cut side up on a piece of foil. Drizzle with oil and sprinkle with salt and pepper. Wrap the foil up around the bulbs and bake for 45 to 60 minutes.

Open the foil and test for doneness. The cloves should squeeze softly when pinched. [Editor’s note: the remainder of the roasted garlic should be chilled and used up within five days. If you don’t want it for future use, you can serve it as a first course with a good sliced French or Italian bread and butter and/or mild goat cheese.]

Blend the marinade ingredients together and mix well. Marinate the chicken and shrimp in separate containers for 30 minutes. Meanwhile, split a head of romaine lettuce into large green.
fullly prawns on the grill and cook them for about 2 minutes on each side. At the same time, grill the halved romaine head for about 30 seconds on each side, watching that it doesn't burn. You just want the lettuce to get a smoky flavor.

Slice the chicken breast in thin strips. Plate the roasted lettuce and drizzle with some of the dressing. Fan the chicken slices on top.

What the Chef Eats
when calling in Tijuana use only the chicken, Mongolian beef, and a good down-home comfort-dishes like grilled cotta cake. Primavera’s accomplished espressos and the tiramisu or lemon ri-

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INGREDIENTS

- 1 teaspoon fresh rosemary leaves
- 2 tablespoons olive oil
- 1 teaspoon Cajun spice (any brand will do)
- 1 teaspoon white pepper
- 1 tablespoon roasted garlic, mashed
- 1 tablespoon anchovies
- ½ bunch cilantro, finely chopped
- 1 green onion, sliced
- ½ bunch spinach leaves, torn
- 3 tablespoons Parmesan cheese,

Open daily during the day. Inexpensive. — N.W. (4/30)

La Costa 8313 Calle Galena (Seventh Street between Revolucion and Constitucion), Tijuana, 685-8406 or 685-3112. An ex-
tensive menu, consistently fresh prod-
ucts, and large portions have made La Costa the reigning seafood house for Americans. Identical lunch and dinner menus—offer lobster, shrimp, grilled fish, with sauces, squid, abalone, and oys-
ters, all in a variety of preparations. Price of entrées includes soup, salad, rice, dessert, beverage, and the dinner—happen. Most

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The Chef Eats
two years later, Sam Raimi has added the inevitable second chapter to an above-average comic-book adaptation, pushing his slugging percentage even a little higher, following up the bloop single of Spider-Man with a ground-ball double just inside the foul line: Spider-Man 2. The approach has stayed the same: a stress on character and relationship, on psychology and emotion, relieved at tolerable intervals with above-average cartoon action scenes. (The physics of the hero’s superpowers are somehow never made as comprehensible or as compelling as his psyche.) If mobs of people sat still for it before — and it’s strange now to recall that it was a bit of a risk — I see no reason why they shouldn’t sit still again.

Tobey Maguire, more hesitant than Hamlet, more demure than Dumbo, makes the most of the Peter Parker alter ego, but must defer to a computer-generated double for the superhero bits. Kirsten “Dimples” Dunst and James “Dean” Franco are back on hand as well, and weigh little in the balance. (The emaciated Mageina Tovah, a frail romantic rival to Dunst, weighs next to nothing.)

The big difference, the big improvement, is in the new villain embodied by Alfred Molina. In place of Willem Dafoe’s Green Goblin, the Batman-type antagonist of the first installment, Molina delivers a robust Dr. Octavius, alias Dr. Octopus, or Doc Ock for short, not really a bad guy at all, but an altruistic scientist whose experiments in fusion go horribly awry, leaving him fused to four metallic robot arms, or tentacles, with a mind of their own.

Now more spidery than Spidey, he turns into a monster in the tradition — the species — of such science-fiction deformities of the Fifties as The Amazing Colossal Man and The Fly. (The sight of him climbing up the side of a skyscraper with Aunt May in one hand, like King Kong with Fay Wray, is truly something to behold.) Perhaps the simplest way to appraise the overall level of improvement would be to say that, this time, the irascible newspaper editor of J.K. Simmons (“I don’t pay you to be a sensitive artiste!”) does not steal the whole show. Only his own scenes.

Richard Linklater’s Before Sunset offers a sequel after a much longer hiatus: nine years since his Before Sunrise, not nearly as long as the twenty years between Claude Lelouch’s A Man and a Woman and its sequel, just barely longer than the delay between Jacques...
“WHAT A TREASURE.
I see the ‘Oscar’ word all over this movie.”
- Joel Siegel

“TWO THUMBS UP.”
- EBERT & ROEPER

“FAR AND AWAY THE BEST MUSICAL BIOGRAPHY EVER.
Five stars!”
- Larry King

“KEVIN KLINE IS PERFECTION.
‘De-Lovely’ evokes a time, a place and a sound with stylish wit and sophistication.”
- Peter Travers, ROLLING STONE

“KNOCKOUT PERFORMANCES...
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Kevin Kline
Ashley Judd

De-Lovely

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Denny’s Lola and his Model Shop. It seems appropriate to reference French forerunners (although The Model Shop is in Los Angeles and in English), inasmuch as Linklater elects to reunite his young lovers in Paris, more specifically at the Shakespeare and Company bookstore, where the man (a hollower-cheeked Ethan Hawke) is reading from, fielding questions about, and signing his John Hancock to, a semi-autobiographical novel that recounts his young lovers in Paris, more specifically yearn to see a little more of Paris, while the camera keeps quiet and keeps rolling. Hawke is so hopscotched, so over demonstrative even in listening mode, that you half expect the discussion sooner or later to swing around to drug use. I admit that one of the things my own mind wandered to was the idle question of how different an experience the film might have been if I could stand the leading man. Even as I, could I possibly yearn to see again, and could happily stand another sequel in another nine years: something that Denny had hoped to do with the heroine of Lola, but took no further than just the one sequel. King Arthur rummages up a printed prole available with scholarly investigation to trace the legendary title figure to a real historical personage, a Fifth-century Sarmanthean dubbed Arthurus, who was posted by the Romans to hold the line against the Saxons in Britain. It then authenticates this intensive research by investing in hero (Clive Owen) with the egalitarian ideals of the Age of Enlightenment, schooling him and his knights in the combat techniques of samurai films, and giving one of them (Ray Winstone) the personality of a soccer hooligan: head-butt and the like. Guinevere (Keira Knightley) emerges as some sort of Amazon Queen, or Woman Who Runs With Wolves, or Kick-Ass Chick, or what-have-you. In any case it takes to the battlefield herself in leather and face-paint, and is undeniably good for a laugh. Lancelot (Ioan Gruffudd) gazes at her with appreciation, but makes no move to come between her and her Arthur, who’s only just met. Merlin and his pagans, meanwhile, wait in the woods for the advent of Alice Cooper. Camelot is never mentioned, but a tangible Round Table serves as a re buke to a papal emissary who expects to sit at its head. From start to finish the beauty of the legend bows to the grubness of the potboiler. Which is pretty much what you would expect from the director of Tears of the Sun, Antoine Fuqua. In fact what you get is pretty much the same plot: a commando rescue operation behind enemy lines, except in this instance it’s behind Hadrian’s Wall. The Clearing, by Pieter Jan Brugge, is a constrained kidnap thriller told in parallel action but out-of-step chronology, crousscutting between the teased-out details of an Ohio businessman’s abduction (“The man Hertz and Avis are afraid of”), and the course of the first day and the impact on his family over the numberless days that follow. The why of the kidnapping is a mystery whose interest sometimes peppers out. Interest in the performance of Helen Mirren as the wife, on the other hand, holds up throughout, even past the unapproachable peak of her dedicately graded reaction to evidence that her husband’s broken-off extramartial affair soon got picked up again.

Robert Redford, not too long ago, came out with some bold opposition to the tide, or the tidal wave, of cosmetic surgery among screen actors (Helen Mirren, let’s be clear, appears to have kept her feet dry), and one measure of his boldness is plain to see: his own eyes, in a look of ghost-seeing staminate, are now rounder than when he was at his thinnest. He presumably gives some sort of performance as the abductee, but how can you notice it?

Cinema To I I doma, the monthly Spanish-language series sponsored by the Media Arts Center San Diego, still seems to have a home, or anyway a room, at the Hazard Center since the changeover of power, Madstone to Mann. July’s offering, starting Friday, is Cleopatra, touted as an Argentino Thelmis and Louise Toulie, I repeat, not intentionally tinned.

**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 now unreviewed. Thousands of past reviews sorted alphabetically, by year of release and by rating, are available online at SanDiegoReader.com.

**America’s Heart and Soul — A Curry crucible of the country, from sea to shining sea, in glossy coffee-table photography, for a gallery of portraits of ordinary citizens: a cowboy, a Cajun, a gospel singer, a weaver, a dairy farmer, a lute maker, a vintage, a bicycle messenger, a klezmer musician, a salsa dancer, a blind mountaineer, and more. Inspired inspirationalism. Directed by Louis Schwartzberg. 2004.**

**Anchorman — Adam McKay’s comedy of television news in the Seventies, starring Will Ferrell and Christina Applegate. CORNEL MOUNTAIN: CHULA VISTA 12; DEL MAR: HIGHLANDS R; ENCINITAS; SAN MARCOS 18; GASLAMP 15; GROSSMONT CENTER; HAZARD CENTER 7; LA JOLLA 12; MIRA MESA 18; MISSION MARKETPLACE 13; MISSION VALLEY 20; OCEANIDE 18; PALM PROMENADE 24; PARKWAY PLAZA 28; POWAY 12; RANCHO DEL REY 18; RANCHO SAN DIEGO 15; SAN MARCO 18; SANTIE DRIVE IN; SOUTH BAY DRIVE IN; TOWN SQUARE 14; VISTA VILLAGE; FROM 7/9)**

**Around the World in 80 Days — A remake of the Jules Verne circumnavigatory adventure, converted into a vehicle for a

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**THE CHANNEL 4 ACTION NEWS TEAM SAYS IT... IT MUST BE TRUE.**

**“STAY CLASSY SAN DIEGO!”**

**IF RON BURGUNDY SAYS IT... IT MUST BE TRUE.**

**“PERFECTION.”**

**“IT’S A BABY JAZZ.”**

**“A GLASS CASE OF EMOTION.”**

**“SUPER-DUPER.”**

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**WILL FERRELL ANCHORMAN**

**ANCHORMAN: THE LEGEND OF RON BURGUNDY**

*DreamWorks Pictures presents in association with Paramount Pictures. Written and directed by Adam McKay. Starring Will Ferrell, Christina Applegate, Paul Rudd, Steve Carell, David Koechner, and Fred Willard.*

**SHOWTIMES**

**HIGHLANDS 8; ENCINITAS 8; FASHION VALLEY 18; GROSSMONT CENTER; HAZARD CENTER 7; LA JOLLA 12; MIRA MESA 18; MISSION MARKETPLACE 13; MISSION VALLEY 20; OCEANIDE 18; PALM PROMENADE 24; PARKWAY PLAZA 28; POWER 12; RANCHO DEL REY 18; RANCHO SACK-DIEGO 15; SAN MARCO 18; SANTIE DRIVE IN; SOUTH BAY DRIVE IN; TOWN SQUARE 14; VISTA VILLAGE; FROM 7/9**

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**CHECK THEATRE DIRECTIONS FOR SHOWTIMES.**
**Before Sunset** — Reviewed this issue with Ethan Hawke and Julie Delpy, directed by Richard Linklater.

**The Chronicles of Riddick** — The marble-eye droolagador of Pitch Black — a decent little movie, four years after his enlisting, over his grumbled protestos (“I just wanted to be left alone”), faces a bigger challenge: the planet-by-planet blitzkrieg of the Necromongers, otherwise known as the World-Enders, who want to bring everyone, everywhere, to heel. And too, apparently, is the baby-faced new Ice Age in the northern hemisphere, and in consequence a mysterious “wall of fog” closes off California so slightly, as satirical science fiction: a professional problem, on fiction at the expense of science — about how global warming brings about the Necromongers, otherwise known as the mysterious “wall of fog” closes off California so slightly, as satirical science fiction: a professional problem, on fiction at the expense of science — about how global warming brings

**A Day without a Mexican** — Grade-school-level sociology lesson disguised, ever so slightly, as satirical science fiction: a mysterious “wall of fog” closes off California so slightly, as satirical science fiction: a professional problem, on fiction at the expense of science — about how global warming brings

**The Cleaning** — Reviewed this issue. With Robert Redford, Helen Mirren, and Willem Dafoor; directed by Peter Lang Bregaz. **(HILLCREST CINEMAS; LA JOLLA VILLAGE)**

**Cleopatra** — Female buddy film from Argentine director Eduardo Mignogna, with Norma Aleandro, Natalia Oreiro, and Leonardo Shawgria. **(HAZARD CENTER 7, FROM 7/9)**

**Control Room** — Open-minded examination of the coverage of the Second Gulf War on the Al Jazeera satellite channel. The spokesperson for the Arab news station represent their own viewpoint very well, and as the only critical analysis of their work comes from the likes of Defense Secretary Donald Rumsfeld (in press-conference footage), it doesn’t cut very deep. The one thing the viewer will learn with certainty is that the people who work for Al Jazeera are people. So, too, apparently, is the baby-faced media liaison who works for CNN (Sounding too much like sitcoms), 1-1 Rashing of the U.S. Marines. Directed by Jehane Noujaim. **(HILLCREST CINEMAS; LA JOLLA VILLAGE, FROM 7/9)**

**The Day after Tomorrow** — Doomsday science-fiction emphasis, as only fit and proper, on fiction at the expense of science — about how global warming brings on a rare Ice Age in the northern hemisphere, and in consequence a southward migration that reverses the flow of illegals across the Mexican border. (That consequence, alas, is only a throwaway irony instead of a central plotline.) The accelerated pace of the change — the already mind-boggling six to eight weeks projected early in the action — that soon broadens down to just seven to ten days, or the duration of a single monsoon storm, a plaguesome storm — can be taken as poetic license for the urgency of the situation today. To quibble, as some have done, with the accuracy of the science, besides exposing the quibble as a small-minded quibble, is simply to get sucked into the promotional campaign of the film and to get sidetracked from the film itself. Sidetracked, that is, from legitimate quibbles with the routinelessness of the human drama (young love, familial love, paternal love, buddy love, bibliophile love, etc.), or with the diaphanous thinness of the clifffhanger thrillers, or with the smoothness and seamlessness of the computer-generated special smoothnesses. Smoothness and seamlessness might sound like good things, but in the face of a global catastrophe of this magnitude they lend a facileness, a glibness, even a glee, that trivializes the spectacle. Roland Emmerich, the director also of Independence Day and Godzilla, has not allowed 9/11 to much dampen his destructive high spirits. As long as Jake Gyllenhaal and Emmy Rossum (attractive youngsters, to be sure) stay warm in front of a book-fueled fire at the New York Public Library, and as long as Dennis Quaid (the I-told-you-so scientist and re-prioritizing dad finds his way to them on snowshoes, the rest of mankind can go merrily to hell. 2004. **(FASHION VALLEY 18; GASLAMP PLAZA 14; MISSION VALLEY 20; PALM PROMENADE 24; PARKWAY PLAZA 18)***

**De-Lovely** — Modernized biography of songwriter Cole Porter, digging up all the biographical that Night and Day in 1946 could not go near. Despite the theatrical device of reviewing his life as a musical show encosed by the Grom Reeper, it remains a rather banal backstage story, lacking much in the way of a focus or an angle, unwavod as a Grand Romance, and chauvy of interest simply because it subject wrote a lot of memorable songs. These are performed in glorious abundance (by the likes of Elvis Costello, Diana Krall, Sheryl Crow, and Natalie Cole), and Kevin Kline clearly demonstrates his gratitude for so glorious a role, without bubbling over into effusiveness. He has a particularly affecting farewell to his old friends near the end of the film, but the film then bashes ahead to a couple of more endings, less affecting. With Ashley Judd and Jonathan Pryce; directed by Irwin Winkler. 2004. **(HILLCREST CINEMAS)**

**Dodgeball: A True Underdog Story** — Tasteless, touchless, but strongly smelling sports comedy, wherein Average Joe’s little mom-and-pop gymnasium and its corporate neighbor Globo Gym (“We’re better than you and we know it”) are on a collision course for the $50,000 prize money in a Vegas dodgeball tournament. The motto of the underdog is the motto of the movie: “Aim low.” With Vince Vaughn, Ben Stiller, Christine Taylor, Rip Torn, and camoos by David Hasselhoff, William Shatner, Chuck Norris, and Larry Armstrong; written and directed by Rawson Marshall Thurber. 2004. **(CARMEL MISSION; CHULA VISTA 10; CINEMAR 6; DEL MAR HIGHLANDS 8; ENCINITAS 8; FASHION VALLEY 18; GROSSMONT CENTER; MORTON PLAZA 14; LA JOLLA 12; MIRA MESA 18; MISSION MARKETPLACE 13; MISSION VALLEY 20; OCEANVIEW 16; PALM PROMENADE 24; PARKWAY PLAZA 18, PORBY 10; RANCHO DEL REY 16; RANCHO SAN DIEGO 15; TOWN SQUARE 18; ULTRASTAR LA COSTA 6; ULTRASTAR CARMEL MISSION)**

**Forrest Gump** — Reviewed this issue. With Robin Williams and Tom Hanks, directed by Robert Zemeckis. **(STADIUM 18; GASLAMP PLAZA 14; MOUNTAIN CENTER; MINA MEIRA 28; MISSION VALLEY 20; PALM PROMENADE 24; PARKWAY PLAZA 18; RANCHO DEL REY 16; SAN MARCOS 18; VOGUE)**

**Gangster** — Smallish but even better variation on a new Ice Age in the northern hemisphere, and in consequence a mysterious “wall of fog” closes off California so slightly, as satirical science fiction: a professional problem, on fiction at the expense of science — about how global warming brings
The shifts in scale and granularity, grisly war footage you won’t see on American television. The film stretches himself to the utmost gravity (a “Let the Eagle Soar”), and at times he defiantly invokes Voltairean irony, and his relative scarcity on screen, and inevitably, and inevitably he revisits his hometown of Flint, Michigan — a proud, a prime spot for military recruiters to round up cannon fodder from among the unemployed. Moore himself — his rebellious rumpliness, his defiant undaintiness, his cultivated drolliness — is less on view in this one (though he is continuously in our ear in that songing, snide, sardonic tone of voice), and his relative scarcity on screen could even be seen as a shortcoming itself as it signals a fall-off in original material and a heavier reliance on found footage. Found, that is, or scrounged or wheeled in or donated. 2004. 

Harry Potter and the Prisoner of Azkaban — Or short, Pot III. It has a new director — Alfonso Cuaron, of A Little Princess and, less pertinently, Y Tu Mama Tambien — and a new Dumbledore — Michael Gambon, in place of the late Richard Harris — in addition to new roles for the likes of Gary Oldman, David Thewlis, Timothy Spall, Emma Thompson, and Julie Christie, thus closing in rapidly on the apparent goal to employ every name actor now alive in the British Isles. None of this makes much difference, or at least not the sort of difference to lighten the eyelids. It’s not if Cuaron, even if he had felt so inclined, could put his foot down and stem the tide of fulsome special effects, or crack the whip and bring in the elephantine kiddie film at under two hours. (My may be — if you care to go back to the earlier installments to check — that he has leached out most of the color and has added a percentage of form-stretching wide-angle shots.) He can only go along for the ride. And what a long ride it is. Story interest, even with all that time on his hands, is minimal; Harry, now fully into adolescence (what is it he’s getting up to in his bedroom under the sheets with his wand?), seems to be the target of a wizardry escaped convict called Sirius Black, who does not turn up till the hour-and-a-half mark. Werewolves play a major role (Prof. Lupin’s name rather gives him away), and there’s a mythical equine bird or avian horse known as a hippogriff, as well as a flying flock of faceless soul-suckers called Dementors. The whole sticky mess is only partially cleaned up through the expedient of two-places-at-once time travel. Now if only the Patrons’ Charm — those magic words to repel objects of dread — could have been hurled at the screen itself! With Daniel Radcliffe, Emma Watson, Rupert Grint, Alan Rickman, and Robbie Coltrane.

Before Sunset — Reviewed this issue. With Claire Keane, Kirin Kinnity, Juan Graffueld, Ray Winstone, and Stellan Skarsgard, directed by Antoine Fuqua.

Once Upon a Time in the West — Soft-boiled thriller about a soft part, inasmuch as the actor enunciates his lines like a drunk driver in a roadside conversation with a Highway Patrolman. The sole sensation of speed, the sole release from the Leone-like lenguor, could come from getting caught up in trying to keep pace with the cinematic in-jokes and allusions. But the only profit in line of pursuit — a trivial pursuit par excellence — would be the verification of Tarantino’s credentials as a movie nut. His knowledge and his enthusiasm have never been in question, his intelligence and taste are something else again. Uma Thurman, Michael Madsen, Daryl Hannah. 2004. 

Man on Fire — Soft-boiled thriller about an alcoholic impaired bodyguard (Denzel Washington) who goes on a revenge rampage after his button-cute charge (Dakota Fanning) gets snatched by a Mexican City kidnapping ring. Long and lugubrious, the movie sets aside a full hour for the guard dumping ground for the slow parts. Christopher Walken, Radha Mitchell, and Alex Rocco. 2004. 

The Intended — Period-drama set in post-Vietnam Malaysia, with Janet McTeer, JF Field, Olympia Dukakis, and Brenda Fricker, directed by Kristian Levring.

Kill Bill, Vol. 2 — The second half offers no convincing evidence that Quentin Tarantino needed two installments to tell his scrumblled tale. It convinces us instead that in its entirety the film is even worse than initially believed. For much of the time, it looks more like sweetpens from the cutting-room floor than like a legitimate sequel: a dumbed-down half for the domestic market. Certainly, any part that features David Carradine — the titular Bill, who finally puts an end to his own musical motif like Charles Bronson in Once upon a Time in the West — will necessarily be a slow part, inasmuch as the actor enunciates his lines like a drunk driver in a road-side conversation with a Highway Patrolman. The sole sensation of speed, the sole release from the Leone-like lenguor, could come from getting caught up in trying to keep pace with the cinematic in-jokes and allusions. But the only profit in line of pursuit — a trivial pursuit par excellence — would be the verification of Tarantino’s credentials as a movie nut. His knowledge and his enthusiasm have never been in question, his intelligence and taste are something else again. Uma Thurman, Michael Madsen, Daryl Hannah. 2004. 

A Widow For One Year! — Reviewed this issue. With Claire Keane, Kirin Kinnity, Juan Graffueld, Ray Winstone, and Stellan Skarsgard, directed by Antoine Fuqua.

P.S. — For more information / para mas informacion, please visit www.sdiatlinetfilm.com or 619.230.1938.
Napoleon Dynamite — A catchy name for a movie, but not a name that fits its owner: the nerd of nerds at Preston High in podunk Idaho, a mafiff for much more than just his name. Sporting a tanglewood of knisky blond hair atop his gangly slope-shouldered frame, breathing through a troutlike open mouth, speaking in a monotone by turns belligerent and resentful, perring out at the world through half-closed eyes and an oversized pair of aviator glasses, he is almost an Expressionistic caricature of adolescent discomfort. And the unknown actor, Jon Heder, gives not so much a performance as his clumsiness with the opposite sex (“I see you’re drinking one-percent. Is that ‘cause you think you’re fat?”), his mortification over his distant relatives (an elder brother involved in an Internet courtship, an uncle pathologically nostalgic for his footballing heyday in the Eighties: “It’s a time machine, Napoleon. We bought it on-line!”), his bond of alienation with the only Latino in his class, his favorite pastime of solo tetherball. The clever credits sequence, composed of unapetizing plates of food and assorted other maddeningnesses (a Chispystick, a library check-out card, and so on), correctly forecasts the relentless quiriness of the film, a feel-odd comedy that takes a hard turn at an Internet courtship, an uncle pathologically nostalgic for his footballing heyday in the Eighties: “It’s a time machine, Napoleon. We bought it on-line!”

The Notebook — Young love relived in the old folks’ home: James Garner, every day, reads to a memory-impaired Gena Rowlands the story of a different-worlds romance (“It was an improbable romance.” — Young love relived in the old folks’ home: James Garner, every day, reads to a memory-impaired Gena Rowlands the story of a different-worlds romance (“It was an improbable romance.”)

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American fast food and American obesity, and insufficiently funny to compensate for the preachment. Filmmaker Morgan Spurlock, attempting to walk in the shoes of Michael Moore, risks his own body for science, if not for art: eating nothing but McDonalds for thirty days straight. He doesn’t, but he throws up on camera, puts on twenty-five pounds, and impers his hero, far from resembling Spurlock’s unabashedly cheerful optimism. The video image is as rough as the rhetoric. 2004 • **DE-LOVELY** (PG-13) Fri. (1:35) 3:25, 5:15, 7:05, 9:15, 11:05

**STATE UNIVERSITY**

**Cinema 6** 6350 University Avenue (619-588-8677)
Anchorman (PG-13) Fri. (1:15, 3:15, 5:20, 7:30, 9:40); Sat. (11:15, 1:30, 3:45, 5:50, 8:00, 10:15, Sun. (11:20, 1:30, 3:45, 5:50, 8:00, 10:10); Mon.-Wed. (11:20, 1:30, 3:45, 5:50, 8:00, 10:10, Thu. (11:20, 1:30, 3:45, 5:50, 8:00, 10:10, Fri. (11:15, 1:30, 3:45, 5:50, 8:00, 10:15, Sat. (11:15, 1:30, 3:45, 5:50, 8:00, 10:15, Sun. (11:15, 1:30, 3:45, 5:50, 8:00, 10:15)

**Mission Valley 20**

2648 Camino Am for North (858-588-2262)

**Shrek 2**

3415 24th St. (619-238-7559)
Call theater for program information

**Mann Hazard 7**

7510 Hazard Center Drive (858-299-4400)


**La Jolla 12**

4657 Villa La Jolla Drive (858-419-0264)

**Mission Valley 13**

13433 Market Blvd. (619-444-5000)

**The Stepford Wives**

11434 Market Blvd. (619-444-5000)


**La Jolla Village**

4671 Villa La Jolla Drive (858-419-0264)

**DOWNTOWN**

Gaslamp 15
747 Horton Plaza (619-234-6022)
Around the World in 80 Days (PG)
Fri. (10:25) 1:25, 4:30, 7:40, 10:45

**The Day After Tomorrow** (PG-13) Fri.-Thurs. (11:35) 3:30, 6:40, 9:40; Dodgeball: A True Underdog Story (PG-13) Fri.-Thurs. (11:30, 1:30, 3:30, 5:30, 8:00, 10:00, 12:00) 3:30, 6:40, 9:40, 12:00, Harry Potter and the Prisoner of Azkaban (PG) Fri.-Thurs. (11:35) 3:30, 6:40, 9:40, 12:00, 1:30, 3:30, 5:30, 8:00, 10:00, 12:00

**Parker Plaza** (619-833-7200)
Call theater for program information

**Horton Plaza 14**
747 Horton Plaza (619-234-6022)
Around the World in 80 Days (PG)
Fri. (10:25) 1:25, 4:30, 7:40, 10:45

**Morning Run** (R) Fri. (11:15) 1:00, 3:00, 5:00, 7:00, 9:00

**Mission Valley 20**

2648 Camino Am for North (858-588-2262)

**Shrek 2**

3415 24th St. (619-238-7559)
Call theater for program information

**MISSION VALLEY**

**Fashion Valley 18**
12070 La Jolla Village Drive (858-588-2262)

**La Jolla 12**

4657 Villa La Jolla Drive (858-588-2262)

**Mission Valley 13**

13433 Market Blvd. (619-444-5000)

**MANN HAZARD 7**

7510 Hazard Center Drive (858-299-4400)
King Arthur (PG-13) Fri. (12:15, 2:15, 4:15) 7:00, 10:15; King Arthur (PG-13) Fri. (12:45, 2:45, 4:45) 7:30, 10:45; Friday Night (PG) Fri. (11:30, 1:30, 3:30) 6:00, 9:00, 12:00, 1:30, 3:30, 5:30; Saturday Night (PG) Sat. (11:30, 1:30) 6:00, 9:00; Sunday Night (PG) Sun. (11:30, 1:30) 6:00, 9:00

**Hillcrest Cinemas**

1649 El Prado, Balboa Park (619-238-7559)
Call theater for program information

**Reuben H. Fleet Science Center**

1851 El Prado (619-238-1213)
Adventures of the Sea: The Science of Risk (Fri. 8:00, Sat.-Sun. 7:00); Coral Reef Adventure (Fri. 11:00, 1:00, 3:00, 5:00; Everest (Not Rated) Fri. 12:00, 2:00, 4:00, 6:00; The Great White Shark (PG) Fri. 11:00, 1:00, 3:00, 5:00; To World Beyond Sat. 10:00, Wolves (Not Rated) Fri. 6:00; The Young Black Stallion (PG) Fri. 10:00;
Troy — Big (two hours, forty minutes) old-fashioned (not to say ancient) sword-and-sandal epic, complete with the mandatory Cast of Thousands (however many of them may nowadays be computer-generated) and the mandatory Wooden Horse, plausible in its physical appearance if implausible in its placement at the foot of a downsliding sandy beach several miles from the city walls (why bother to lug it inside?). In basic outline a fairly straightforward illustration of events in The Iliad, or at any rate events on the human plane, it is all apt to seem terribly familiar to anyone who made a habit of actually reading his assigned reading in high school, regardless how long ago.

Which is not to say it is all apt to seem terribly interesting. The casting of the movie, to begin with, can be said to be a little off when Achilles and Braxes (Brad Pitt and Rose Byrne) look prettier than Paris and Helen (Orlando Bloom and Diane Kruger, a Tronically Ursula Andreae type). Nor is it good storyboarding to balance the legendary love that brought down an empire, and even to overbalance it, with a rivalry whose only purpose is to flatter the movie’s star. And not even his prehual one-on-one duel against a bald, multi-scared, mountainous Goliah, and his zigzagging jump-and-stab maneuver in slow-motion, can convince us of Pitt’s claim as the Greatest Living Warrior. A larger problem, though, seems to have to do with the aforementioned familiarity: the plainness, the bareness, the rudimentary nature of the basic myth. Myth demands a bit of dressing-up if it wants to continue to turn heads in the modern world. (See what the Coen brothers did with The Odyssey in O Brother, Where Art Thou?) And it’s not enough simply to install the characters with a self-conscious, an uncomplaining, an almost obvious certainty as to their own immortality and their place in history. “This war will never be forgotten, nor the heroes who fight in it.” They’re saying that, but it’s not for them to say. With Eric Bana, Brian Cox, Peter O’Toole, Sean Bean; directed by Wolfgang Petersen. 2004. (PG) 1:55, 4:30, 7:35, 10:25. Mon.-Thu. (10:55, 1:55, 4:35) RANCHO DEL REY 20; SAN MARCOS 15; SAN DIEGO 12; SOUTH BAY 8; SOUTHERN CALIFORNIA 17; VISTA 10; WEST COAST 14; W.MESA 16.

 monopoly — Markon Wayans and Shawn Wayans as FBI men disguised as the opposite gender and opposite color, directed by Keenen Ivory Wayans. (CAMEL MOUNTAIN: CHULA VISTA 10; ENCINITAS 8; ESCONDIDO 16; ENCINITAS 10; RANCHO SAN DIEGO 15; RANCHO DEL REY 15; SAN DIEGO 12; SAN MARCOS 18; SOUTH BAY 8; SOUTHERN CALIFORNIA 17; VISTA 10; WEST COAST 14; W.MESA 16; PALM PROMENADE 24; PARKWAY PLAZA 18; POWAY 10; RANCHO DEL REY 20; RANCHO SAN DIEGO 15; SAN MARCOS 18; SANTA ANA DRIVE IN; TOWN SQUARE 14; VISTA VILLAGE)

EAST COUNTY

EL CAJON

Parkway Plaza 18
4049 Mission Blvd. (858-483-4836)
Call theater for program information

LA MESA

Grossmont Center
Grossmont Center (619-465-7300)
Call theater for program information

Grossmont Trolley
6555 Fletcher Parkway (619-466-1401)
Call theater for program information

SANTEE

SanTEE Drive In
2090 Woodside Ave (619-466-7447)
Anchorman (PG-13) Fri.-Thu. 8:30, 12:00
Shrek 2 (PG) Fri.-Tue. 10:35
Spider-Man 2 (PG) Fri.-Sat. 8:30, 12:30, White Chicks (PG) Fri.-Sat. 10:30

SOUTH BAY

CHULA VISTA

Chula Vista 10
Broadway between H and I (619-388-4214)
Call theater for program information

Palm Promenade 24
770 Denroy Road (858-536-2262)
King Arthur; Anchorman; Sleeper; Spider-Man 2; Two Brothers; The Notebook; Fahrenheit 9/11; White Chicks; Dodgeball: A True Underdog Story; The Chronicles of Riddick; Garfield; Harry Potter and the Prisoner of Azkaban; The Day After Tomorrow; Shrek 2

SanDiego

SanDiego Drive In
2090 Woodside Ave (619-466-7447)
Anchorman (PG-13) Fri.-Thu. 8:30, 12:00
Shrek 2 (PG) Fri.-Tue. 10:35
Spider-Man 2 (PG) Fri.-Sat. 8:30, 12:30, White Chicks (PG) Fri.-Sat. 10:30

WEST COAST

ENCLAVES

Encinitas
2233 Pacifica Dr (760-432-2727)
Call theater for program information

NORTH INLAND

FALLBROOK

Galaxy 6
2126 South Mission Road (760-965-8784)
BUSINESSES include paid services or functions, rentals, and profit-making enterprises. For rates and discounts call (619) 235-8280, 9am-5pm, Monday through Friday.

**Classifieds are accepted until 6pm Tuesday, two days prior to the issue.** Call by Friday for early placement discounts. Ads may be placed by using a credit card (619-235-8280 or in person (1703 Island Drive, at Date Street, Downtown). Hours are 9am-5pm, Monday through Friday, and until 6pm Tuesday.

**PLEASE NOTE:** The Reader will not be financially responsible for failure to run an ad or for errors in an ad, except if at fault, to the extent of the cost of the first insertion of the ad.

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**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 $0.10 each. Ads must arrive at our PO Box by 7 am, Monday. Mail all ads to Reader Free Classifieds, PO Box 58830, 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 website. The deadline is 6pm Monday. See below for instructions on placing online ads that also appear in the paper.

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**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 fees for 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 a private party classified ad.

**BY FAX:** Complete the form below, photocopy it, and then fax it to (619) 235-7907. Payment is with Visa, Discover, or MasterCard.

**IN PERSON:** To place an ad with cash or check, fill out the form below and bring it to our office at 1703 Island Drive (at Date), Downtown. The deadline is 6pm Monday.

**REALY, REALY LATE ADS:** Private parties that have missed the 6pm Monday deadline may still place ads until 6pm Tuesday. Either come to the above address or call (619) 235-8280. The cost for these late ads is $16 for 25 words, plus 60¢ per extra word.

### 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 or refunds.

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- **FREE ADS BY INTERNET, FAX OR IN PERSON**
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CASHIERS. We Will Train!

First-Time Professional? We Will Train!

Professional sports/entertainment company is under expansion and looking for the right people to train. All openings are entry-level including sales/public relations, promotional advertising, and management-in-training. If you are available immediately and are looking for full-time, call Brian Anderson at: 858-495-0624.
San Diego Police Department is hiring 911 Dispatchers. Dispatch I earns up to $3523 per month. EOE. For more information, please call the Job Line at 619-533-5789.

COMMUNICATIONS PERSONNEL,
San Diego Police Department is hiring 911 Dispatchers. Dispatch I earns up to $3523 per month. EOE. For more information, please call the Job Line at 619-533-5789.

COMMUNITY SUPPORT SPECIALIST.

CONSTRUCTION.
100 workers needed! All skill levels! Experience required. Apply in person with 2 pieces of proper identification. 4888 Clairemont Mesa Boulevard, 1021 West Maple Street; 3669 Clayton Road; 1105 Broadway, #210; Chula Vista; 2884 University Avenue; 6330 Federal Boulevard; Letton Grove. www.LaborReady.com, 1-800-24-LABOR. Excellent benefits! Regency HVAC Mechanic • Banquet Servers • Banquet Captain Room Attendants • Housekeeping Houseperson Laundry Attendant • Sushi Cooks Stewards (Dishwashers) • Laundry Washer Refrigeration Engineer

CURRENT OPPORTUNITIES:
Hemt Carpenters, and Painters full/part-time for home remodeling company. 5-7 years experience. Own tools/vehicle required. Call 619-277-1720.

CUSTOMER SERVICE—SUMMER WORK.
Excellent starting pay. Customer service/sales. Flexible schedule. Fun work environment. No cold calling or canvassing. Call for interview times: North County/La Jolla, 760-942-1223; San Diego, 619-583-5609. South San Diego, 619-641-0049. www.collegeincome.com. Streaming media for the last 5 years, be currently legally eligible to work in USA. Pre-employment investigation, other employment conditions will have at least 4 years experience working in a call center or other non-face-to-face environment. Proficiency with

FAMOUS FORMER NEIGHBORS
by Jay Allen Sanford ©2004

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Sales/Account Representative

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No experience necessary for motivated individuals. To schedule an interview, call (619) 624-2888 or e-mail aherron@welkgroup.com. Or apply in person 11 am-4 pm, Monday-Friday at: Soleil Communications, Inc. A DIVISION OF THE WELK RESORT 6150 Mission Gorge Road #140 San Diego, CA 92120

CUSTOMER SERVICE—SUMMER WORK:

CUSTOMER SERVICE—SUMMER WORK:

CUSTOMER SERVICE—SUMMER WORK:

CUSTOMER SERVICE—SUMMER WORK:
Too Much Work - Not Enough Workers. We need people of all skill levels to fill a variety of daily jobs. Apply in person with 2 forms of ID.

Apply Today!

El Cajon..........................1027 Broadway
Chula Vista...............1105 Broadway, #210
Northpark ....................2884 University Ave.
SD Airport ....................1021 W. Maple St.
San Diego ..........4688 Clairemont Mesa Blvd.
Lemon Grove .................6933 Federal Blvd.
Escondido ..................420 W. 9th Ave.
Oceanside ...........425 S. Coast Hwy.
Vista............................324 Main St.

 too much work - not enough workers. we need people of all skill levels to fill a variety of daily jobs. apply in person with 2 forms of id.

apply today!

el cajon..........................1027 broadway
chula vista...............1105 broadway, #210
northpark ....................2884 university ave.
sd airport ....................1021 w. maple st.
san diego ..........4688 clairemont mesa blvd.
lemon grove .................6933 federal Blvd.
escondido ..................420 w. 9th Ave.
oceanside ...........425 s. coast Hwy.
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PICTURE STORY

Photograph from the San Diego Historical Society

O.J. Stough, c. 1925. He visited San Diego in 1884 and returned in 1887 to live. At the height of the late ’80s economic boom, Stough founded San Diego Savings Bank. A 1925 Union article tags him with a larger legend: During the war against Mexico, “young Stough was one of the lustiest singers of the popular American songs of the day,” including “Green Grow the Rushes.” “It was the constant singing of [this song] that won for the American singer the name ‘Gringo,’ the Mexicans corrupting the word from ‘Green Grow.’” — by Robert Mirabiz

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Guitar Trader, 7210 Clairemont Mesa Blvd. Call toll free: 888-4-A-GUITAR (888-428-4828). Guitarist of all ages welcome. Get in the groove, play your dream guitar, as a group or individually. Guitar lessons. $30/half hour. $50 full hour. 619-561-7622.

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DRUMMER WANTED. For alter- native rock band. Must play melodically, playing chord progressions. Have studio, edge, rather serious. Only brand or Andrew. 619-517-0157.

I'm starting a newly forming band. Reliable, solid musician seeks hard hitting, drummer such as Maiden, UFO, etc. Call Eddie, 619-405-7809.

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DRUMMER WANTED. San Diego area. Must have good vibe and abilities. Must be dedicated. Call Matt, 619-857-1124.

DRUMMER SOUGHT for touring San Diego-based band. Experience in rock, metal, funk, dedication. Must be versatile classic drummer. For more information, contact 619-770-8544.

DRUMMER AUDITIONS for small rock band. Rehearsal tent, transportation and studio use. Must be willing to tour. Please. Starshak, 619-749-3466.


DRUMMER WANTED. Rain, Pop, 6-string electric, preferably practice with Six Foot Deathtrap. claw@sixfootdeathtrap.com. Chris, 619-281-7288.

DRUMMER WANTED. Devon, 6-string electric, preferably practice with Six Foot Deathtrap. claw@sixfootdeathtrap.com. Chris, 619-281-7288.

DRUMMER WANTED. 6-string electric, preferably practice with Six Foot Deathtrap. claw@sixfootdeathtrap.com. Chris, 619-281-7288.
GUITAR PLAYER, lead, needed for straightforward punk rock band. Influences: J. Butler, CM. Circles. Current drum kit is 9 piece. Vivid image of guitar to. Email or phone to set time. 619-722-9747.


GUITAR, Epiphone Stratocaster metal build. Asking $450. Must see if you want it. 619-263-5300.

GUITAR, Epiphone Sheraton semi-hollowbody. Great deal on a cool guitar. $450. Best if you bought it before, $400 for sale. 619-235-8303.


GUITAR, Telecaster, custom. Custom telecaster, with electric, bass, les paul vibe, top, ebony fretboard, beautiful gutter, light and bright sound, $600. Must go! 619-959-9114.

GUITAR, lead and bass. Custom built and designed. Up-and-coming artist. Contact us if you are interested. Inquire to be considered for a record deal with radio play and publishing. Terms are flexible. For serious artists only. "It’s a music for music’s sake. Music is a Sherry Checkelsky style with a unique vocal sound. Great opportunity!" 20 songs recorded. EP released and LI on the way. No heeder. John, 662-461-1441. www.kingsterguitars.com

GUITAR, Yamaha, Nylon string (classical) model CG102E and case. Good condition. $500. 619-434-6222.


GUITARIST WANTED, lead, for all-original acoustic rock n roll band converting to electric. Call 619-931-5577.

GUITARIST in Salt Lake City needed to perform and record demos with classic, electronic rock n roll band. Please callрегион or email for more information.

GUITARIST, lead, needed. Contact with demo reel. 619-622-4298.

GUITARIST, lead, worldwide, session with vocal ability will be on ian band. Contact with demo reel. 619-543-1459.

GUITARS AND AMPs, Vintage collection, all in great condition. 4 amps. 619-766-3006.


GUITARIST, rhythm, must be willing to travel. Live room experience. We’re one of the few remaining bands in San Diego. Contact Brad. 619-955-5656.

GUITARIST, SINGER and SONGWRITER -form band. Anyone else is too hipster. Franz Ferdinand, Babes. Some things more important than ability. Imperfection a plus. Leave message. 619-622-4298.

GUITARIST, solo, drum and guitar with vocal with ability will be on ian band. Contact with demo reel. 619-543-1459.

GUITAR AND ACCESSORIES, Realistic by Moog, $350. Contact with demo reel. 619-955-5656.


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LEAD STORY
— In a murder trial in Martinez, Calif., the cast of characters included Glenn Helzer (already convicted of several bizarre murders designed to vouch to power as the one true Mormon prophet), his brother Justin Helzer (a financial advisor), and Justice of the Peace, feminine steward, described Glenn’s plot to recruit Brazilian orphans to go to Utah and kill Mormon elders, thus hastening the apocalypse, and a former polycentrist. (September 2000) — not charged with a crime — who was Glenn’s girlfriend and took the stand to vouch for Justin’s good character.

Finer Points of the Law
— In April, a New York appellate court ruled that Leon Caldwell was entitled to a $50,000 state reduction in child-support. Leonard Caldwell was entitled to a $20,000 in child-support. Leon Caldwell was entitled to a $50,000 state reduction in child-support. Leonard Caldwell was entitled to a $20,000 in child-support. Leon Caldwell was entitled to a $50,000 state reduction in child-support. Leonard Caldwell was entitled to a $20,000 in child-support. Leon Caldwell was entitled to a $50,000 state reduction in child-support. Leonard Caldwell was entitled to a $20,000 in child-support. Leon Caldwell was entitled to a $50,000 state reduction in child-support. Leonard Caldwell was entitled to a $20,000 in child-support. Leon Caldwell was entitled to a $50,000 state reduction in child-support. Leonard Caldwell was entitled to a $20,000 in child-support. Leon Caldwell was entitled to a $50,000 state reduction in child-support. Leonard Caldwell was entitled to a $20,000 in child-support.

Let’s Play “Guess the Explanation”
— (1) House of Lords member Norman Tebbit pointed out in an interview in May that homosexuality in Britain is “intimately connected” to the rise in obesity. His explanation: “It’s all the food — the fast food, the take-out, the quick meals, the frozen pizzas.” (2) Florida state legislative candidate Ed Heeney told people at a Palm Beach County political meeting in May that homosexuality has made it difficult for him to enjoy his pastime of billiards. His explanation: “I just have a situation where the lesbian community is buying restaurants and bars (and, presumably, removing the pool tables).”

Lawyer at Work
— In May, Anchorage, Alaska, public defender Leslie Hibbert, representing murder defendant Kenneth Padgett, explained why Padgett’s having stuck his mother’s corpse between two walls of her mobile home caused him to lose his appetite. The roof of the body was not evident that he had killed her. Hibbert told the jury that Padgett was trying to help her. She died of natural causes, Hibbert said, “but I loved her heart” and “would not have a problem” with her remains being buried there. Padgett was convicted.

Not My Fault
— James Samuel Stewart suffered severe brain damage in May 1998 after he took an overdose of methadone that someone had smuggled into jail for him while he was an inmate of the Aurora, CO, jail. In May 2004, Stewart’s parents filed a lawsuit on his behalf (because he is now unable to act for himself), claiming that it is the government’s fault that their son got tempted, in that there’s some tattoos on my back, somebody’s been bothering me while I’m asleep” (Muncie, Ind., May). Stewart, 25, was sentenced to 180 days in jail for 16 incidents of indecent exposure to women in stores in downtown City, Mich. His explanation to the judge: “I was only hoping to get lucky, but I signed about the wrong way.”

Questionable Judgments
— Streator, Ill., school superintendent Bill Matt-

ings apologized in January after an investigation found that he called a black basketball player at Streator High into his office and ordered him to start passing the ball more often to “white kids,” including Mattings’ son. … In March, Andy Schmeltzer, baseball coach at Hirschi High School (Wichita Falls, Texas), was placed on leave after he took a bat into a teacher’s room, asked her to change some grades, and then slammed the bat down on a desk for emphasis.

The Classic Middle Name (all new)
— Arrested recently and charged with murder: Estell Wayne Buck (Montano, Ohio, June); Jerry Wayne Wright (Morrisonville, Tenn., March); David Wayne Marsh (Hagerstown, Md., March); Jonathan Wayne Larrabee (Wakpala, S.D., March); Jerald Wayne Harrell (Pawhuska, Okla., Febra-ury); Robert Wayne McMillan (McCook, Neb., December). Arrested on suspicion of murder: John Wayne Warren (Thorton, Colo., June), convicted of murder: Mr. Charles J. Green (Pascagoula, Miss., May); Mark Wayne Husser (Joshua Tree, Calif., April). Attempted suicide while in custody for murder: Kenneth Wayne Gregory (La Jolla, June). Death sentence upheld on re-sentencing: Robert Wayne Lambert (Sapulpa, Okla., May).

Undignified Deaths
— A 46-year-old South African soldier, part of an African Union peacekeeping force in Bujum- bubari, Burundi, was killed in May when a large, rotating tree fell onto the portable tent he was using…. A 45-year-old television cameraman was struck and killed by a car at a dangerous Omaha, Neb., intersection while he was working on a story about how dangerous the intersection is (June).

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Officer’s Investigation: I received a radio call to investigate a terrorist threat. James S. reported his ex-girlfriend Michelle’s current boyfriend, Donald P., left a message on his cell phone telling him that he [Donald] was going to beat James up, run him over with his own car and kill him...that he [Donald] was coming over to James’ house with ten Crips gang members.

James was very terrified that Donald was going to do what he said, because Donald is a hardcore gang member who has committed several violent crimes in the past.

I listened to the voice message. I was unable to completely understand the message because Donald used a lot of unfamiliar slang words; however, I did hear the threats. I instructed James to save the message for detectives to listen to.

Victim’s Statement: Donald P. is upset because I told Michelle he has a picture of his ex-girlfriend in his wallet. I am afraid...he is down with the Crips.

ARMED ROBBERY

Location: [2600] Highland Avenue, National City
Time/Date: 2:45 p.m. on 6/25/04

Resume of Incident: A male suspect robbed a female clerk at Maritess’ Flower Shop, using a handgun. The owner of the shop arrived and saw the suspect, later identified as Dallas T., leaving the shop. The owner became suspicious of T., because she had been the victim of an armed robbery in October 2003 in Chula Vista.

The owner and an employee of a neighboring business both followed T. in their vehicles. T. drove to an apartment complex in the 100 block of 4th Avenue in Chula Vista. The witnesses lost sight of the vehicle when it entered the secured parking lot of the complex. The witnesses called the National City Police and the Chula Vista Police to advise responding officers of T.’s location, and the license plate number of his vehicle.

Patrol officers and investigators from each agency located the suspect vehicle and determined it was registered to T. The apartment T. entered was located and surrounded. T. was called out of the apartment and arrested. T. was on active parole...a parole search was conducted at the apartment where officers discovered cash and clothing.

BATTERY

Location: 707 Reed Avenue, Pacific Beach
Time/Date: 12:45 a.m. on 6/26/04

Officer’s Investigation: I responded to a disturbance call at the Banana Bungalow Youth Hostel. Marc B., the assistant manager, informed me that he was attacked by several males who[m] he had kicked off the property.

Officer’s Investigation: On 6-26-04 at about 5:50 p.m., a male and female flagged me down. The female, later identified as Cynthia H., told me that her former boyfriend, Marvin D., had stolen her vehicle the night before...at gunpoint. H. told me that she and D. had been boyfriend and girlfriend for about 3 months. They had ended the relationship several years ago after an unreported domestic violence incident. During the relationship, she learned D. had an extensive criminal background. D. had been in prison for bank robbery and attempted murder. D. had just recently been released from George Bailey Detention Facility for an unknown charge.

H. told me she was visiting her [current] boyfriend, Frank B. At about 5:30 p.m., she went outside to get some clothes out of her car. H. saw D. sitting in the driver’s seat messing with the ignition. She asked D. what he was doing inside her car. D. said, “You should come back and be with me.” She told D. to get out of the car and leave her alone. D. responded, “Just come with me so we can talk.” D. pulled a silver handgun out of his waistband and pointed it at H. D. said, “Just get out of here.” H. said that when she saw the handgun she became very frightened and ran back into the apartment. D. then called H. on her cell phone. H. told D. that she wouldn’t call the police if he brought her car back. D. told her he wanted to meet her and would give the car back if they met. H. refused...she then told D. that she would give him 24 hours to return the vehicle or she would report the incident.

— Michael Hemmingson
I can’t write about Ellen Arcadi without including the story of the house that brought her to La Mesa.

“She found me out,” she said. “I didn’t have a choice in the matter. I’d been looking all over for the right place to retire. I almost bought a home in Nicaragua. Right on the beach for $150,000. But there was so much unrest in the country. And I put a bid on a place in Kensington; but after we had an inspection, I backed out. Then I looked up at the sky, and I said, ‘What am I doing? Do I really want to buy a house?’ The real estate agent was standing there, and he said, ‘What exactly are you looking for?’ I said, ‘I won’t know until I see it, but I want to be able to walk to a village and have open spaces and little places on it.’ He brought me here. I didn’t even know what La Mesa was.”

Ellen lives in the bottom floor of a family-size house she duplexed. The lot is an acre of greenhouses, walking paths, and flower and vegetable gardens.

But I’m writing about her car.

She says, “I really wanted to buy one of those old cars like you see down the hill in the village at the car show on Thursdays.”

“What kind of old car did you want?”

“ Didn’t make any difference. Red or yellow. It was the look I was thinking about. But I knew I couldn’t do the house and the old car both justice. Too much work.”

“I didn’t want a Beetle because of all the problems I’d had with Volkswagens in the past. In college I had a Beetle, and it was old and it rattled and it was a mess. Everyone had one so I just had to do it. And then in the ‘70s I bought a Volkswagen, one of the first fuel-injected ones, and I’ve learned since then that you don’t buy the first of anything in a car.

“So for years I refused to buy Volkswagen products. And this one I bought against my whole will. It doesn’t have any bumpers. I knew I was going to dent it, and I did.”

“But it reminded me of Pac Man: that’s why I wanted it. And I just love it. With a property this size I should’ve bought a truck. For the last two years, I’ve been carting cement and sand and all in my little Beetle. The trunk’s in the back and the backseat folds down, so I’ve got a lot of trunk space.”

“Then it’s not a rear engine like the old ones.”

“No, and you’re dating yourself.”

“I had decided on black, but they had just come out and there weren’t many around. The day I went to buy one, they had two, a black one and this one. My sister calls the color egg-plant, except she says it in French. I love this color.”

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Coolant Service

$29.95

Includes 5 quarts of coolant.

Official Brake & Lamp Certification $39.95

Most 4-cyl. cars. Includes: brake & light certificate.

Coolant Service

$49.95

As low as $49.95.

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Major service 30K/60K/90K

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Coolant Service

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Coolant Service

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Coolant Service

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Coolant Service

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Coolant Service

$219.95

Includes 5 quarts of coolant.

Official Brake & Lamp Certification $219.95

Most 4-cyl. cars. Includes: brake & light certificate.
Must Be Summer

I woke up this morning and flipped the calendar to July. Feels like summer. During the school year, we are slaves to the schedule. Out the door by 8:30, kids to school by 8:45, Johnny to kindergarten by 12:15, pick everybody up at 3:30. Now the days meander like a summer stream winding slowly between sun-warmed banks. This lack of structure used to bother me. It doesn’t anymore, so much.

I slept in yesterday. On a Wednesday. Johnny and Ben rolled out of bed around 7:30. They stood by the side of my bed and spoke in low conversational voices. When I opened my eyes, I smiled. I had taken them the day before to get summer haircuts — buzzed-close to the scalp. I clipped them like especially special-faced Marine recruits. “Can we go downstairs and watch KPBS?” Johnny asked.

“Sure,” I mumbled before I turned over and fell back to sleep.

A few minutes later, Rebecca came in. She leaned over my side of the bed. “Mom,” Rebecca whispered. “Can Angela and I borrow your socks? We’re going running.”

“Sure,” I mumbled again. The girls have decided to use the summer to get into shape. They call themselves “Healthy Partners.” Most mornings, they go for a run on the paths near our house. “Is Lucy going with us?”

“No,” Angela answered. “She’s still asleep.”

“My dad fixed the Mercedes,” I heard the girls open my top drawer, retrieve my running socks, then leave the room. I drifted back into a dream. A few minutes later, Lucy stumbled in and cradled into bed next to me. Her slim body curled in close, and I wrapped my arm around her shoulders. “Hey, sweetie,” I told her. “Decided not to go running?”

“I’d rather snuggle with you.”

When Lucy and I finally climbed out of bed around 8:00, I had to look at the calendar in the kitchen to remember what day it was. I helped Johnny and Ben get dressed. I fixed cereal and toast for breakfast. When the girls came home from their training, I reminded them, “You have drama class at 9:30. If you want to take a shower, do it now.” Rebecca and Angela are taking a short summer school drama class at the small Catholic academy they attend in San Marcos. They’ll be performing monologues at the last class next Friday.

We got out the door at 9:15 without the usual school-year rushing and bumbling and fussing. Since another mom was giving the girls a ride home, I didn’t leave the house for the rest of the day. When we got home, Lucy went across the street to play with the neighbor girls, Morgan and Lindsey. I sat out front and watched Johnny and Ben play in the park at the end of our cul-de-sac. Lucy and Morgan and Lindsey joined them. I read the newspaper and sipped my coffee.

When Rebecca and Angela got home, everyone trotted into my house. The girls played “Poor People,” a game where they dress up in rags and pretend they live in the back yard. When Johnny and Ben built Bionicles in the family room. “I’m Toa Tahu,” Ben told me as he swooped his futuristic robot-looking Lego creation toward me.

“Is Toa Tahu a good guy or a bad guy?” I asked.

“A good guy,” Ben answered. He used the voice and facial expression he uses when he’s playing boy games with Johnny, a guttural kind of snort.

“All right, Toa Tahu,” I sneered back. “Come on, Johnny,” Ben said and turned back to the game. “Let’s go fight bad guys.”

I cleaned up the breakfast dishes. I did a few loads of laundry. I broke up a few squabbles amongst the poor people. Johnny got a time-out for throwing a wooden block at Ben. Morgan and Lindsey went home. We ate lunch. First Rebecca and then Angela practiced piano. I let my kids watch a movie. Afterwards, they played with water balloons in the front yard.

In the evening, after Jack got home and we ate dinner, we wandered out into the cul-de-sac. Sitting on the path that runs beside the green belt at the end of our street, Jack and I watched the kids roll down a grassy bank toward the dry creek bed. Morgan and Lindsey joined them. Andy and Tina, Morgan and Lindsey’s parents, came out and sat with us. Tina brought their new dog, Gidget. Johnny and Ben ran back to the house and got skateboards to ride down the bank. When Ben reached the bottom, he raised his arms in triumph. “My team won the race!” he crowed.

“What team?” Rebecca asked me.

“My imaginary team,” I answered.

“If you’re going to have an imaginary team,” Andy interjected, “they might as well win.”

Angela rode her bike in circles around the park. Lucy stopped every now and then to give me a hug. We didn’t go inside until the sun went down and the breeze turned cold. As we rounded up kids and skateboards and sweaters, I tried to remember what we had planned for tomorrow.

— Anne Albright

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