It’s not even noon and already I’m closing the blinds on the south-facing windows of my home office. That pesky natural light is overrunning the glow of the lamp by which I work. Too much of a bright thing. Most mornings, in the cliché of coastal overnight and morning low clouds, the daylight coming into my room takes its time. Like age or awareness. But now, at 11:44, the light’s pouring in. If I don’t mute it, my eyes’ll hurt. I’ll disappear in the glare. I might be struck impotent, literally speaking. Shades inside and sunglasses outside attest to my contending with the slow-unfolding, then Wham! Southern California light. How did it get so damn bright when it’s not even that hot?

CONTINUED ON PAGE 32
We welcome letters pertaining to the contents of the Reader. Phone them in at 619-235-3000, ext. 460; address them to Letters to the Editor, Box 85803, San Diego CA 92138; fax them to 619-231-0409; or e-mail them to letters@SanDiegoReader.com. Include your name, address, and telephone number. Letters may be edited for length and clarity.

Funny Regurgitation
I read the article about SDSU athletics by Matt Potter, and I couldn’t stop laughing (“Football Scandal Rocks State,” September 30). The article is so poorly researched. If that is all it takes to get paid for writing articles for the Reader, then sign me up!
Ken Boyd
San Diego

Malignant Education
Clearly a number of disturbing facts are brought to light in Matt Potter’s article “Football Scandal Rocks State” (September 30). Most enraging of all is the evidence that SDSU students are being instructed (“coached”) in the attitudes and acts of fraud, greed, alcohol use, and indecorous sexual practices. What a pathetic and malignant education to be passing on to this generation of young adults by those who pretend to be guardians of the so-called football family!
Tara Perla
San Diego

Weak Scandal
I just got done reading “Football Scandal Rocks State” (September 30). Little disappointed in the article. It sounded like there was going to be a big article on it, and then it was unsubstaniated — the woman left town — and then he went into an old article and things that were brought up last year at San Diego State. So I thought the article was inappropriate. I think State has had enough bad things said about its programs, and they’re trying to build on it, and for the author to go ahead and say, oh, big football scandal rocks State, and then, oh, I couldn’t get a hold of the girl, and she left town — I just think that’s careless reporting. I just thought he did a terrible job. If he wanted to go and talk about the things that happened at State… but to say there was a football scandal, oh, but I couldn’t substantiate it, I thought was rather weak.
Dave Souza

Vile Nipples
My son got a copy of the Reader today, and I’m just calling to say how appalled I am at the cover (“Football Scandal Rocks State,” September 30). It’s the most disgusting, vile thing I’ve ever seen, and I really don’t appreciate it. I have two teenagers, I’m married, and to look at a woman with her nipples hanging out… My son said, “Mom, there’s a naked woman on the cover of the Reader.” This is just not acceptable.
Karen Oropeza

Appalled
I work in La Jolla, and I pick up the Reader in front of Einstein Bros. on Regents, where families, children in tow, are sitting and eating in the courtyard. I am appalled at some of your cover drawings, especially the September 30 cover (“Football Scandal Rocks State”). Have you forgotten that your newspapers are placed face-up to be easy to see and children can see them. I’d like to know why you didn’t have the respect to put a more respectable pic on the cover pertaining to the story mentioned. C’mon, a half-naked lady stripper!
Karen Oropeza

Nasty
I am very offended by the cover of your September 30 issue (“Football Scandal Rocks State”). The Reader is a paper that I often pick up, that is available in every grocery store, frozen yogurt store, places where I bring my six-year-old daughter, and to have this on the cover, continued on page 77
Frye Attacks Secrecy Culture

By Don Bauder

Two essential elements of financial fraud are secrecy and contrived complexity. And one driving force of the criminal mind is to continue doing what you have been doing, because if you stop, someone will get suspicious.

These three characteristics of human misbehavior explain what drove the City of San Diego to the brink of bankruptcy and why criminal indictments may result.

The Vinson & Elkins report on the City of San Diego’s pension calamity stressed the system’s bewildering complexity, as well as city employees’ extreme reluctance to share information with the public, its bond investors, and even its own outside counsel. City officials deliberately set up the convoluted structure and then would not tell the truth, “So the city could spend more money than it had on benefits that these same officials would receive,” says Diann Shipione, the whistle-blowing member of the pension board who called attention to the billowing deficit and corruption.

Now knowledgeable sources say that after the November 2 election, the U.S. attorney’s office may announce indictments of officials involved in the pension book-cooking and deception. Supposedly, the U.S. attorney’s office doesn’t want to influence voting. But I would suggest that if the office withheld the indictments until after the election, it will be guilty of distorting the election’s outcome.

That’s because the one city councilmember who opposed the pension underfunding, Donna Frye, is a late-hour write-in candidate for mayor. Mayor Dick Murphy voted for the current arrangement, and Ron Roberts permitted similar underfunding by the county. Therefore, all relevant information must get to the voters before this election.

Also, citizens will be voted on.

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

Neal Obermeyer

I am confident the people of San Diego are smart enough to fill in an oval and write my name next to it.

Well, keep in mind some of these people were going to vote for us. . .

The Reader offers $25 for news tips published in this column. Call our voice mail at 619-235-3000, ext. 440, or fax your tip to 619-231-0489.
It Would Turn You To Toast
By Ernie Grimm

Pete Scully, a battalion chief for the California Department of Forestry’s fire protection agency, stands next to his camper-shelled pickup truck at a Highway 94 turnoff east of where Campo Creek turns south into Potrero, about halfway between Campo and Potrero. The hill looming on the south side of the road is completely blackened, the aftermath of a wildfire that roared through this area the day before, Monday, September 13. The dried leaves on the cottonwoods in the creek bed rustle in the afternoon wind. Each gentle puff of breeze carries the smell of soot and ash. All around, thin wisps of smoke rise from bushes still smoldering. Scully is a suntanned man in the neighborhood of 50. About six feet tall, he’s wearing a yellow jumpsuit speckled with the feet tall, he’s wearing a yellow jumpsuit speckled with the

mined and a light, cool breeze blowing out of the west. When he realized the fire would cross the border, Scully “ordered 15 engines, four hand crews, and two bulldozers” from the nearby rural fire protection district, California Department of Forestry, the United States Forest Service, and local volunteer departments. “We felt pretty confident,” Scully continues, “that we were going to be able to stop the fire along some truck trails up here.” Scully points south across the road and up the hill. On the charred mountainside, it’s easy to pick out the labyrinth of dirt roads carved into the hill. “Do you see that saddle up at the top, where that old scraper is sitting? What we were trying to do is hold the fire right along that ridge line.”

But a few factors made it impossible to stop the fire on the ridge overlooking the border. “As the fire got to the ridgeline,” Scully says, “between the wind that was generated by the fire and the upper-level winds, it greatly increased just as it hit the top.”

Scully, who acted as incident commander throughout the blaze, was parked in his truck on a border patrol road just as the fire crested the ridge and intensified. “I was parked up by that old scraper, and it was literally rocking my pickup truck back and forth. There was burning brush flying through the air. It was probably 70- to 75-mile-per-hour winds. Then the next thing was this big sheet of fire that came up over the top of us. That’s how it went from this mundane little fire to boom! It was the combination of the steep slopes, the little bit of ambient wind that was in the air, and the heat generated by the convection column of the fire. It all came together just right.”

Jed Burt, a firefighter based at Gillespie Field, was on that ridge when the fire came up. A member of an eight-man California Department of Forestry “helitack” crew, he and his team had been dropped off on the ridge by a helicopter in the early stages of the fire. “When we were flying over,” says Burt, standing next to the helicopter now parked at a makeshift heliport in Campo Valley, “the fire was still in Mexico and it was maybe 20 acres. It was really steep so there was nowhere for the helicopter to set down. We finally found a spot where we could set down that wasn’t in the path of the fire, and they set it down, dropped the crew off, and went straight to the water draft” — a pond in Cameron Corners — “to try to keep it from jumping the border. And our crew started to cut some line there. But then the winds got a little too scary so they picked us back up.”

Jed Burt

CDF firefighter douses hot spots at Campo fire, September 14

PHOTOGRAPHS BY JOE KLEIN

Reader

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Secrecy culture

Particularly noisome is the habit of putting important legislation on the so-called “consent agenda” — 15 to 20 items that are passed without discussion. Only later does it become clear that a big scam was one of those items. Developer Corky McMillin made many promises when he got the sweetheart deal to convert the old Naval Training Center. “But when the final agreement was drafted, it was quite a bit different than the original intent,” Councilmember Bruce Henderson lists some of the important matters to which the public has been denied information: 1. The city’s cost for the 1996 Republican convention; 2. The cost of the renovation of Qualcomm Stadium; 3. The cost to the city of Petco Park and how much it is costing each year (it was supposed to be revenue neutral but, of course, is a huge drain); 4. How much downtown condos are subsidized by the Centre City Development Corporation (Henderson thinks it might be as high as $100,000 a unit); and 5. The cost of water reclamation and recycling.

In October of 2000, the councilmembers voted to reduce their own retirement age from 60 to 55. “If you go back to the docket and the minutes of that meeting, it appears to be a routine vote to adjust legislative pensions to reflect the dictates of the pension system. But if you are under age 55 and you qualify for a pension of $20,000 a year with health insurance, and you reduce the age from 60 to 55, you have just put $100,000 in your pocket,” says Henderson.

Under Frye, the city will get a forensic audit that should provide answers to such questions, he says. Frye and Henderson both understand that beginning in the 1990s, pension underevaluation was just one trick to erase chronic deficits. The city was also selling land and neglecting infrastructure and maintenance of safety equipment while cooking the books. Such shenanigans permitted corporate welfare for the Padres, Chargers, Corky McMillin, and almost every developer (particularly those who gave heavily to politicians).

Says Aguirre, “There is research to show that citizens get qualitatively better decisions if those decisions are made in the open.”

*Turn you to toast*

continued from page 3

power lines running along the ridge hampered the firefighting efforts for a couple of reasons. “Not only can we not put aircraft dropping around the power lines,” Scully explains, “but we can’t work under the power lines because they can arc to the ground through the smoke. That happened four times yesterday. The smoke has enough moisture content with the soot and oils and such that it conducts 500,000 volts to the ground. It would turn you to toast if it were to hit you. So when we get heavy smoke production, we have to pull out from underneath the power lines.”

As the firefighters pulled out and back down the hill, the fire followed them. “It got established over here, and it was pushing downhill quickly toward these houses,” Scully points at a half-dozen houses dotting the hillside on the south side of 94 at quarter-mile intervals. “So now I’ve got another problem: I have to protect houses with the limited resources I have. So I had to pull resources off and send them down for structure protection because that’s one of our primary goals — not that it would have made any difference. Because at that time the fire was doing what it wanted to do. About that time, that’s when it came up into this draw over here.”

Scully points to the creek bed curving up from the south and a sweeping turn to the east. “So we had fire running down that hill toward those houses,” he points southeast. “We have fire coming up the creek, and the main fire was going like crazy right along the Mexican border. By that time, the fire had taken this little breeze we’re feeling right now and turned it into 35-mile-per-hour winds. Because as the heat rises, something has to come in and replace it. So it creates indrafting, and you just get a tremendous amount of wind. “The wind was blowing burning brands and embers down the hill and across Highway 94, where firefighters were trying to make another stand. The fire started spot-ting across Highway 94 up here a little bit farther. We were able to pick those spots up really quickly. This hill that we’re standing on — it spotted across here, and we picked it up. So we were shipping people from this spot to this spot to this spot.”

By the time the fire had reached the road, six fixed-wing aircraft and two helicopters were making retardant and water drops on the fire. Jed Burt and his helitack team were dropped off on Highway 94 “because we are real mobile,” Burt explains. “We are seven guys, and we are really fast. We don’t have to carry hose and stuff, and we can jump on spots that are, like, ten-by-ten spots that just start when an ember falls. We can jump on them faster than an engine company can, and we can knock them down before they get too big. We just cut line around it real quick before it gets too big where you would have to stand back, because it is so hot.”

Fast as they were, Burt and his team found it difficult to keep up with all of the little fires.

continued on page 12

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fires ignited by flying embers on the north side of 94. “Spot fires,” Burt continues, “were creating a lot of problems. The wind was blowing up all the embers, and they were being carried about 500 yards across. They were starting these little fires that were getting big. So we had a bunch of spot fires that we were trying to catch.”

The problem was, a seven-man helitack crew is designed to work in conjunction with the helicopter it rides in. As the crew cuts fire lines with rakes, shovels, mattocks, and chainsaws, the helicopters make periodic 360-gallon water drops on the hottest spots of the fire so that the crew can cut lines around them. “We can function without the helicopter,” Burt explains, “but it really works nicely when the helicopter is right there supporting the helitack crew. But our helicopter got sent to another area of the fire that was more critical. So we were left alone.”

By one in the afternoon, the fire had invaded the United States along a three-pronged front. One was running east along the border fence, another was coming north up Campo Creek, and a third came downhill to the northeast between the other two prongs. Six houses were in its path. As Burt and his helitack teams worked the spot fires north of the road, Scully decided to try to stop the latter two prongs of the main body of fire at 94. “We actually held it at the highway for the longest time... Well, it seemed like forever, but it was probably only 15 or 20 minutes. But it finally spotted across by what we call Dogpatch, that little community that’s just on the other side of the railroad tracks.”

Firefighters supported by helicopters paralleled the eastern prong of the fire for a couple of miles, Scully says, “before they hooked the fire back over into Mexico.” Once the fire was on the Mexican side of the border, the fence acted as a heat barrier. It deflected the heat up. The folks who were going along that fence said the fence was a real benefit.”

The middle prong of the fire, coming downhill just east of the point where Campo Creek crosses the border, threatened six dwellings on the south side of the road in an area known locally as Mountain Empire. Firefighters successfully defended all six of them, losing only one long-abandoned house. But, when the middle prong reached the road, firefighters weren’t able to hold it, and it crossed the road into an old, near-empty trailer park and campground alongside the creek. Jed Burt and his teammates were in the middle of this park when the fire hit it. “We were trying to keep the fire out of the campground,” he explains. “There were a few semipermanent residences set up in that area, so we were trying to do what we could there. But then the wind got behind it and it took off. So we just stayed in the campground because there was fire all around us. There was a huge dirt area inside the campground there, and so we were safe.”

After the fire passed through the campground, the west and middle prongs of the fire joined and started moving northeast in the direction of Campo and Cameron Corners, straddling the train tracks. A chicken ranch about two air miles west of Campo stood in its path. Without their helicopter to give them a ride,
Burt and his team started walking east on 94, where a sheriff picked them up. “We got a ride with the sheriffs back down the 94 toward the chicken ranch. Because we knew they needed help there.”

The sheriff’s deputy dropped the crew off at a dirt road leading to the chicken ranch. “We started hiking the road, and we were saying, ‘It looks like it is a ways off,' but we didn’t have wheels, and the helicopter was taking care of the structure threat, so we just started hiking the road. Luckily, a local came by who lived down that road, and we asked him, ‘Did you see the head of the fire down there?’ and he said, ‘Yeah, it is about a half mile from the chicken ranch.’ And he said, ‘Do you guys want a ride?’ So we just hopped in the back of his truck, and he took us right to the chicken ranch, where there were engines protecting the structure.”

There was also a California Department of Forestry-contracted bulldozer in the area. So the helitack crew worked in conjunction with it, started cut lines at the very head of the fire. In the meantime, back on Highway 94 in the Mountain Empire area, Scully had ordered a hose line to be laid around the northwest perimeter of the fire. He was eager to prevent the fire from burning up Hauser Mountain, directly north across the river bottom from the turnout where he’s parked now, “Because once it got established on that hill up there,” he explains, “our next point to stop it would have been Hauser Canyon on the other side, where we would have had zero probability of success — narrow canyon with one little dirt road down in the bottom of it; very steep on both sides; heavy brush; hasn’t burned in many, many years; one way in, one way out. After that, the fire would have been off to Lake Morena.”

But by laying the hose line around that edge of the fire, and with consistent retardant drops from the airplanes, the firefighters prevented the fire from going up Hauser Mountain. By 5:30 p.m., the 100 feet of inch-and-a-half hose had been laid around the northern perimeter of the fire, 100 feet at a time. And 4000 feet had been laid around the eastern end. The two ends met at the leading edge of the fire, where Jed Burt and his helitack crewmates were working, about half a mile southwest of the chicken ranch. The team was then pulled off of the line. “When the hose lay showed up,” Burt says, “there was really no need for the helitack team to be there. And we were out of water anyway because we had been on our own for a while.”

The joining of the two hose lines signaled the end of the spread of the fire, though it continued to burn much later into the night. “We actually completed the fire lines,” Scully says, “meaning, we had physically cut line around the whole fire at about 10:00 o’clock last night.”

In the end, 960 acres burned on the U.S. side of the border. A single abandoned house was consumed. No one was injured. In addition to the 15 local engines and six aircraft originally dispatched to the fire, Scully says, “We used the county mutual-aid program for probably 30 or 35 engines from all different areas.”

“You know, this fire whipped us pretty good. It whipped us all day long. Fortunately, the weather was not bad at all. If this had been a 100-degree day, with 9 percent humidity, we would have probably had a 10,000-acre fire.”

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Dear M.A.:
I give my dinner plate to Queenie the Loveable Lab every night, and she will lick it clean (except when we have broccoli). But why when she’s through is the plate so slimy? It’s got this layer of goo on it. Do we need doggie mouthwash?
— Judy, the net

Gack! Nothing personal, Judy, but the elves and I will have to turn down that generous dinner invitation. Try as we might, the cracked staff here at mAlice Chiropractic and Quantum Physics (LLC) couldn’t rouse an expert in dog spit. We checked in with dogsperts of the veterinarian persuasion, but they could hardly stop snickering long enough to formulate an answer. Dog spit they haven’t tried. They remember that bird spit, termite spit, and fish spit are sticky enough to be used in nest building. And of course there are spit curls, spitballs... If human saliva is sticky enough to make your hair stick to your face or baseballs stick to your fingers, we’re probably not so different from your pedigreed plate washers. Next time, you lick the plate and see what happens.

Smoking Mattster:
Tell my friend that clove cigarettes are worse for you than regular cigarettes. Thank you.
— A Friend, Chula Vista

Dear Your Friend: Clove cigarettes are worse for you than regular cigarettes. Best regards, Your Friend’s Friend Matthew. P.S.: Those reeking stench-sticks are somewhere around 70 percent tobacco anyway. The remaining space is taken up with ground cloves, the same things Mom sticks into the Christmas ham but has the good sense not to light and smoke after dinner. There might also be twig and mulch and spice stuff in your smokes. Hard to tell, really, quality control being what it is. But, hey, Friend, you’re how old — 117? 121? Can’t put anything over on you, can we? Especially not this “Kretek Madness” rap. We can even hear you thinking, so why is a clove cigarette worse than a reeking stench-stick from Philip Morris? Doctors say it’s because the evacuated in the cloves is an anaesthetic, the same stuff dentists use to numb your gums. Clove cigarettes numb your throat and make smoking “easier.” A throat full of clove smoke is easier to get used to than tobacco smoke.

Hey, Matt:
How is it going? How was summer vacation? Here’s my question. Can cats and dogs really feel the vibrations of a pending earthquake? The reason I ask is, this morning the cat was going bananas, running and jumping off the bed. Then it started crying and wanted us to follow it out to the yard. This cat never does this. I said to my wife, “Maybe we’re going to have an earthquake earthquake?” WOW, we had an earthquake in California today. So, 1. Can they feel an impending earthquake? 2. Can they feel it all the way from Paso Robles to San Diego?
— Too much info about cats

So, like, the US Geological Survey should replace all its seismographs with Siamese? To hear them talk about it, they’re pretty sick of earnest tales of cocker spaniels and parakeets and hamsters that have predicted disasters. Not that they wouldn’t like to find out if it’s true, but so far about all they have is a roomful of anecdotes from (mostly) unscientific observers and no real facts. Yes, it’s a fact that your cat chose that day to flip out; meanwhile, near Paso Robles, 350 miles away, a fault line slipped and a quake happened. And in Phoenix somebody fell down a flight of stairs; and in Waco there was a tornado; and baked beans went on sale, five cans for a dollar, in Pittsburgh. A connection? The USGS can’t prove it, and nobody else has either. Not that they haven’t tried. The Japanese are particularly hopeful that the rumour’s true, as quake-prone as the country is.

The stories are very old, though, as old as ancient Greek cats and rats. Animals, it’s said, can sense the earth vibrations or some electrical change in the air before the quake hits. But a quake doesn’t creep in on little cat feet. One minute it’s not there, the next minute it is. So there’s not much to “predict.” The federal geologists seem to want a reproducible, controlled study that links animal freakouts and earth movement. That’s a pretty tall order, sciencewise.

Some geologists are less skeptical, figuring 2000 years of anecdotes has to count for something. We just haven’t figured out how to measure the mysterious connection yet. But common wisdom among the federal rock guys says, your kitty’s freaked out before, just not on an earthquake day. So your kitty’s cute but not clairvoyant.

A searchable archive of past columns is available at SanDiegoReader.com
Got a question you need answered? Send an email to hey matt@cts.com or fax to 619-231-0489 or mail to Matthew Alice, c/o the Reader, Box 85803, San Diego, CA 92186.
B rian McBride, who died of alcohol poisoning, was the most disgruntled human being I have ever known. In his defense, I will note that disgruntled is a far more difficult path to walk than, say, evil. Evil, at its heart, is unimaginative, and the practitioner often enjoys long periods of down time, offered at no cost to the evildoer by the criminal justice system. As you know, Jail Time is counted as Evil Time when, in reality, the malefactor sits in a cage and consumes taxpayer-provided food three times a day. That caged personhood is doing no Evil Time consumes taxpayer-provided food three times a day, when, in reality, the malefactor sits in a cage and consumes taxpayer-provided food three times a day. That caged personhood is doing no Evil Time at all. None. Zip. Zero. Caged personhood eats, sleeps, and watches TV on TV in the daytime. Contrast this with a full-on disgruntled personhood, who is out there seven days a week, year after year after year, soiling other people’s lives.

If you were Satan, which one would you hire?

McBride was a pathological liar of epic range, a physical and intellectual coward, an unrelenting narcissist, disloyal, greedy, slug-lazy, a sneak, a thief — especially from his friends — and a merciless user of women. Yeah, it’s true; a lot of men claim these traits, but McBride had an IQ of 185. When it came to using men, women, children, and the odd household pet, few souls born of woman matched his creativity. Indeed, over a period of decades, he was able to produce genuine revulsion, again and again and again, and in those deer-caught-in-the-headlights few who remained close enough to witness his latest scam.

He was tall, 6’3”, wrapped in 195 ectomorphic pounds of unwrinkled flesh. He had black hair and eyes, a Roman nose, and a cleft chin. Women called him handsome. He possessed, uncut and pharmaceutically pure, that most uncanny sense of life — kept him in a constant state of outrage and stoked his enthusiasm. Civilians often reported that their lives were more fun, more enjoyable, more interesting. Civilians often reported that their lives were more fun, more enjoyable, more interesting when in his company.

He was born in Oregon, but his youth and family remained hidden, not because of any familial crimes, but because he deemed his parents too ordinary for public review. He attended and dropped out of UCLA’s writing program, remarking that its students and teachers were hopelessly inferior. McBride regarded himself as a poet, a great artist, on the level — pardon me — of T.S. Eliot, Robert Hass, or Richard Hugo. That was why, he always said, a job was out of the question; it would interfere with his art. The fact that the world did not agree with his assessment of self, did not rush forward to provide the necessities — nay, the luxuries of life — kept him insane with anger. He was summer’s sweetest rose thrown in amongst farm pigs. This injustice kept him in a constant state of outrage and stoked his hatred of humankind.

He read classics since childhood and, thanks to his formidable intelligence, was able, nay, eager to lecture for hours on any topic, author, or poet — provided said topic, poet, or author was obscure. He may not have known what he was talking about, but you’d have to be a pro to be sure of that. Civilians were left gasping for air.

As to housing, McBride didn’t pay rent except for the first month. After that breach of warranty was fulfilled, he simply stayed on until evicted by court order. This was good for three months’ free rent, six if the landlord was slow on his feet. I should add that “except for the requirement was fulfilled, he simply stayed on until evicted by court order. This was good for three months’ free rent, six if the landlord was slow on his feet. I should add that “except for the requirement was fulfilled, he simply stayed on until evicted by court order. This was good for three months’ free rent, six if the landlord was slow on his feet. I should add that “except for the nay, the luxuries of life — kept him insane with anger. He was summer’s sweetest rose thrown in amongst farm pigs. This injustice kept him in a constant state of outrage and stoked his hatred of humankind.

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The Fields Church Carlsbad

Sermon content............................................★★★★ delivery........................................★★★★

Music
congregational ..........................................★★

Snacks
Architecture ................................................★★

Friendliness ...............................................★★★★

Poor to satisfactory ......................................(none)

Good .........................................................★★

Very good ..................................................★★

Excellent ....................................................★★★★

Extraordinary ..............................................★★★★★

Length of reviewed service: 1 hour

Website: www.thefieldschurch.org

“The Fields is a contrast to many of the area’s mega churches that have seeker-sensitive programs and preach a watered-down message. We want to say it like it is. We’re not going to soft sell [our message]. Well over 50 percent of our people are under 30, and this younger generation wants to hear it like this. What we preach is in your face because people don’t want to put up with the five-steps-to-happiness messages that many churches are preaching today,” Pastor David Fandey, who just turned 40 years old, began The Fields as a Bible study in the summer of 2003. The study met Sunday evenings at Carlsbad Beach, life-guard tower 1. As they grew from the initial 16 people to over 30, they moved to a green house in the middle of an unused rose field. Pastor Fandey recalls, “During the winter it was so cold that we had to use patio heaters, people wore their jackets the entire service and I would preach each week in my thermal underwear.” Since April, The Fields now meets on Sundays mornings at Aviara Oaks Elementary School and has been drawing about 70 people a week.

Each Sunday a team of volunteers comes into the elementary school and transforms the building into a sanctuary to worship God. Filled with candles, dim lighting, a communion table, and curtains draped from the rafters to the floor, The Fields changes the school into a place that feels holy.

As we attended began with a worship led by a guitarist, two vocalists, and a single drum. The vast majority of the 67 congregants were in their 20s or early 30s, with a handful of families. The band played a contemporary style of worship with a bit of an edge to their sound. As people worshiped, many would close their eyes and lift their hands into the air.

The music came to a close and Pastor Fandey, wearing shorts and sandals, strolled up to begin his sermon. He was preaching out of the book of Philippians, which is “a letter to thank a church that the apostle Paul helped plant. The Philippians church is just like The Fields — a church plant to make Jesus known and to gather people to worship him.”

In his sermon, Pastor Fandey reminded the group that “Christianity is not a spectator sport.” Pastor Fandey told me after the service, “One of the strengths of our ministry is the relational aspect of it. We are highly relational. The church needs to be a place where people are loving to each other. A lot of churches say they want to have a church like that but it is really a thin veneer, and their people aren’t in community together. On Sunday we don’t go to look good, but we can be ourselves where people are authentically interacting and praying for each other and connecting on that level.”

To accomplish this, each Sunday service begins at 10 in the morning and runs until about 11:45. Afterward, The Fields eats a community meal together and then forms into small groups to pray. The whole experience lasts until 12:30. Pastor Fandey says, “Eighty-five percent of the congregation stays for the community meal and 75 to 80 percent stick around to pray together.”

I asked a young man named Tyler about his experience in The Fields community. He said, “It is great; I have access to the pastors, which I didn’t have when I attended a larger church.”

Many of these new churches are choosing nontraditional names such as Existence Church, Mission Gathering, and Elements. As for choosing a nontraditional name, “It is to break out of the mold and set ourselves apart. To let people know you are not going to see the norm when you visit.” Pastor Fandey goes on to say that The Fields church name is a connection to the community of Carlsbad with the local flower fields. Second, Jesus once told his followers, “Open your eyes and look at the fields! They are ripe for harvest [John 4:35].” Pastor Fandey said it is a reminder of their call to harvest people to be followers of Jesus Christ.

“Carlsbad is a growing community, and after speaking with some local pastors in the area, they encouraged me to plant a church in town. Our church is going to offer people a different flavor than the other churches already in the area.” Pastor Fandey also believes “church plants are better positioned to reach the unsaved people that need to be reached with the gospel.”

The Fields is a newer church and is not for people looking for a sleek professional experience. Throughout the service glitches occurred: the slides for the worship music were on the wrong words, and as the sermon began Pastor Fandey’s microphone wavered in and out. The people listened intently and didn’t blink an eye as they gathered together and worshipped through the setbacks. With colder weather approaching, maybe they are just happy to have a building for their community to call home.

— Drew E. Goodmanson
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Dear Saffron,
My sister’s birthday was last Wednesday. She has three children and so do I. Our mother passed away a few years ago, but our dad is still with us and he is a fabulous grandfather to all our kids; generous, loving, and involved. He is a great father, too, and has always been wonderful to both my sister and I. I work a double shift on Wednesdays so I wasn’t able to call “Carol,” my sister, on her birthday. I phoned her the next morning and left her a happy-birthday message on her machine. In return, I received a very chilly e-mail, the text of which went something like, “I am extremely hurt and disappointed that you did not phone me on the exact day of my birthday.” If she ever listened to anything I said, which she hardly ever does, Carol would know that I work 14 hours on Wednesdays and that phoning her that day is next to impossible for me. In the past ten or so years she has phoned me on my birthday maybe twice. The other years, not at all — not on the exact day, nor on successive days. Plus, we have a big family dinner scheduled, and this was planned way in advance to celebrate Carol’s birthday in a few days. I was planning to wish her happy birthday then and to ante up my present at that time. My father called me and said that he did not phone Carol on the exact day of her birthday, either — thinking, as I was thinking, that he would tender his good wishes at the upcoming birthday dinner. Carol got the youngest of her children, who is six, to phone Grandpa and berate him for not calling her mommy on Mommy’s birthday. All of this behavior from Carol annoys me, but what really sent me over the edge was Carol manipulating her kid into calling Grandpa and telling him he’s a bad guy for not calling on her mother’s birthday! I know the little tyke didn’t do it on her own. She can’t even make phone calls without help and she never would have thought of this. I’m used to my sister doing petty or selfish things sometimes, but our dad was really saddened by having his grandchild leave him a phone message of this kind. He sounded crushed. I think it was low of Carol to put her child up to this and I want to tell her so. Am I out of line in wanting to send her an e-mail saying if she has a gripe with dad or me she can tell us, but dragging her kid into it is crappy and not the way to go! BUMMED-OUT POINT LOMA BROTHER

Dear Bummed-Out,
How old was your sister on this recent birthday? She is acting like a petulant little kid. Getting her small daughter to do her complaining for her is, I agree, pretty lousy. Is she that starved for attention? In some private context like an e-mail or a one-on-one conversation, I think you would definitely be justified in asking your sister not to pull this kind of stunt again. Let her know that she is loved by you and your father whether or not you are able to phone her on her birthday, just as you understand that she loves you whether or not she calls you on the precise day your birthday is celebrated. If your father is unhappy about the call he received, I hope he will take it up with your sister himself so you’re not a lone voice in the wilderness. And so that he can set an example for your sister by being honest and direct and not just letting his son do his talking for him.

Dear Saffron,
This is in reference to a letter in an earlier column from the lady in Santee with two kids about her “player” husband who was seeing other women. You were right on in telling her that you were excited about her possibilities beyond this relationship. She needs to consider what her kids (and their cousins, friends, etc.) are going to learn from how she handles this situation. When I grew weary of my ex-husband’s all-night drinking, nights spent in strip clubs, and every weekend spent golfing, I suggested he pursue these interests full-time. I wasn’t being sarcastic. And it worked. I chose to take back my power and make choices that didn’t include him. He begged me to stay, but I saw through his lack of sincerity and have never regretted my decision. I’ve made a lot of mistakes, but that wasn’t one of them. BETTER-OFF IMPERIAL BEACH SINGLE MOM

Write to Saffron c/o the San Diego Reader, P.O. Box 8503, San Diego CA 92186-5803; call her at 619-235-3000 ext. 413; fax her at 619-881-2401; or e-mail to saffron@sdrreader.com
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- **$2,000** Factory Rebate
- **$1,500** CFC Bonus Cash
- **$500** Active or Retired Military (ID required)

CFC Cash Bonus must be financed through Chrysler Financial.

### '05 TOWN & COUNTRY MINIVANS

**ALL MODELS**

$4,000 In Rebates. All In Stock.

- **$1,500** Factory Rebate
- **$1,500** CFC Bonus Cash
- **$500** Owner Loyalty (Must be current owner of Chrysler product)
- **$500** Active or Retired Military (ID required)

CFC Cash Bonus must be financed through Chrysler Financial.

### '04 CHRYSLER CROSSFIRES

**ALL MODELS**

$249 PER MONTH
5 TO CHOOSE FROM!

$249/month + tax for 36 months. Total due before applicable rebates: $5,499. $1,500 lease cash, $1,000 CFC Bonus Cash. Total cash on trade equity due from customer at signing $2,999. 12,000 miles per year. 20¢ a mile in excess. No security deposit required.

### '05 CHRYSLER PACIFICAS

**ALL MODELS**

$2,500 In Rebates. All In Stock.

- **$1,000** Factory Rebate
- **$1,000** CFC Bonus Cash
- **$500** Active Military (ID required)

CFC Cash Bonus must be financed through Chrysler Financial.

### '04 GRAND CHEROKEES

**ALL MODELS**

$6,250 In Rebates. All In Stock.

- **$3,500** Factory Rebate
- **$1,500** CFC Bonus Cash
- **$750** Conquest Cash (Lease only)
- **$500** Active or Retired Military (ID required)

CFC Cash Bonus must be financed through Chrysler Financial.

### '04 CHRYSLER PT CRUISERS

**ALL MODELS**

$5,500 In Rebates. All In Stock.

- **$3,500** Factory Rebate
- **$1,500** CFC Bonus Cash
- **$500** Active Military (ID required)

CFC Cash Bonus must be financed through Chrysler Financial.

### '04 JEEP LIBERTYS

**ALL MODELS**

$4,000 In Rebates. All In Stock.

- **$2,000** Factory Rebate
- **$1,500** CFC Bonus Cash
- **$500** Active or Retired Military (ID required)

CFC Cash Bonus must be financed through Chrysler Financial.

### '05 TOWN & COUNTRY MINIVANS

**ALL MODELS**

$4,000 In Rebates. All In Stock.

- **$1,500** Factory Rebate
- **$1,500** CFC Bonus Cash
- **$500** Owner Loyalty (Must be current owner of Chrysler product)
- **$500** Active or Retired Military (ID required)

CFC Cash Bonus must be financed through Chrysler Financial.

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- **$1,000** Factory Rebate
- **$1,000** CFC Bonus Cash
- **$500** Active Military (ID required)

CFC Cash Bonus must be financed through Chrysler Financial.

### Huge Selection of Certified Pre-Owned Vehicles Available

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<th>'01 Chrysler Voyager</th>
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### Huge Selection of Pre-Owned Vehicles Available

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<th>'99 Nissan Maxima Limited</th>
<th>'99 Chrysler 300M</th>
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Says Hilda Rodriguez of Hunt Tobacconist in Seaport Village, "The most common thing that I have ever heard is for getting smoke odor out of cars is to put orange peels underneath the seat." I had a used car guy tell me that they put Cling Free Dryer Sheets under the car seats to suck up any extra odor or smoke," said Bill Boyer, owner of Fumari tobacco and wine stores in Del Mar and in Pacific Beach. He also offered the prize testimonial of the day. "I have a customer who says his wife has no idea he smokes cigars. He uses this pump spray called Re-fresh Smoke Odor Eliminator ($20 a bottle). It is very potent and thick, so you need only a couple of sprays of it and it will fill a whole big room up. It works in seconds. We also sell colored glass lamps in red, yellow, green, and pink, by Lampe du Parfumeur ($47.94). They burn scented oils: mint, cedar, pine, honeysuckle ($13.95 per bottle). We also sell a glass lamp in blue by Patricia De Nicolai for $69.95. You light the top of the lamp, let it burn for about a minute and then you blow it out, and then the smell emanates from it.

Harry Hunt, owner of Captain Hunt Tobacconist in Seaport Village, also recommended a spray. "We have a new product called Blow Oil ($6.99 a can), which seems to work pretty well," He also offered an explanation for the stronger aroma of cigars versus cigarettes. "Odor is sort of a subjective thing. Some people like the aroma, other people don’t. It is a different type of tobacco in the cigars; it is a non-adulterated tobacco, a natural product. Cigars have a stronger smell probably because there is a lot more tobacco in them than in a cigarette. But the cigarette has more chemicals in it so you are spraying a product called Nature’s Miracle cigar smoke. Something that works on skunk odor because I got sprayed by a skunk in my garage this summer months. But the other important thing to do is to clean the odor, not just mask it. We’ll see."

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**Best Buys**

"His wife has no idea he smokes cigars."

**Dr. Robert M. Howard, Optometrist**

Cousin George adores his cigars. A few times a month, he saunters in, surprising husband Patrick with a bottle of port (of a more expensive vintage than Patrick is allowed to buy) and a couple of big old Win-

The Gaslamp Quarter. "Wipe down the whole car, saleslady when I called Cesar’s Cigars in the Gaslamp Quarter. "I sprayed a product called Nature’s Miracle cigar smoke. Something that works on skunk odor because I got sprayed by a skunk in my garage this summer months. But the other important thing to do is to clean the odor, not just mask it. We’ll see."

**Harbor Lights Candle Shop in Seaport Village** sells the Lord Byron’s Smoker’s Candle ($11.99 for a 4-inch pillar candle) and the Lord Byron Smoker’s Candle two-pack of votive size ($3.99). Both claim to neutralize the odor, not just mask it. We’ll see.

**LIBERTY TOBACCO** employee Alfonso Rodriguez gave a tip for cars. "The most common thing that I have ever heard is for getting smoke odor out of cars is to put orange peels underneath the seat." I had a used car guy tell me that they put Cling Free Dryer Sheets under the car seats to suck up any extra odor or smoke," said Bill Boyer, owner of Fumari tobacco and wine stores in Del Mar and in Pacific Beach. He also offered the prize testimonial of the day. "I have a customer who says his wife has no idea he smokes cigars. He uses this pump spray called Smoke Away ($4.95 for 60 ml), and she still doesn’t know he is smoking. It must work pretty well."

"It is funny you should ask about this," chuckled friend Margaret, "because I got sprayed by a skunk in my garage this past Saturday night. When it comes to odors, the pet store is the place to go because pet odors have to be some of the worst smells. Skunk odor is a lot more pungent than cigar smoke. Something that works on skunk odor should also work on cigar smoke. I sprayed a product called Nature’s Miracle ($9.99 for 24 ounces at Petco) all around on my clothes, my son’s backpacks, and I was amazed how it completely took away the skunk odor. It is an enzymatic cleaner, and it can be used on floors, carpets, and clothes, though it has alcohol in it so they recommend trying test spots before using fully. Anyone doesn’t necessarily work to remove cigar odor because cigar smoke has tar in it that sticks to things. If you have someone smoking in the house, you have to wash your walls and surfaces with soap and water."

"That is what we have to do," replied the saleslady when I called Cesar’s Cigars in the Gaslamp Quarter. "Wipe down the whole area that has been smoked in, with clean water and soap; just wipe all the nicotine off. It is actually quite sticky if it gets condensed in one area. It comes off almost pink. There is really not much you can do but either cover up the odor, or just eliminate it altogether. The other important thing to do is to clean the upholstery. We sell an odor deodorizer.

**Harbor Lights Candle Shop in Seaport Village** sells the Lord Byron’s Smoker’s Candle ($11.99 for a 4-inch pillar candle) and the Lord Byron Smoker’s Candle two-pack of votive size ($3.99). Both claim to neutralize the odor, not just mask it. We’ll see.

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**2. Cigar smoker**
**3. Smoker’s candle**
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**Back When In the Reader**

**Thirty Years Ago**

Speaking of home, there’s always Homeboy. The places they play are raunchier than the Aspen Public House, which goes in for décor. Ledbetter’s or the Den in El Cajon are more like the bars you used to visualize from black-and-white ‘50s movies: dark, lively, and not the kind of place your mother would like you to go.

— *LOCAL BANDS AND WHERE TO FIND THEM,*

Anne Hutchison, October 10, 1974

**Twenty-Five Years Ago**

For the past several years I have been reading Eleanor Widmer’s column. Her review “Victorian Spoils” has finally added the proverbial straw: “The maître d’ told the male in our party to sit between the two women, as if we were some 19th-century dirt farmers.”

My ancestors were 18th-century dirt farmers, 19th-century dirt farmers, and were and are 20th-century dirt farmers. I do not believe the nasty, petty, opinionated Widmer to be any sort of expert on dirt farmers of the 19th or any other century. I do not believe having grandparents who failed in the restaurant business makes her judgments about the food service establishments of this community viable.

— LETTERS: “THEY COULD DIG IT,”

Robert C. Catron, Chairman and President, Catron Farms, Ltd., October 11, 1979

**Twenty Years Ago**

Some of the members were betting that a debate would commence when Jacqueline, a doe-eyed blonde, took the floor. Jacqueline pointed out that unlike the eggs sold in most commercial food stores, fertile eggs (like some of those sold by People’s Food) contain tiny chicken embryos. Yet the store was founded a dozen years ago with the resolve never to sell dead animal products. “For that policy alone, I don’t think we should sell dead chicken embryos.” A low murmur swept through the store’s Mission Valley doors in September discouraging news.

— LETTERS: “ABSOLUTELY NO PRESERVATIVES,”

Jeannette De Wyze, October 11, 1984

**Fifteen Years Ago**

My baby loves the Grateful Dead. The quickest cure at our place for fussiness is “It’s for My baby,” I growled. Thirty years ago, there’s always Homeboy. The places they play are raunchier than the Aspen Public House, which goes in for décor. Ledbetter’s or the Den in El Cajon are more like the bars you used to visualize from black-and-white ‘50s movies: dark, lively, and not the kind of place your mother would like you to go.

— CITY LIGHTS: “THE DIAPER DEEJAY,”

Alan Reder, October 12, 1989

**Ten Years Ago**

Once a pregnant woman gets over the nausea and morning sickness of the first trimester, food tastes wonderful. I get hungry in a way I never do when I’m not pregnant. Last night my husband Jack walked in the door at the normal time, about 6:00. “When are we eating?” he asked. “NOW!” I said and set large bowls of steaming beef stew on the table. He dropped his briefcase and set Rebecca in her booster chair. By the time he sat down and took his first spoonful, I was halfway through my first bowl. Taking large bites of stew meat and potatoes and sopping up the gravy with a biscuit. I looked like Jabba the Hutt from Star Wars. “It’s for the baby,” I growled.

— KD STUFF: “SLAVERING BEAST,”

Anne Albright, October 6, 1994

**Five Years Ago**

When Karin Winner, the top editor of the San Diego Union-Tribune, issued a memorandum in September discouraging newsroom employees from attending media parties because she said the events compromised the U-T’s integrity, bullshit detectors went off through the paper’s Mission Valley newsroom and all across the city.

But coming from the U-T, which has developed a reputation under Winner as the gold-hearted hooker of American journalism, a paper with good intentions but round ears, a paper that says it wants to stop sinning but keeps getting caught in flagrant delicto with all sorts of local rakes, it sounded like another promise that would be forgotten the moment Padres owner John Moores showed up with a warm smile, some cold duck, and his big downtown plans.

— CITY LIGHTS: “WINNERS CAN BE LOSERS,”

James B. Kelleher, October 7, 1999
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Friedman | Free bleaching tray | General & Cosmetic Dentistry | Free dental implant consultation | Gildan Family Cosmetic | Free adjustment and consultation | Dr. Michael Goldsmith | $50 off eye exam | Hair Cuts | Up to 100 off hair extensions | Hair Styling | 35% off extensions | Healing Hands | Facial, massage, hydro pkg. | $175 | Helene de Paris | 15% off highlights | Holistic Skin | $55 off UV-Free instant tan | House of Hair | Complimentary haircut | Dr. Rich M. 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Salon & Day Spa Microderm. oxygen facial | $65 | New Tan | Free tan | North Coast Medical Spa | Laser hair removal | $20 | Oriental Massage | $5 off acupressure | Oxford Hair Institute | $900 free transplanted hairs | Pacific College of Oriental Medicine | Acupuncture | $20 | Parina Dental Care | Dental exam & cleaning | $49 | The Private Gym | Free personal training session | Pro Tan | Free tan with coupon | Ralph’s Hair Place | $5 off haircut | Ranchos Palomar Dental | Free child prophylaxis | Edwin Rinner, MD | 10% off Jan Marinis products | Retina Spa | $50 off Epilight hair removal | Ross Cosmetic Medical Group | 10% off hair loss treatment | San Diego Spa | Couple’s Retreat $130 | San Zen | Free waxing | Salon:TheArtOfLips | 1-hour therapeutic massage | $35 | Dr. Selby & McIlenburg | Contact lens exam | $66 | Sanity Place Wellness Day Spa | $10 off massage or facial | Shelter Island Skin & Laser | Free laser hair removal treatment | Shumway Institute | Microdermabrasion | 3 for $250 | Skin Clinic | Free eyebrow wax | Skin Solutions | $35 off bikini wax | Sonya of London | Spa package | $145 | South Coast Tan | Free Mystic Tan | Suddenly Slimmer | $10 off “Fat-Burner Wrap” | Sunlight Dental | $150 off Zoom whitening | Suneye Eye Center | LASH $69.95 | Symmetry Tanning and Day Spa | Free Magic Tan | Take Shape For Life | Free weight loss clinic | Tan N Sea | 3 free tans | Tan Inc. | 5 tans only $39.99 | Tatoo Removal Laser Clinic | $525 consultation | Training | 20% off hair/skin care | 24 Hour Fitness | No enrollment fee | $199.99/month | 20/20 Skin Sorrento Mesa | Free in-chess body wrap | UCP | 10% off Medifast food | Urban Skin Care | $25 | Vinylian wax | VIP Salon & Day Spa | Free massage | Viva Wellness Medical Groups | Botax | $49, Hyfame from $199 | Voice-Beauti | Free home care kit | $195 (value) | Wellness & Longevity | $50 off weight loss exam | West Coast Eyecare | $100 any product or service | World Spa | 3 microdermabrasion MDs | $149 | WDD Door 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Crasher

PAUL, PAULA, AND PIPER

by Josh Board

The directions I got to this party were all wrong. Paul had told me to go west on El Cajon Boulevard when I was supposed to go east. And he is a bike messenger — you’d think he would know about directions, especially to his own house. He said, “In my defense, we just got this place. That’s why we’re having a party.”

When I saw a liquor store on the corner of his street, I decided to stop and get a case of beer. While I was in the store, three cop cars pulled up and threw a woman in the back of their car.

There was a big crowd yelling and one cop telling a few people to back up. I didn’t stay to find out what it was about.

Once I found the street, locating the house was a lot easier. I was told there was a palm tree that was falling over and a small boat right in front. It looked exactly like a photo I saw of the hurricanes in Florida — a boat in front of a house and a tree about to crash to the ground.

When I was putting the beer in the refrigerator, Paul, his roommate, and a few other guys started talking about boxing. We were talking about Sugar Ray last Oscar de la Hoya/Bernard Hopkins fight had the crowd booing). We talked about Sugar Ray upsetting Hagler, Joe Louis vs. Max Schmeling, and what seemed like every big Muhammad Ali fight.

The roommate who owned the boat (and reminded me of John Belushi) talked about getting in a fight with some guys at a bar. Paul talked about a few Marines he took on in a bar. He said they were bugging a woman, and when he told them to get lost they surrounded him. He said, “I saw this in a movie, and I decided to try it. I head-butted the first guy as hard as I could.

I felt like a wimp at that moment. The only fight I could recall was with Mike Cowles in fifth grade, when he threw a kickball at me. Since I didn’t have my own barroom brawl to throw into the mix, I told a story about a fight I had with a real boxer. He was the number-two-ranked middleweight, a local fighter named Paul Vaden. I was working in radio, and he came in for an interview. We invited him back the next month and told him to bring his boxing gloves. He and I were going to box on the air (not our best idea, since you don’t see many of the punches over the radio). As his manager was lac ing his gloves, I heard him say, “Now, Paul, this guy isn’t a real boxer, so go easy on him.”

At that point, I was nervous. Vaden had killed somebody while in the ring (and he would later go the distance with Sugar Ray Leonard).

As we were trading jabs, I noticed a few people from the sales department watching us. So I figured I’d take it up a notch. I decided to throw my hardest right cross. He was a pro boxer; he’d surely be able to sustain the blow. And it would impress my coworkers. Well, he must have seen that punch coming down Broadway. He just stepped back, and my glove completely missed his face. And as my arm was sailing past him, he pummeled me with a series of punches that floored me. I was lying on the ground listening to a crowd of people laughing.

A gal came into the kitchen to ask us why we were talking sports in the 100-degree kitchen instead of chilling out in the back yard.

Before going out there, I noticed a guy working on his computer. I asked why he wasn’t partying. He showed me some pictures of his ex-girlfriend that he had drawn. He said, “Yeah, I often use my drawings to pick up girls.” I wonder if Picasso ever tried that. Maybe not a good idea if you draw a woman’s nose on her breast. This guy’s pictures looked great, but I just couldn’t visualize somebody scribbling on a bar napkin. I guess it’s better than asking what their sign is.

When we went into the back yard, I met a guy who said his name was Piper. I asked if that was his first or last name, and he told me it was just a nickname, because he plays flute and a lot of other instruments. An hour later, he was playing along with a guy who’d brought his guitar and another who had a trumpet with a mute. A nice variety of instru-
ments was whipped out. One guy with long blond hair said he was going to his car to get a joint and his saxophone. I never saw him return.

The boat owner asked me if I wanted any fish that he had caught that day. I said no. I then asked if he was allowed to park the boat on the street in front of his house. He said, “Well, they did put a ticket on it. And they recently chalked the back of the tires. I just went out and erased the markings.”

A lot of the people at this party were bike messengers downtown. I asked one if they liked Puck, from MTV’s Real World. He said, “Well, that’s the only bike messenger I’ve ever seen on TV.” I asked one guy what it was like working in downtown traffic. He said, “It’s okay. There is one bike cop downtown. He pulls everyone over. He’s a dick.”

Paul’s girlfriend Viola was also a bike messenger. She had this blonde curly hair, and I couldn’t imagine her pedaling in and out of traffic. She was born in what used to be Czechoslovakia and came here in 1981. She got a degree from UCSD but didn’t want to pursue what her degree was in (and I forgot what it was).

Paul went over and put on a blond wig that he ended up wearing for an hour. I wasn’t sure if he was trying to look more like Viola’s sister than her boyfriend. He would later change into other wigs and outfits. I asked what that was all about, and he said, “I’m going to the Prince concert next week. And he’s always changing outfits.” I guess I can’t argue with that logic. Hopefully Paul doesn’t change his name and make his friends call him “the bike messenger formerly known as Paul.”

After Piper and his buddies stopped playing music, a DJ set up his equipment near the back of the long back yard. The music was never too loud. I asked him how often he works parties. He said, “I don’t do many back-yard parties. Usually it’s clubs or bigger parties.” I asked him if the neighbors would complain about the noise. He said, “It’s not really that loud, so I don’t think so.”

A few minutes later, we saw a neighbor leaning over the fence. I said, “Is he complaining about the noise?” The guy said, “No. He just found out it was a birthday party, and he gave us a bottle of wine.” Cool neighbors.

I was told this was originally a housewarming party, but when they found out their friend Cat was turning 30, they made it a birthday party for her. She was always dancing to the music, and I told her she looked like Paula Abdul. She said, “Oh, good, that’s my idol. And I’m five feet tall, just like her.” She runs Elevate, which does hip-hop dancing to promote non-violence. They perform at a number of schools and are doing something at the Lyceum Theatre downtown.

One lady with a German accent dances with Cat at her studio. She and I talked about the ballet movie The Company that came out earlier this year. She was telling me a lot of interesting things about the types of injuries dancers get. As she was lighting her cigarette, the boat owner came over. He was getting a bit drunk. He asked her if she was married, and she said, “Yes, but my husband is out of the state right now.” He then responded, “So that means you’re fair game, right?”

There were a few tables of food set out in the patio, but no forks. One guy said, “Hippies don’t like to use

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Surfing legend returns in book

“NEPTUNE’S LAUGHTER”

The Legend of Butch Van Artsdalen, California’s Greatest Surfer

Long ago, in the city of San Diego – the ocean waves would explode! The water had such unpleasant attitude, local legend said only the god Neptune – when he looked like you and me – could surf the waves at Windansea.

For years and years, the waves had broken the hearts of surfers who from over the world had traveled to conquer the unfriendly waters, only to be abruptly separated from their boards and unpleasantly dispatched to the sand and rocks, where they hugged their splintered boards and, dripping in the parking lot defeated and disgraced, watched the ocean flex its muscles in their face.

... Then from a local high school came a youth, an unlikely hero by the name of Butch ...

Available at fine bookstores.
implements of food torture.” He then laughed and said, “Actually, some of these people are vegetarians and vegans. Did you know that Viola made a vegan cake?” I had a piece and it tasted great.

When it got close to 11:00 p.m. the back yard was full of people. I asked someone how many people they invited. He said, “We invited everyone. Well, everyone except the blacks and Mexicans.” He was joking, and I did see a variety of races here, including African-Americans.

There was one guy who looked like a muscular version of Kevin Costner. But he was always looking at people in a weird way. His eyes were all over the place, and he looked like the type you hear about who has bodies buried in his back yard (and if he’s reading this…search his back yard if I disappear).

This party was the night of the KGB Sky Show. We could see the fireworks if we stood in one area of the back yard. Everyone was crowding over and someone said, “Haven’t you people seen fireworks before?” Another guy came up and said, “Do you remember me?”

You always feel bad when you don’t remember someone, but I acted as if he was remotely familiar. He pointed to the fireworks and said, “We met at the stadium.” Well, that’s a big place. I admitted I didn’t remember, and he told me he was having a tailgate party when I wrote a story after the last Padres game played there. Luckily, when he mentioned a jersey he was wearing, I said, “You were the guys throwing a football around, right?” He was surprised I remembered that.

One girl walked by with her nose all taped up. Because of all the boxing talk earlier, I wondered if perhaps she was a boxer. I asked her and she said, “I was at Street Scene, and I was watching Ludacris. Some guy in front of me was thrashing his head around, and he hit me on the nose and broke it.”

Paul saw me smoking a cigar, and he said, “I have a treat for you.” He brought out a Cuban cigar. A buddy of his asked if he could have a puff. So he and I were sharing it. But at some point, I noticed he wasn’t handing it back to me. I asked him why he was Bogarting, and he said, “I’m sorry. This is so good, though.” I told him he could finish it. He then said, “You write about parties. And I saw that you also write about bars. Have you ever had the drink absinthe? It’s my favorite. I have my family bring it back when they travel. It’s illegal here.”

I had never heard of it, and he said, “You write about parties and you don’t know this drink? It’s psychedelic and it has wormwood, which is toxic. Van Gogh used to drink it.” Another guy said, “So did Manet, Oscar Wilde, and Hemingway. It’s emerald green and has a licorice flavor. It’s supposed to be 75 percent alcohol. But if you drink too much, you go crazy. It’ll kill you. Some people have killed themselves after drinking it.”

Another guy said, “Yeah, but it’s so worth it, dude.”

I ended up checking it out on the computer the next day. The U.S. banned it in 1912, and U.S. Customs has restricted importation since 1958. The USDA and FDA ban sale or import of any beverage containing wormwood. And to think the only worm I ever associated with drinking was the one in the bottom of tequila bottles.

The cops finally made it down the street to this party. But it wasn’t to confiscate any absinthe or to tow the boat away. They said it was getting noisy. So everyone was told to quiet down. All the windows of the house were shut. I decided to call it a night.

Walking down the hallway, I heard four guys singing Tenacious D songs in one room. A few other guys were watching TV in the living room. One of them was the boat owner. He looked half asleep but nodded as I told him I was leaving. He said, “You want some fish to take home?”

What a great host.
The first time Brooke Toscano saw her future husband, he was lying on a couch, belly extended, scratching himself. “We worked together,” Mrs. Toscano, 28, says on a late-September evening, “at a company called Silicon Space here in San Diego. We had a company meeting. Someone had put together a PowerPoint presentation and, as a joke, they added a photo of Rich. About every three slides, his picture would pop up. In the photo, he was lying on a couch scratching his belly. I turned to my girlfriend and said, ’Is he cute?’ ”

“We didn’t really talk at the meeting,” Mr. Toscano, 33, adds. A week later, the couple met on the job. “I was consulting at Hewlett-Packard,” Mr. Toscano says. “Brooke came out to the H-P offices. We met, but we didn’t really hang out together. I did notice that she had a real nice ass.” Mr. Toscano pauses to laugh. “In the high-tech industry, you don’t see that very often.”

Mr. and Mrs. Toscano became friends. They didn’t officially date for almost a year. “I invited him over for dinner,” Mrs. Toscano says. “My roommate and I were having a dinner party, and I needed a date.”

“We had a good time at the party,” Mr. Toscano remembers. “We stayed up late and drank a lot. She played me her Pat Benatar CD.”

“That was the acid test,” Mrs. Toscano says and laughs. “He liked the Pat Benatar.”

Mr. and Mrs. Toscano dated for the next two years. They took a detour along the way. “We quit our jobs and moved to Europe,” Mr. Toscano says. “We failed abjectly. We didn’t have visas and couldn’t get work. So we came crawling back and moved to Austin. We both got jobs at the University of Texas.”

When Mr. Toscano was offered a job in the San Diego area, the couple moved back to where they had started. “Brooke tried to telecommute from here to Austin, but it didn’t work out. About the time she lost her job, I was thinking about money and shared money. You know, merging our Quicken files. I didn’t work. I proposed that night.”

“I had just gotten back from a monthlong trip to New York,” Mrs. Toscano confirms. “While I was gone, I had independently decided that I wanted to get married. I thought if Rich didn’t bring it up soon, I would.”

During the proposal, Mr. Toscano spoke in the language of high tech. “We had sort of pathetically adopted this way of talking about our relationship in terms of ‘status updates,’ ” Mr. Toscano confesses. “That night, I told Brooke we should have a status update. I asked her how she thought our relationship was going. She said she thought things were good. I said, ’I agree. I think we should get married.’ I gave her the ring.”

According to chips at Chipotle.

Afterward, the couple shopped for real rings. “We couldn’t find anything we liked,” Mrs. Toscano says. “So I ended up designing both of them.” Fashioned from white gold, Mrs. Toscano’s ring has a setting in the shape of an eye. Where the iris would be, a violet tanzanite sparkles. Mr. Toscano’s ring is set with a square sapphire.

Mr. and Mrs. Toscano got married a month later at Mrs. Toscano’s parents’ home outside Portland, Oregon. “No, we weren’t pregnant,” Mrs. Toscano says. “We just didn’t want to have a long engagement. At first we wanted to get married here in San Diego because this is where all our friends are. My mom was having none of it. She wanted the wedding to be in Portland. But the weather gets bad there after September. So we had a small ceremony at my parents’ house on the last weekend in September. Ironically, the day before was the hottest day of the year up there. But it was beautiful. We only had about 30 people. Then we had the reception at my parents’ country club a half-mile away. I think my dad had been dreaming of having my reception there forever.”

When the newly wed couple got back to San Diego, they had a big party with their local friends. Just last week, Mr. and Mrs. Toscano celebrated their first anniversary. “Rich took me salsa dancing at Café Sevilla,” Mrs. Toscano says. “I had been browbeating him for a year to take me dancing. And we got very romantic gifts. I gave him 200 minutes of massage. I printed up dollar bills with pictures of our pets where the president should be. He got me a punching bag.”

“ ’I got confused,” Mr. Toscano says. “The first anniversary is the paper anniversary. I thought it was the kicking anniversary.” —Leslie Ryland

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“Nobility is not a birthright. It is defined by one’s actions.”
— Robin Hood

A s Rafter dropped the first power chord on his guitar and Emily laid into her drums, I stared frantically at the side street in anticipation of peace officers. My father was laughing across the masses gathered between us in front of the band, but when his eyes met mine, we shared a wide-eyed look that said, “Holy shit, we’re done for!” After a full set, including the song I specially requested, “Gotta Pee,” immense shock and relief flowed through me — Johnny Law never reared his party-pooping head. It looked like the success of another birthday party was ensured, and I smiled proudly beneath red and black feathers.

Perhaps it’s Middle Child Syndrome, or maybe I’m as self-centered as many seem to think I am, but whatever the reason, my birthday is a BIG DEAL for me. I pride myself on the bashes I’ve thrown in honor of my birth; I’ve always organized them so as not to leave anything to chance. For my 19th, it was Barb’s Birthday Bonfire, and I invited new friends to Law Street in Pacific Beach. That night I tasted “shrooms” for the first time (that’s hallucinogenic mushrooms for those of you who haven’t been corrupted by drug knowledge). I slept by the fire pit, burrowing a hole in the sand to get as close as I could to the warm cement. The next day, my journal learned a lot about perceived color and imagined sounds.

My early 20s were fantastic for parties — I was a hard partier. At 24, just back from Burning Man, I had a raging party that lasted over 12 hours. That night and the following morning I ingested ecstasy, ketamine, GHB, nitrous oxide by the balloon, and cocaine. By 11:00 a.m., Bob the blow-up doll had been molested and killed, resigned to his fate after spending his short life in bed with me and an old friend from L.A. When I turned 25, things were rough. Two Thousand One, days after the twin towers fell; the only thing I wanted to do was get out of town and escape from reality.

Friends caravanned with me to Los Angeles, where other friends offered a house at which I could throw my party. Festivities lasted more than two days, and I inhaled enough gases, powder, and pills to kill 20 men.

Now, at this point, you’re probably thinking, “!!!” (or worse). So please take a deep breath, let it out slowly, and know that through I’ve done these horrible and wonderful things, this is not how I live my life at present. In the past few years, I’ve calmed down a lot. In 2002, friends congregated at Zia’s, my favorite local bar. Even though I mixed excesses of nose candy and vodka, I considered that a sober night (despite my psycho hangover, which got me sent home from work). Last year I arranged a picnic in the park in Kensington, at which fancy food prepared by my slave took the place of controlled substances.

This year, I chose to share my special celebration for the first time with Ronaldo, whose birthday falls the day before mine. Luckily, we both insisted on an affair of epic proportions — just because I no longer partied like a rock star didn’t mean I couldn’t throw a rockin’ party. I knew the ingredients for a memorable soirée, and each had to be selected judiciously: location, food, drinks, music, and people.

The location was easy — we’d throw it at Ronaldo’s gallery on Adams Avenue, giving him the opportunity to simultaneously display his own art for the first time, in his show entitled Monkey Attention Deficit Disorder. For the evening, Ron created interactive artwork — large boxes on the floor that people could walk and stand upon. Some were covered with glass and filled with Japanese-style rock gardens; others were set to a timer so that one might vibrate or turn while an unsuspecting reveler was on it.

Ron offered to take care of almost everything, including the drinks and ambience. Next came the music — we asked our friends Emily and Rafter of the band Bunky to play live, to give our fancy gig some edge, and they were happy to do it. Suzanne, Ron’s girlfriend, secured a marvelous red and black cake from the very talented artisans at Cake in Mission Hills (www.cakeinmissionhills.com).

All I had to bring, in addition to my half of the people, was the food. Ron knew he wanted something different, but we were both stumped for ideas. David suggested Zia’s Afghan Café on 30th. After dinner at Thai Time, one of our local hotspots, conveniently located next to the Afghan Café, we knocked on the door to Zia’s — no one answered. But there was hope! David remembered seeing the restaurant’s booth at the Farmer’s Market in Hillcrest, and that Sunday, we set off in search of food.
At the market, Zia was nowhere in sight, but in his place was Arslan, or more accurately, “Arslan’s Rebob.” His sign read “Catering Specialist,” and he informed us that Zia had returned to Afghanistan. Arslan purchased the restaurant space on 30th and took over the previous owner’s booths at six farmer’s markets in the greater San Diego area. Arslan enthusiastically accepted the job of caterer for our shindig and introduced us to his team, including his smiling wife and children. I knew he was the perfect choice for this diva’s dinner when I read the quote on the back of his business card: “If You are happy, tell others. If not, tell Arslan and He will make You happy.”

On the big day, my main concern was how to secure to my head the new feather headdress that I had specially made by an artist in New York. While I fretted over what to wear and how to wear it, Ronaldo and our friend Ollie (who made a special trip into town for the significant evening) set up the gazebo and stage, strung lights across the little parking lot behind Ron’s gallery, laid out pink-and-red tablecloths on six tall tables, and topped them with oil lanterns.

The party began at 7:00. By the time I arrived at 7:20, a handful of people were already there, standing at the tables under the lights. Most were enjoying stuffed grape leaves, spinach appetizers, gyros, and two kinds of baklava served by Arslan, who was set up with all his trappings and tasty delights off to the left of the “stage.” I wore all black, save for my red glasses, red lipstick, and the long red feathers of my headpiece (and yes, the feathers were spectacular, once I figured out how to wear them). Among the gifts with which David showered me the night before were the black ball-throwing boots with red eyelets on my feet to contrast the rest of my girly ensemble. I did a lap to greet everyone, something I repeat- ed several times, as friends appeared steadily throughout the evening. People flowed inside and out, collecting food from Arslan, stopping at the tables to eat and chat, and checking out the art.

After Bunky’s energetic vibe, Dr. Zayaz set up in the gazebo to spin music. By the time he began, Arslan was packing up, having exhausted his large supply of food to the grateful party guests. So many friends and acquaintances showed up, as did my dad and sister Jenny. The only downside of seeing all those wonderful faces was that I did not have enough time in those few hours to hang with very long with anyone.

At 11:00 p.m., after cake and presents, after food and music, after friends and laughter, I was ready to go home. Others tried to talk me into thinking of staying longer at my own, but I declined, having learned the joys a good night’s sleep can bring. Rather than pushing fun so far it morphs into pain (think “the day after”), I wanted to go home and reflect on the evening’s events with David. After sharing with him the cards and thoughtful gifts I received, we exchanged updates of the evening’s conversations, thereby doubling our party experience. I fell asleep with the contented smile of a woman who had pulled off the perfect birthday party.
Cursing the light doesn’t make much sense either. But because I came of age in the Midwest, the light feels harsher here, at times punishing. It’s not that I don’t like it; it’s that I’m not used to the intensity. Which is frustrating. I thought after 22 years I would be more at home, especially when San Diego’s climate is, compared to Ohio’s, so consistent and so consistently uneventful. No thunder-storm, tornado, blizzard, flood ever bedevils the place. Sure, it gets hot for several weeks, maybe a month or two, each year, but it’s a forgiving, unsteamly hot. And yet to my eye and my dark-glasses brethren the light remains a force, so much so that I wonder if what San Diego lacks in weather it makes up for in light.

Is our light special? Is it different than the light in other climes? Does the amount and the intensity of light characterize, in some way, where we live?

There's nothing really different about our light, says Dr. Edward Aguado, climatologist and chair of the Department of Geography at San Diego State University. Light is the same everywhere; “it all originates from the same place.” Sunlight enters the atmosphere with a mix of wavelengths. The wavelengths range from the shortest, the violets and the blues, to the longest, the oranges and the reds. Coming through the atmosphere, wavelengths are scattered by the air molecules and dust particles they encounter. The shortest wavelengths scatter more easily; thus, the sky is blue. The sky is bluest when the sun is at its apex; the light then is traveling through the least amount of atmosphere. During evening and morning hours, light travels through the most amount of atmosphere. The shortest wavelengths are blocked while the longer ones penetrate. Thus, sunrises and sunsets are orange and red. Pollution, Aguado says, creates more particles and more scattered light. In the desert, dawns and day-ends are redder than on the coast because more soil particles, unkept by the sparse vegetation, fill the air.

Is there any difference between San Diego’s light and, say, the light in Wisconsin?

“There’s not really a difference,” Aguado says. But then again, he offers, the humidity may affect our perception of light. How? “In a drier environment, the sky is going to appear brighter. When you have a higher humidity, you might get haze droplets — not enough to form fog or clouds, but enough to affect the intensity of the sunlight that comes in.” More humidity and haze mean a more muted sun. In places without high humidity, the sun casts “more of a brilliant light.”

So at least I’m perceptually right — the sun is more brilliant here. But despite my anxiousness about the light, I imagine a few San Diegans are drawn to it because of its intensity. The first thing you learn when you listen to their experiences is that San Diego light is not uniform: it might be muted at the beach, harsh in the mountains, and blazing in the desert, depending on the day and the season. The light’s effects upon land and home and mood attract photographers and artists and architects and the occasional psychologist in ways I hadn’t imagined. By going to the light you begin to see things you’ve never seen before because you’ve been in your room with the blinds shut.

* * *

Artist and photographer Becky Cohen can characterize the light here as well as anyone; she’s been discovering its moods with brush and lens since 1972. Cohen is perhaps best known for her photographs of Robert Irwin’s garden at the J. Paul Getty Museum in Los Angeles, published in Robert Irwin Getty Garden (2002). Irwin’s garden at the Getty may be the finest of his many outdoor installations, among them the tennis-court nets in the eucalyptus groves at UCSD. In the book, Cohen’s light-infused color photos, rich with orgiastic detail, resemble paintings. The photos marry Irwin’s garden with Cohen’s Southern California eye — a work of art about a work of art.

Cohen’s eye is redolent of the near-coastal blur, where the fog evaporates and the brighter light begins. “Light joins me to the world,” she says over coffee in La Jolla; the café’s view of blocky buildings also possesses a glimpse of two mighty blues, ocean and sky. “It joins anybody to the world, but for me, a photographer, that’s the essence of what I do.”

She tells me, “I’m a completely coastal person.” She’s lived along the Pacific shore since her family relocated here from Chicago in the mid-1950s. What she loves about San Diego light is that it “always makes the world available.” There’s something about it, something with the “clarity of ancient Greek sculpture, the light that caused those sculptures to be.” It may be the light, Cohen thinks, far more than the weather — which everyone admits to — that lured people to San Diego and keeps them here.

For the Getty project, Cohen was present on the grounds twice a month for four years. She made 10,000 images of the garden. “I got there at first light and left when the light was useless.” As a result, she became so “keen and aware of the sun crossing” that she could “feel it moving.” Cohen recalls predicting clock time by the sun, not unlike a farmer or a sundial. What happened to her sense of time while charting the sun’s movements? She says she was more alive in the moment. “It was like running a race all day. I was able to predict what I wanted to catch.”

Driving her images of the Getty Garden was “the sexiness, the
“If you’re not a morning person, it’s okay. It’s not waking you up and blinding you as it would in Phoenix.”
color” of the plants. This reflects where we are because “we’re all so sexy and colorful in Southern California.” In four years at the Getty, Cohen realized that “though our light is not the harshest in the world, one can see deeply into its detail.”

Looking through the book, we pause at a photograph of a just-bloomed Corsican hellebore. Light is both on and transmitted through the large, oval, cupped leaves; “the very tissue of the flesh” of the leaf lights up the shad-owry inside of the flower. What we’re seeing, Cohen says, in a moment of enthusiasm, is “description in the shadows and in the highlights. The thing about light, softened by some water in the atmos-phere — our coastal light — is that the high-lights aren’t too hot and the shadows aren’t too dark. The light we get here comes through a moist air that may reduce the tonal range but, on the other hand, makes everything visible.”

Scott Davis, a differently called photographer, likes to shoot the desert at dusk, the beach at daybreak, and San Diego’s coast at night. At 32, he treasures “how every day begins and ends in San Diego, the very soft light.” One “eases into the day here: it’s soft, subtle, quiet; it’s approachable. If you’re not a morning person, it’s okay. It’s not waking you up and blinding you as it would in Phoenix.”

One telling photo of San Diego light is Davis’s Surf Trail Near the Break, taken at 6:00 a.m. one July near Sunset Cliffs. The dust and dryness of the shot are palpable even in the very early diffused light. The photo lingers on a final rise and fall of a footpath to the beach, glimpsed between an eroded sandstone for-mation on the right and a robust patch of worm-wood on the left. The path itself is “alive” with footprints from sneaker-s, bare feet, and bicycle tracks. A bit of rubbish indicates passage, not occupation. In fact, Davis says, “You choose the path that nature has laid out for you.” This easy accessibility to the coast, Davis says, reminds him that San Diego is special because it is unlike Los Angeles. Though we’re a “big city,” he says, the way “we interact with the [natural] world is gentle.” Such gentleness is evident by the commu-nity’s general avoidance of “developing in canyons.” During late afternoon, Davis is fasci-nated by how the light on canyon slopes illuminates the bright green ice plant and creates shadows among the gray-green sagebrush. This spectacle, he believes, has spurred many over time to value these canyons as one of our most distinctive environments, that is, after the beaches and the bays. Davis’s sunrise photo documents how much can be seen even in a muted 6:00 a.m. light. This flips the notion that more light makes things more visi-ble. On the contrary, the subtleties and varieties of light contribute to showing the subtleties and varieties of place. Such subtlety also lingers in the ideas of Martin Poirier, San Diego’s noted landscape designer. As half of Spurlock Poirier Land-scape Architects, Poirier’s big-ticket credits, where he and Spur-lock are part of a “core design team,” include urban housing in Little Italy, the Children’s Museum Park, and Petco Park. For Petco, Poirier says in an e-mail, he wanted the “super-structure” of the ball-park white so that “it picks up the color of sunlight…especially with game time spanning bright daylight to sunset and darkness.” As for our light, he says that since “we are a coastal desert, where most of our open space is low chaparral versus forest cover,” we see “more horizon. We see more sky — so there is a big-
ness to our perception of sunlight. This ability to see into the distance helps dramatize the light and shadow play on land forms (canyon walls, hillsides) as well as buildings. You see this in our east-west canyons, where the intense sun-light burns and dries out the vegetation into golden tans on the south-facing slopes, while the north-facing slopes are deep, dark green.

Poirier finds the “most engaging light…around San Diego Bay. The reflectivity off the water back into the atmosphere really charges the environment with an active buzz. Being surrounded by water brightens and clarifies the ambient light. The reflectivity off the ocean into our downtown sky bathes the atmosphere with a softer, indirect light. The effect is heightened by the expanse of the flat, planar surface of the bay contrasted by all the busy clutter of the surrounding land and buildings. This geography creates a theaterlike setting to watch the light show.”

Like Poirier, cinematographer Richard Crow knows how active and how temperamental the local light can be. For 15 years, working mainly on feature films, commercials, and episodic television shows, he’s operated the Steadicam, a 70-pound camera that is saddle-mounted on his chest. He shoots actors who themselves are moving from outdoors to indoors and back out. He’s “always watching the direction of the source of light in conjunction with the angle of my camera.” Over coffee in Point Loma, Crow tells me he loves San Diego’s natural light; in fact, getting lively lit-up shots outdoors is two-thirds of his work. He rarely uses direct sun, because it’s too hard. He holds up a fist to cast a shadow in a bright afternoon sun to show me that hardness, its edge almost a “pencil line.” He filters the light with a napkin; the shadow now “is very soft but also still dense.” The ensuing light, he says, is silky.

In San Diego, this silky light occurs best, Crow notes, between November and January, “when the sun is setting far to the south. It has this side-directional light on us all the time. So if you’re at one of our south-facing beaches and you’re looking north, you have this beautiful soft light coming. The air quality, when it’s colder, has more blue in the air, less pollution.” The prime times are from sunrise to 10:00 a.m., then 3:30 to dusk. Shooting a TV pilot, Veronica Mars, for UPN, Crow filmed a scene at Ocean Beach, at a spot and a time that the producers had specifically chosen for the sun. “We didn’t need to bring in generators or artificial lights. But you can’t always depend on the weather. You [may get] a marine layer coming in. And that hap-
pened. All of a sudden, we were shooting and this big cloud came over and dumped on us and we had to stop. The sun was behind the cloud. The producers were saying, ‘Okay, let's go, quick-quick-quick, before the rain comes back.’ I said, ‘Listen, guys’ — and they're from Los Angeles — ‘in about 15 minutes you're going to have this gorgeous sun coming out from underneath that cloud, and it'll be between the cloud and the horizon and it'll be stunningly beautiful.’ Well, they were going to go into overtime if we did that, tens of thousands of dollars: it really wasn't economically feasible. But, it is beautiful. Crow says the sun did break through, he went, “ha, ha, ha,” and the producers missed the shot.

Crow insists that “overpaved” L.A. has lost that trademark quality of Southern California sun. Natural and human-made topographies, haze, and smog have made the light in Los Angeles “absolutely different” from San Diego's. Movie and television people used to stay up north to film the play of light and coast — the sun breaking up the fog, the marine layer softening the sky, the glare of light off the beachfront bungalows near the end of day. Now they come here.

* * *

Increasingly we live with less access to the light. Building booms, busy lives, backcountry pushed farther back. Our indoor environments, at home and work, are often sealed to keep out noise and heat and cold — or keep them in. The walls and baffles mean foiled light. So says David Kopec, who at 36, with his doctorate in environmental psychology, teaches at the New School of Architecture and Design. Among his clients are people who want to redesign their living space because their health problems have not responded to traditional medical treatments; they and Kopec suspect “environmental modification” is in order. When Kopec enters an environment, he doesn’t see “the shape and the design as an architect would.” Rather, he sees “just the opposite — the people’s behaviors” and how the indoor space expresses those behaviors. So the nightclub manager’s home will be darker than the grade school teacher’s.

Moving to San Diego from Massachusetts 16 years ago, Kopec immediately saw his mood change: no more cabin fever, no more gray-flannel skies. “When I came out here,” he says, “it was like a key in a keyhole.” As a college student, his academics went south. He blames the sun for lowering his GPA. “There are studies by Rachel and Stephen Kaplan that say green spaces and offices with windows increase productivity and make people feel better. [The sun] had the opposite effect on me. I wanted to be outside; I didn’t want to be studying.” Observing Southern Californians, he found that light and sun make people more competitive outdoors — on mountain bikes, in marathons — but less competitive in the workplace, in part because the light seems to be calling us out, especially if we’re deprived of it in offices. People should go out in the sun in the morning, Kopec says, because bright light will inhibit the production of melatonin, a sleep-inducing hormone the body will make during the day in dimly lit environments. Without enough light, people drink more coffee and eat more sweets for energy, which, very easily, they could get by just going into the sun for ten minutes. He says it’s commonly known that “nurses who work the 11:00 to 7:00 shift gain ten pounds the first six months.” They’ve loaded up on carbohydrates,
which they may need to stay awake.

If San Diegans, on occasion, avoid going out, Kopec knows the reason: the sun “is always here,” he says. “Tomorrow’s going to be very similar to today. In Massachusetts,” in summer, “I wore shorts and went outside because I knew it was going to end.” There, he says, he camped regularly; here, he puts it off: “I can always do it next week.” (The idea is echoed by feng shui practitioner Lynn Scheurell. She believes that since light is so available locally, people can be “expansive and open; boundaries aren’t as strong; people can be scattered and ungrounded.” Such folk are so social they can’t find personal direction; they’re lost in the flux of outdoor living. There they go, Rollerblading down the boardwalk in blue thongs.)

One of Kopec’s clients is a woman who was living in a dark apartment, feeling depressed and gaining weight. She had seasonal affective disorder, a condition, one might think, that could happen only elsewhere. Visiting her, Kopec discovered she had no eastern exposure for early morning light. He encouraged her to get up at six and go for a walk in the light or take short walks during the sunny part of the day at work. Weeks after beginning this regimen, she felt better, stopped coffee and sweets, lost a dozen pounds. Natural light and fresh air had been taken away; it was up to her to re-acquire it. Kopec’s client tells me by phone that after moving here, she watched her child enter a San Diego school whose classrooms had little natural light, nonopening windows, and air-conditioning. The woman’s son got sick frequently and did worse in school; today, she attributes his poor health and fuzzy concentration to the absence of fresh air and sunlight.

What Kopec has revealed is just how ignorant local buildings are of our light. Indeed, says James Robbins, local designers have an abysmal record for making buildings that use the sun’s heat and its light in tandem.

Robbins, an architect with Robbins Jorgensen Christopher, does not separate light from climate. A childhood in Houston, Texas, imprinted him strongly: there, the thunderstorms burst, then quickly cleared out; sun and bounteous clouds were the norm, making dramatic sunsets, he says, more than the “slow slipping of the orange disk here.” He says of architecture in general that “it’s the best record of how a culture adapts to its particular conditions. The way buildings adapt to light reflects their location and climate and their attitudes toward life. It’s different from place to place.” Robbins says the reason Russian Ortho-
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buildings so that [with mammon. "In V enice, Street as the temple of our perception of Wall "Gothic-cathedral qual-
can see "a sliver of light at the top," creating a “Gothic-cathedral qual-
ity that contributes to our perception of Wall Street as the temple of mammon.” In Venice, reflected light off the canals “reaches the buildings so that [with the sun from above] shadows go up as well as down.”

For Robbins, Southern California is “drenched in light.” Here, south-facing structures need overhangs to block solar radiation and a few windows to receive light. The west and east sides need shading against the glare of sunrise and sunset. The north needs no shade and should have many windows to take advantage of the indirect light. These facts are understood by San Diego builders, Robbins says, but they regularly disregard them. People were sensitive once to such site-specific issues. Today, however, we have “more mechanical means to intervene — we can have windows that reflect; we can control the transmittance of light through the window by the glass we choose. We don’t have to think as much about how the window is shaded, and we can depend more on air-conditioning and heat-
ing.” In other words, we live less with the sunshine in mind, despite our attraction to it.

Early San Diego buildings were adobe, the only material to build with. Walls were thick and uniform to keep the heat out; tiny windows allowed only a small amount of light in. Coast dwellers brought adobe construction from interior Mexico; it took years before they discovered that the proximity to the coast meant structures here could be different from those in the desert. “Normally,” Robbins continues, “you have an onshore flow, so it’s grey in the morning, burns off at midday, and in the afternoon, you get bright light. In such a temperate climate, walls didn’t need to be” adobe-thick. Change came as westering immigrants brought their East Coast preferences for wood homes with them. Though walls made of wood are load-bearing, the windows could be modestly sized.

Is this legacy of the wood house the reason why so many San Diegans, despite the near-perfect weather and our abundance of light, live in dark boxes?

Robbins cautions me that the available materials, not the weather, determine how the homes are built. Even with more elastic materials like wood and stucco, San Diego’s ample light was still cut off from entering the home. How, architects

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began to wonder, could the wall be less of a wall and more of a filter? The answer came with modern architecture: the load-bearing wall was replaced by post-and-beam construction.

“The window is not a hole in the wall anymore,” says Robbins. “The window is the wall. That barrier between inside and outside has been dissolved.”

So why haven’t developers made homes with more windows?

Robbins says that house designs are standardized. Even if there were a lot of windows, they wouldn’t automatically make good light. Placement is key. Big windows facing south or west can produce as much glare as light. “Any room,” Robbins says, “that admits light from two, three, or four sides tends to be more pleasant and there’s less differential from the high light to the low light.”

You can retrofit your home by adapting an old window or adding a new one, each mindful of the sun. You can employ new technologies to transmit more or less heat, to transmit more or less light. But Robbins sees the technology of adaptation as pushing homes further and further from their environment. He describes the scenarios of unbridled technology with the royal pronoun: “We don’t have to adapt the building to the hill, because we can flatten San Diego.”

 Houses in tract developments are never situated with reference to the sun; it’s not economical. Robbins describes the suburbs as places “where efficiencies of production and scale are employed to reduce costs.” There is no economic incentive to make the house on the north side of the street any different from the one on the south side. Hello, Clairemont!

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We have lost what our ancestors had — living with the elements. How few houses are set up to invite us outside. A room that opens into a courtyard replete with plants, shade, and sun, he says, reminds us of “places that we love — places where the buildings are defining the outdoor rooms.” The courtyard was essential to the old haciendas of Mexico and Alta California. “Those court-yards,” Robbins says, “are more memorable than the interior rooms. It’s the sense that the outdoor room is defined and shaped that makes us instinctively love that place — as opposed to other outdoor places that are just leftover, residual space between objects.”

Another architect, this time with a light-oriented “agenda,” is Steven Lombardi, a fixture in Ocean Beach since 1979. At the Southern California Institute of Architecture in Los Angeles, Lombardi studied an innovative view of architecture: that the local environment should drive the design of the building. When he came to O.B., he found a community whose love of its self-image matched his love of “lighting.” Lombardi says no matter where he designs a house, he considers the environment and the sun first. “If there’s anything we call a God, it’s that thing in the sky.” Though traditional Western architecture has not been sun-oriented, native construction always has. “Look at the Inca,” he says, who oriented their habitats toward the sun. “During the winter the sun was low enough to heat their space, and during summer it was high enough where it wouldn’t come inside. Same with the Southwest. The natives” reckoned with “the earth and its rotation. Let the sun in, get rid of the sun. That’s why I don’t see a big difference between landscape and architecture; I don’t draw a line between the two. But the way we practice it, there are certainly a lot of boundaries.”

He calls the small amount of natural light in San Diego homes “unfortunate; a lot of these developments have no concept of solar ori-
entation. Even Shea Homes, who promote photovoltaics on the roof, don’t even address photovoltaics on the homes, who promote presentation. Even Shea engage new ideas. To conform, the preference locally is toric architectural loop. Not trapped in this his of good projects that are there are only a handful of Lombardi, who owns the business has asked Lombardi for an evaluative redesign. Lombardi is confident that he can reduce the man’s monthly electric bill by half, from $8000 to $4000. But that’s not his main motivation. “When I walk through these spaces,” he says, pointing at a photograph of the ugly structure, “that have no windows, I’m appalled.” On one visit, he asked a secretary, “If you had an operable window in here…,” and her eyes just lit up. Office staff are often in cubicles with four blank walls and four fluorescent bulbs. Lombardi does a quick comparison to where we are: his second-story office in a two-story building in downtown Ocean Beach, which faces west with ample light and ocean breezes. They’re in a space that doesn’t even have what I have. Psychologically, I’d say they are very unproductive people. Because sunlight, natural light, and ventilation stimulate the mind. If anyone worked in a room without what I call these basic requirements, they may accomplish, during an eight-hour day, ‘only four hours’ productive work. [A redesign] could affect not only the bill but also the morale of the employees. Most people, he says, “don’t know what it’s like to work in an environmentally green building. They need a job” regardless of the surroundings. A “psychological retrofit” that would increase the bottom line takes some intelligence and long-term thinking, Lombardi says. A task he’s up for.

Another one of his projects is a new home in Ocean Beach with roof-mounted photovoltaic panels. These will open like a sunflower as the day comes on and shut down at night. The system will provide all the light, electricity, and warmth the inhabitants need. Lombardi likes to get his houses “off the grid,” if he can. His design is environmentally synergistic: an upright slab of concrete, or thermal mass, that is heated by the sun and emits heat at night; a pond system for used hot water; a maintenance-free rock garden; overhangs that block the sun in the summer. Such ventures, I say, almost make living here more perfect, if such a
thing can be.

He agrees. This is an example, he says, of “taking an existing house and adapting it to San Diego.” Lombardi estimates that he could “make better,” as in more energy- and light-efficient, 75 percent of the existing houses here.

“But,” the bane of the nontraditional architect, “not everybody is thinking, ‘Why do I need to make my house better?’ Everybody thinks about the payback. But have they thought about the psychological? Maybe the house they’ve been living in all their lives has no effect on them. Maybe it’s not even important to them. But people come here because of our weather. And we have these dumbfounded houses that don’t respond to San Diego.”

* * *

Virtually everyone I speak with agrees that our locale’s best-lighted spot is Balboa Park. There, for five years, Chris Travers, director of the Booth Historical Photograph Archives, which resides in the basement of the San Diego Historical Society, has come to work. A photographer with training in architecture, Travers has fallen in love with the light in what she claims is San Diego’s most photographed place. “How do I know?” she asks. The Booth Archives, she tells me, has more than two and a half million local photos, and Balboa Park is by far the single most popular site to shoot, outstripping generic beach or Hotel Del pix. Travers also knows the park intimately by photographing it herself. On a spring afternoon, she walks me down the...
famous arcade along the south side of the promenade across from the lily pond. The arcade is somewhat darkened, even with a bright sky. Photographers love to frame the descending frame from the lily south side of the promenade, the most photographed spot. “It’s the Travers shows me the place because the light in Balboa Park is a deviant act: the most photographed site in the city is most unlike the visual commodity of the city.

On the north side of the promenade, those
Spanish baroque façades (the fancy word is churrigueresque, wedding cake in stone), Travers says, ‘just pop out in relief as the angle of the sun changes; the details show up.’ The dappled shadows of plants and trees against the building are produced by what Travers calls “this beautiful light.” What’s beautiful light? She’s hard-pressed to define it. Soft is beautiful but so is hard. An abundance; nothing precious. When she’s taught photography, the most difficult thing for the students was to “look in the camera and see the light. Because they would look with their eye [outside the lens] and see the light. But that wasn’t what the camera was seeing.” She thinks everyone sees the light on the park’s buildings, but she’s not sure whether it’s just her or everyone else who registers its aesthetic charge — seeing though not appreciating what it is they’re seeing. The light is the last thing seen.

In the archive, Travers shows me her black-and-white photographs of two other spots. The first is a shot of what Richard Crow identified as one of the best light-savvy scenes in the city: the bridge trusses in Mission Valley where I-8 and I-805 cross. Travers shot it at ground level, seeing the great freeway legs at low light. Then there’s a landscape of Cuyamaca Reservoir, a day of thunderstorms on which a lightning bolt struck the lens and saw the light. Travers’s vision has electrified and sublimity, the welcoming and forbidding backcountry. Of this shot, she says, “things with light sing to people,” and yet the song is not one of benign nature. Because of the fires of 2003, Travers realizes her inspired photo has become as much document as art. “The lake may not look like this for another 100 years.”

I ask everyone I interview to name places, building or landscaped space, accidental or planned, each would consider the most dramatically lit in San Diego. Balboa Park makes everyone’s list. Other places include the curved twin towers and mirrored façades of the downtown Marriott, in which sunsets are ported to “explode”; those wonderful light-salting archways and beige light-absorbing surfaces of the Linda Vista Library, designed by Rob Wellington Quigley; and the Salk Institute for Biological Studies, whose great “plaza of stone” was designed by Louis Kahn to open to the immensity of the sky and the Pacific Ocean (the Salk building is one of the subjects of My Architect, the documentary of Louis Kahn’s life and work made by his son).

I choose two places to look at: both are recommended and both are uncharacteristic of so many dark San Diego spaces: each insisted on light in its construction and each features what the other does not.

The first is the Palomar Apartments at Sixth and Maple. A “funny pile of a building,” as James Robbins calls it, the four-story structure with interior atrium was...
light throughout the inner courtyard. Owner Mark Warner tells me that he has never seen a building remotely like it in San Diego. Indeed, the Palomar “was built too well,” he says, one reason it’s so unusual. The other reason is that the light is layered differently on each floor, changing from very bright on the fourth floor to muted and shadowy on the first.

The second example is Terminal Two at Lindbergh Field, a spot most San Diegans know. The two-story windows of its glass-and-steel façade face south, its concrete pillars tilting forward with a kind of excited leaning into the light. During winter, the inside is warmed by the low-angled sun; during summer, the long-tongued overhangs keep the high sun at bay. All the while, its high glass walls bring the outdoors inside. Very few people see the building, because nowadays they stop only briefly to drop off or pick up airline passengers. Those getting off planes, who are rushing to loved ones or vacation villas, rarely notice the grand prosce- nium that takes them into the light. Such is the veil of invisibility in the age of terrorism.

— Thomas Larson
DIGITAL BULLET TO THE HEAD

There are few people who understand my devotion to Andy Warhol. I can’t explain it. Perhaps it’s the symmetry that his pieces present, or the organization…

Three years ago, my mother, grandmother, and I made the trip to L.A. to see a Warhol exhibit. As we walked into the gallery, I felt so excited to be there. An audiotope of Dennis Hopper narrating Warhol’s life and his own memories about the artist played in my ears. I wove through the museum, admiring Coke bottles and action heroes.

Finally, I stopped in front of a white wall with “Death and Disaster Series” written in gray. I moved past the wall and looked at the first images. In typical Warhol style, it was a repetition of the same images, some more clear than others. They had been silk-screened in an orange that managed to be dull and vivid at the same time. At first, I couldn’t tell what it was, but then I looked harder and saw that it was a girl lying on top of a crushed car. She had thrown herself off of a building but landed flat on her back, one hand on her back, the other near her face.

I hardly breathed as Dennis Hopper told me she was a young model who had committed suicide, probably while she was high. Warhol had picked the image because she looked so peaceful, as though she could have been sleeping. I had the same sentiment; how was this girl dead? She couldn’t be. I stared into the image. It was gruesome. After more inspection, the blood around her head became apparent. I couldn’t look away.

Throughout that section of the exhibit, I discovered Warhol’s fascination with death. I saw countless images, though none affected me as the one of the girl had. To this day, I can’t look through one of my Warhol books and not flip to the picture. Morbid and disturbing, the image is the most haunting I have ever seen.

— Anne Baker, Carlsbad H.S.

The most grotesque image I’ve ever encountered is notorious among avid Internet users. It’s questionable as to why a man would pose for such a picture, but the disgust garnered from the photograph leaves no desire for questioning. Regardless of the absence of farm animals, the photo has been dubbed “goat sex” across the worldwide web.

The address of the infamous (and now shut-down) website is Goatse.cx. The picture features a Caucasian male wearing a gold ring on his left hand and... well, nothing else. Unfortunately for all viewers, however, the man’s gold ring isn’t the only “jewel” visible. But the repulsion of “goat sex” isn’t associated with any particular bodily organs but is derived from the huge spread of his “seat,” which reveals his innards.

I was first exposed to this picture by wandering around Internet message boards during my early preteens. Unfortunately, I didn’t see it coming. Being as young as I was, I became startled by the graphic content of the picture — mostly because I’ve only seen such areas of the male anatomy in textbooks. After gaging several times, I immediately closed the picture...and then I immediately sent it to all of my friends.

— Jamie Fajardo, Calingual, EastLake H.S.

At 14, I encountered my first picture from a police crime scene on the Internet. A big, blue, bolded link caught my eye, exclaiming “Extremely disturbing photo of a crime scene!” I warned you!” Shrugging the precaution off as nonsense and reassuring myself as one with remarkable mental fortitude, I clicked the link, confident as ever.

What loaded in was a digital bullet to the head. Before me was a sharp 8” x 6” photograph of a middle-aged woman lying naked on her back in a bathtub, her lifelike left arm dangling over the side. Beneath her unclenched fist rested an empty bottle of some unidentifiable prescription. The body was pale, almost milky white. A moderate amount of water remained in the tub; the swollen body had absorbed much of it. Police tape encircled the outer edges of the room.

I still come across a grotesque photo occasionally, and I still sometimes peek at it. No photo to date has been as disturbing as the ones from that crime scene. I tend to recall the photo during the boring classes at school, when my mind drifts. I have laced miles of “do not cross” brain tape around the photo in an attempt not to visualize it. The only thing I have taken from this experience is that once it’s seen, it can’t be unseen.

— Patrick Cole, EastLake H.S.

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— Patrick Cole, EastLake H.S.

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I have never had a strong stomach when it comes to graphic images, whether on film, in real life, or in magazines; therefore, I’ve always tried to avoid them. However, I have seen unpleasant things. One of the worst pictures appeared in a PowerPoint presentation in my ethics class during sophomore year. Entitled “Burnning Brides,” the presentation documented the results of Middle Eastern women who have lit their wives on fire. The picture was of a woman in a burn ward, covered from head to toe in fourth-degree burns. Her hair was gone, to toe in fourth-degree burns. Her hair was gone, and the skin on her face looked like the chicken that my father scorches at grill. It was disgusting, but not as horrific as that my father scorches at grill.

Among her slides was one of a woman drunk driver who looked like a Picasso painting, a motorcycle rider whose body parts were spread out across a highway after a run-in with a drunk driver; pictures that have and will always flash through my mind every time I start a car or watch a friend hop on their motorcycle. I suppose my instructor could say that the slides served their purpose. As I recall these images stored in the back of my brain, I realize that gruesome pictures are odd things. There are so many uses for them, yet none of them seem necessary. We use them for scare tactics, for proof, for education. Some people derive pleasure from them. It’s disgusting to think that if a child watches two hours of noneducational television every day, by the time they graduate from elementary school they will have witnessed 8000 murders. For that reason, I don’t mind that I’m still sensitive enough to cringe in movies when a character gets his head blown off.

— Amy Calley, Academy of Our Lady of Peace H.S.

If the collection of gross and disturbing images that I’ve had the opportunity to view, the ones that stand out most in my mind came from a website infamously among teenage makes: rotten.com. For those who are unfamiliar with this site, rotten.com features images of disturbing human abnormalities and accidents. Take, for example, the photograph of a taxi driver with his head blown off in a car accident, or the image of a guy sticking his finger through his nose and out his eye socket. The website claims that these images are unedited, though some may look too painful or gross to be true.

I happened upon this website in the eighth grade, when my good friend Ashwin and I were hanging out after school. As we were walking home one afternoon, he told me about this website that supposedly had the power to make a person sick to his stomach. In the spirit of machismo, we decided that we would go to his house to see if we could make what other kids had called “the most disturbing pictures you’ve ever seen.”

We arrived at his house and sat at his computer. As the site loaded, a banner reading “When hell is full, the dead will walk the earth” appeared. Next to this welcoming message was a sketch of a skeleton. The time had passed for us to back out; the ride had started and there was no getting off. We came to the first link, I don’t remember what the catchy kicker was, but Ashwin moved his mouse over the link, took a deep breath, and clicked. The first image was one of the grossest: a woman on her back defecating brown slush. We squirmed but continued on. The next was a collection of decapitated corpses, followed by a man cut open with his guts pouring out.

One by one, we cycled through all of the images. When we finished, we closed the browser and chatted awkwardly. We were both sick to our stomachs. We told everyone in school about it for the rest of the week. I don’t know if Ashwin ever visited the site again, but I never did.

— Matt Franks, Torrey Pines H.S.

I tend to like feet; they don’t bother me. I am not a germophobe. But there’s a commercial that makes me want to cover my toes up with polish and never think about them again.

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A cartoon character by the name of Digger presents himself as a dermatophyte. Prying open the nail of a big toe, this demonic germ smiles and dives underneath the toenail with all of his friends to spread toenail fungus. While the dermatophytes are throwing a party in the depths of tender toesies, the commercial continues with a disgusting description of symptoms. I can’t help but be turned off by the commercial. Showing an evil creature underneath a crusty yellow toenail while many sit down to dinner and watch the six o’clock news is disturbing. I cringe and want to check my toenails like a manic hypochondriac.

According to the commercial, the medication takes about three months to clear the nasty signs of fungus. Thinking of Digger and his friends making their way around my feet and tainting my nails to the point that they are crumbling and flaking off is horrifying. The ad, however, is a success because it stays in my mind. If I were to detect any discoloration or irregularity on a toenail, I would probably go running to a podiatrist faster than this germ could make its way to my other toes.

— Honora Swanson Bober, Point Loma H.S.
THE UGLINESS OF BABIES — bare, untraceable fact, in my book — isn’t often admitted. One doesn’t want to be lynched. And since the circumstances in which one is called upon to admire a baby often include proximity to the infant’s mother, to not feign delight over the tiny, wax like features, alien eyes, fascist mouth, is tantamount to a face-slap. This is understandable. An infant’s mother suffers, has suffered, a lot. She needs to feel it’s worth it. Why be rude?

To find babies repellent is considered mean, especially in a woman. A woman who dislikes babies may be considered, literally, antisocial. But notice when people peer open-mouthed at the little tyke, they coo, “Oh, isn’t he precious!” in the same overdone, gasping tone, no matter how many babies they’ve viewed. It is a tone of exaggerated awe rarely heard outside of faked orgasms.

More points of baby repulsion: the expression in their eyes, eagerly nonjudgmental. Their up-curling, saliva’d lips. Their blank, milky scent. Likewise the trappings — I use the word advisedly — of babyhood: tinkling chimes, quilted diaper bags, gurgling noises, pastel colors, the smell of talcum powder. Perhaps it is a question of taste, like wrinkling one’s nose at eggs or the color orange. It has always been this way for me. Perhaps distaste is the outgrowth of unpleasant associations: an infant’s vulnerability, a mother’s loss of control over her own body. My distaste for babies, however, is increasingly beside the point.

It is beside the point because I am 31 years old. Perhaps, more specifically, because I am a 31-year-old heterosexual woman.

I still do not fantasize about a warm bundle at my breast, at feeling rubbery, mobile limbs flailing in my arms, tiny wet fists grasping strands of my hair. Those images occasion disgust. And babies’ much-lauded smell, evoking for some purity, incorruptibility, in me provokes a spine-tightening and panic I have no desire to explore further.

What has changed, what has crept upon me in the last five years, is a physical pang, as unconsciously precipitated as a breath, at the sight of children.

This is, presumably, what people refer to as “hearing the biological clock ticking.” It happens when I walk into a doctor’s waiting room and see a child sitting cross-legged on the floor, pushing a stuffed bear around the carpet and making car noises; when I drive past an elementary school where children run in wide arcs on the dirt outfield. My eyes take the image in, my chest constricts; I am overwhelmed by a sudden, visceral tenderness.

Worst yet, an incidental scene in a film: a woman kneels at the edge of a bathtub, washing her son’s feet. The nine-year-old boy is telling her a story, prattling on in a piping voice. His

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has slid down and stuck his legs out over the tub's edge toward her, playful and trusting. Water trickles between the woman's fingers, over the tender objects she holds, which are small and lumpy. She works up a lather of soap between her hands, encases one foot in it. Her hands rub in circles; she asks the boy a question about his story in a tone of amused interest. The boy's tone is calm, does not squirm or pull his foot away.

One senses the ease between them, of a ritual many times repeated. A dullness bordering on pain runs quick down from my heart, right through my womb.

My mother married at 18, had her first child at 20, gave birth to me just short of her 23rd birthday. She was a young mother, even by the standards of the '50s, when the average woman married at age 20, and two-thirds of those had a baby within four years. Mother had just the two of us, me without planning it, and stopped there; the typical woman of her era had three kids.

By the time I was 21, fewer than half of women around my age were married, and many of those were childless. It is said that we were waiting longer for these things because we wanted to complete our educations and establish ourselves in careers. I, however, was working nights,
doing a gram of speed a week, and living with an alcoholic.

My main preoccupations were grooming and dressing, watching movies, reading books, and having sex. My involvement with other human beings was as limited as I could make it: even my long-standing friendships bear empty gaps during that time in my life. The boyfriend was a good choice for that reason, because he spent most of our hours together passed out on the couch in front of the television.

At the time, I did not contemplate what my mother’s path would have meant; it was, like most of the world, unreal to me. I did not believe early marriage and children were any longer an option for women. I was not raised to idealize that way of life; I had, in fact, developed scorn for it. I thought women who married early and had children were trapped, unfulfilled, dominated by others, and hiding from the real world.

Instead, ten years later, I have realized those perceptions perfectly described me.

My beer-loving boyfriend was, I considered, a move up, an emblem of maturity — he was, after all, 11 years older than I was. After teendom, when furtive tumbles were always laced with a stinging fear of pregnancy, my affection or gratitude or neurotic attachment to this older man, with whom I shared an apartment, with whom I bought groceries, came to manifest itself in a desire to, as I put it to myself, “have his baby.”

I was surprised by the sentiment in myself. I explained to my sister, “This is the first man I’ve been with whom I admire enough to want to duplicate.” A good-sounding lie, isn’t it? What was true was that, at the time, he looked like stability. I was during my two years with
him in a position of relative safety: he had a car, a checking account, credit cards, had lived in the same place for a decade. When I let a parking ticket lapse into a warrant, he paid it off. When I broke my arm, he drove me to the emergency room. When we went to pick up our little packets of coke or speed from his connection, he always saw to it I had a comfortable place to sit, out of public view, while the deal went down. As deeply immersed in fantasy as I was, the logical progression was to motherhood.

So I lay there with him, on those nights when he woke up, stumbled in from couch to bed, did not turn away from me growling and hugging his pillow, imagining the journey of his sperm inside my womb. Just imagining the announcement, "I want to have your baby." Not that I ever discussed this with him.

I did not grow up with pregnant women or with babies. We sometimes had big-bellied neighbors, but we moved from place to place too often to make friends of them. My schoolmates’ mothers were all through with childbearing, were educated, were professionals— an attorney who did pro bono work with unwed mothers, for example. We weren’t in touch with any relatives. I never babysat at an infant. I saw only pregnant women at their worst: trudging heavy-limbed down the street or collapsed on bus benches, badly dressed, sweating, blotchy-skinned.

I saw my first baby at the age of two. I had wandered several blocks, mid-morning, then turned up someone’s front walk and approached a screen door. In the dim room behind it a voice invited me in. A woman sat in a chair facing the door. She had brown hair, was young, like my mother. It seems to me she was a babysitter of mine, or somehow acquainted with my parents— she was familiar, but maybe to a young child all adults seem familiar. It seems, anyway, she was able to call my mother to come get me. While we waited, the woman sat in a chair facing the door with a baby on her shoulder. She supported the baby with one hand, and it was clinging to her upper arm, and sucking on her shoulder. Rather, it was sucking on a raised, round area of flesh on her shoulder, some kind of booster shot or inoculation mark. I do not know if the disgust I feel at the picture of that tiny mouth fastened on to the angry, puffy flesh is something a two-year-old would feel or if it came later.

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By the time I was a conscious child, the sentimental stereotype of little girls mothering dollies, fumblingly diapering them, gently chiding, was out of favor. I never dressed in mommy’s shoes, hat, pearls, and conducted a tea party. When playing “house” with friends, I remembering arguing over who got to be the baby. It was the role I wanted most. I had a talking baby doll, Chatty Cathy, to whom I fed bottles, though I remembered the acrid taste and sharp edge of the doll bottle’s pink plastic nipple in my own mouth. She and other dolls served most memorably as models for hair experimentation, at least until I was old enough for a Barbie, who reigned supreme for years, capable as she was of backyard adventures, nights on the town, seductions of Ken.

When I, lying there in the dark beside the boyfriend, considered “having his baby,” I imagined these cinematic moments. The boyfriend’s flustered catering to my comfort, admonitions not to exert myself, seats offered on public busses, cravings for pickles, baby giggles welling up in me as I placed his hand on my perfect, basketball-shaped abdomen.

Instead, what happened was, we noticed the landlady’s stomach growing. We speculated, my boyfriend and I, in snickering, contemptuous whispers. The landlady was a worn-out, leathery blonde in her late 30s and drank a lot of beer. She had a violent, on-again, off-again relationship with one of the other tenants. Some nights we’d hear screaming and shouts, bodies slamming the walls. Sometimes the Filipino couple next door did that, too, and sometimes both couples argued on the same night. We would lie in bed laughingly trying to figure who was bashing whom. Yes, laughing over it.

At first I thought the landlady’s extra weight was a beer belly. The boyfriend maintained she was “preggers.” One day she was out watering the strip of lawn by the parking spaces when I walked past. She was wearing a tentlike T-shirt with the words “Baby on Board” and an arrow pointing downward.

A while after that I saw a cardboard box in the dumpster labeled voitures d’enfant on its side, under a picture of a stroller. Then one day the landlady was gone to the hospital, and the baby’s father, the violent tenant, sat on the patio in a lawn chair offering cans of beer from an ice chest, beneath a garland of waxy cutout letters reading “It’s A Boy.” Given the discretion with which the pregnancy had been handled, the father’s coming-out was somehow embarrassing. I felt worried for the landlady, worried that the father would balk and she would be left alone. I wondered how she had told him she was pregnant and if one of the violent arguments jarring the apartment walls had taken place after she’d sprung it on him.

I never had such news to spring on my boyfriend. Instead, one day he called me at work and said he had a surprise for me. When I came home, he held a finger to his lips to keep me from speak-
ing and gestured me to the bedroom. There, wedged between two pillows and asleep, was a small gray cat. “Look. It’s our new little daughter,” the boyfriend said.

We named her, the two of us sitting on the couch holding hands. We invented extravagant, heroic names, thinking of her future possibilities. But the boyfriend preferred to call her “our little daughter.” Like a baby, I could sit with a book and her cradled in my arms. “Like a baby,” I could murmur my love to it in a saccharine voice. I had often forced clothing on a large and tolerant tom, so that he could play the role of infant prince that we, rival princesses, could battle over the possession of. In adulthood I have more than once faced him or me dilemmas, when boyfriends whose legs were cat-bodied in place in bed once too often demanded feline exile. The cats usually lasted longer than the boyfriends did.

And I, like the spoiled, aging child-woman of dîche, the beribboned, chocolate-eating, bedridden hypochondriac, hysterically indulgent of lap dogs or Persian cats, hugged my baby-pet and murmured my love to it in a sarcastic voice. After two years, the boredom and stagnation of my pseudo-parenthood had me worrying for my sanity. I thought if I came home to that snoring figure on the couch one more night, I’d scream. I moved out. I lived alone for a long time. My feline infant-substitutes continued in a long succession. By age 27, I felt even closer to unpleasant clichés of spinsterhood. Which is not to say I believe a woman alone necessarily becomes an ugly dîche. I could have made more of myself, been more self-empowered, more engaged in a world, had I the skills. I didn’t.

I began to worry about turning into a lonely, selfish old woman — I was already a lonely, selfish young one. When you live alone you become set in your ways. You are not required to accommodate anyone. As an anti-dote, I considered, and rejected, single motherhood. My next boyfriend had a son from a previous marriage. It did not, could not have, lasted long. Instead of discovering in myself reserves of generosity and maternal instinct, I found myself jealous and competitive, fighting with a seven-year-old for his father’s attention. I often found myself thinking of where my mother was at my age: two small children, divorced, finishing a college degree, running a household, casting about for other, more promising men. I remembered the nights my mother spent crying behind her locked bedroom door, her tearful arguments over the phone with our father, her wretchedness that the child support check was late again.

We sit, my women friends and I, trying to puzzle it out. We could not be, we reason, those things that a mother must be. To be a mother one gives up control. Pregnancy takes a body over, to your detriment — you are cannibalized from the inside by a life that is other than you. After a grueling marathon of physical agony, the beast sloughs into the world and becomes its center. All the lit-

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tle attentions, the considerations, that you were accorded while it was inside you are transferred to baby. Then, for years, you must accept whatever the unschooled little creature dishes out: spittle on your silk blouse, feces and urine, ear-splitting wails at 2 a.m., fangs tearing at your nipples. Although you outsize the creature many times over, its most impulsive wail or coo brings it your attention, causes you to perform an impressive range of actions for the tiny beast’s benefit that it could not possibly actuate on its own.

And we agree, my women friends and I, that in a world as sexualized as this, the mere fact of having to handle another human being’s genitals in a nonsexual context is jarring, impossible. We can imagine ourselves coping with a baby girl, whose equipment is familiar, associated with mundane monthly routines. But touching a penis without the intent to arouse it?

We agree that we are selfish, jealous of our time to ourselves, unwilling to relinquish our own places of priority in our lives.

It is a sign of the times, of my times, my class, my culture. None of us withering-ovaried white girls wants children, we agree, would require for all of us a mate and marriage, filled as we are with horror stories of single motherhood, Murphy Brown notwithstanding. We are not high-powered television news executives, anyway. We are not fictional characters either. And although we all fantasize about finding and marrying him — grow rapturous and misty-eyed at the prospect — we are all, at the moment, celibate. One of us has been celibate for five years. And none of us are trying to do anything about it. It’s too damned scary.

A friend says (leaning back in her chair, foot braced against the dinner table, working dental floss between her teeth with slow satisfaction, like a postprandial cigar), “I’ve always known that I’ll never have a child. No question! Maybe because I’m so much of a child myself.” She says this laughing. Then her voice drops. “It took me so long to learn how to take care of this child,” she stabs an index finger at her sternum. “I’ll be damned if I’m going to jeopardize her welfare by taking on the responsibility of a baby and jeopardize the welfare of a baby, too, with my conflicting priorities.”

We have this in common, me and my women friends: years of resentment of being neglected children ourselves. Distant fathers, childlike mothers. Emotional instability. Cats.

A friend, a woman who has had her kids and moved on, planted a flea in my ear: a marriage and a baby would ground me, give me stability. I was gripped, briefly, by an obsessive fantasy of marriage and children. The man was much older than I; he felt, perhaps, the weight of mortality on him. One night after sex I just came out with it.

“Why don’t we get married? Have children? I think we could make a good life together.” This stunning pronouncement was just what he wanted to hear, in a way, though not really from me. I was dizzy, distracted for weeks. I made him dinner a lot, feeling what I assume...
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is the pride wives feel in serving their husbands good meals. I arrived one night at his creaky, dusty house — all done up, as I usually was; this time, in delicate sandals and a pleated skirt and my hair up; feeling graceful and feminine; feeling, in short, like a bride — to find him in an attentive mood, quietly pleasant. He produced a bottle of champagne, asked me to sit down. He popped and poured. He proposed a toast: “To our children, as yet unborn.” I recall that I could not breathe properly then. The dizziness was terror, wonder. Here he was, saying these things. I could almost imagine it was real. That this was a man who would stay. The subtext to every conversation was the unasked question, “Could this work?” I slipped into imagining myself as married to him, carrying a child mixing him and me, at odd moments: lying side by side in bed, walking through a supermarket, driving somewhere in the car — it was, like, “Here I am, the missus in the passenger seat, hands folded in lap, being conducted by my husband to a dinner party.” “Here I am, the wifey, thoughtfully selecting her menu preparations for a week of tasty, nutritious meals.”

Public, televised, fictionalized moments are the only ones of family life I have seen. Once, before the last surviving commune in Mission Valley was condemned, I saw some family life. I saw a woman pull a tit out of her paisley-patterned dashiki and fit it in her infant’s mouth, as she was telling us she would not accept money for the clothing she was to sew us, only barter. On her dirty bare feet there were rings on her toes. She was cross-legged on the floor when we came in the house and remained seated there until we left. A solid, immobile unit, like an idol.

This man, willing to marry me, desperate, at age 50, for children, did not feel his future was secure, had, in fact, employment problems. He called me once excited about a job interview that had gone well. The salary, he hurried to say, was a good
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enough one. “If I get this job,” he said then, “tomorrow we can start fucking for real.” “For real?” “For children.” It was breath stopping. Even remembering it, I feel the pulse in my wrists. For real. My womb lept with enthusiasm. The obsession took root, flowered. I fantasized a maternity wardrobe based on early renaissance paintings, no sailor suits, no Peter Pan collars or grosgrain ribbon bows. I fantasized beatific smiles to bestow on everyone, months of walking in quiet mystery, public deference. Every woman, contemplating pregnancy, fancies herself a Madonna. Every newborn might be the Second Coming. I imagined myself sitting composed in a rocker by a window through which dappled sunlight would spill on my gently inclined head, hair rippling just so over my shoulder. The tiny rubbery mouth and fingers palpating my swollen breast. (I would not be a gingham-and-pastel mom. My diaper bag would be made of black leather. I would dress my baby in softest bunny suits, elaborate costumes, furs. Then it would be a toddler and wear red corduroy overalls and striped turtle-necks. It would be a sunny, brilliant child, uncannily wise, preternaturally obedient. A Christ.)

But I really couldn’t handle it. Marriage and children sounded terrifying, and the man, well, that was a whole other ball of wax. My shrink suggested, “You hate him. Because you hate yourself, so any man who’d stay with you must be contemptible.”

For a long time I avoided writing this story. When I sat down to write it, I would begin to feel very, very sleepy. Later I realized this was because it is a depressing story. It is depressing because it forces me to remember depressing aspects of the past. I mentioned this to a friend. “It makes sense that you’d find it depressing,” he said. “Because if you don’t have children, you are condemned to living in the past.”

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**SUNSTRUCK**

Can you imagine somewhere you’ve been? I mean, in person, actually been. That all depends — on what you call imagination, and how you want it to work for you. I was in Southern California once, for 13 days, the month after Democrats chose Jack Kennedy in Los Angeles. I’d flown nonstop from Boston with my dad. (He’d seen his California sister for the first time since V-J Day.) Do I remember California? Yes and no. Can I imagine it? You bet.

Place and time mean a lot to a kid just out of high school, on his way to college — for me New Bedford (MA) High and Boston College — because he feels so “in between.” Eighteen. What an age. From that bullet nose, over the slender fuselage, over the swept-back wings to that wonderful tail, swept-back too, everything, everything about this plane said speed. On that tail I saw “Boeing 707.” It read “California” to me.

The memory of the afternoon my father and I took off from Logan Airport in Boston is mixed up now with flights my father took in the late ’40s, early ’50s, from New Bedford to New York on a 24-seat ex-U.S. Army Air Force cargo plane, the “gooney bird” DC-3. My Uncle Louie had always gone along too, and his presence lent an air of mystery. Louie — Clark Gable with glasses — a private investigator, specialized in divorce cases and carried in a shoulder holster a Smith & Wesson .45. Many’s the time I saw my father off, both of us waving, him half concealed by the window curtain, me behind a chainlink “Atomic” fence.

But the planes at Logan were no gooney birds. I knew pilots called all aircraft “birds” because I’d read it years before in my Korean War comic books. The DC-3, perched on one-tire landing gear, pitched back on its tail, did look like a bird or two I’d seen. But the planes at Logan were machines. Of course, all had four engines, with props the length of a man. From the glassed-in terminal deck, I watched a guy in dark blue coveralls out there on the tarmac, gesturing at the traffic like an animal trainer. But there was nothing animal-like about those planes. They were insects, if anything applies. Enormous silver vehicles that seemed to function without thought, or consideration. I knew, of course, that pilots had control, that beyond those black-eye windows there were men. But still I felt afraid for the guy in coveralls.

Among those planes at Logan, one stood out — not an insect, but a fish, a shark to be precise, made more for movement through water than air. From that bullet nose, over the slender fuselage, over the swept-back wings to that wonderful tail, swept-back too, everything, everything about this plane said speed. On that tail I saw “Boeing 707.” It read “California” to me.

The first minutes of the flight were filled with business: Stewardsesses up and down the aisles, taking orders, then, with reassur-

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he’d hauled from the dump. He’d blacktopped the “lot,” as we called it, and had installed, on cinder blocks, a shack he’d bought from a Cove clammer named Manny. My father had put that shack on cinder blocks so there could be an “entrance,” he said. For ten years, he’d made enough to keep my mother and me, and for this trip now to California.

I’d grown up around cars. I knew every model of every ’50s car built by Chrysler, Ford, GM. I could, for instance, distinguish between a ’49 and ’50 Chevy — the different chevrons on the trunk and the hubcaps — or the ’52 and ’53 Caddy — the ’53 had a chrome plate there, with a gold company insignia.

But there was one car, one Caddy to be exact, I’d never seen. That was the Eldorado. The Cadillac Eldorado. I remember when I first heard the name, I’d looked up the word. “Eldorado: An imaginary place in South America, full of gold.” Well, that’s what I saw down from us, from my father and me, there by the curb at LAX. It was a gold 1957 Cadillac Eldorado convertible, of course top down. A man my size, crewcut and blond too, shuffled back past the trunk, touching it the way, to calm her, you’d touch the rump of a horse. A woman with luggage waited by the open passenger door. Devoted fans of Wanted: Dead or Alive, my father and I recognized Steve McQueen.

By the time my aunt picked us up, my vision of Steve McQueen had dimmed into the fuzz of fatigue that, by 8:00 p.m., we carried with our baggage. My aunt Elizabeth was full of excuses. But it was too late for excuses, and my father barely kissed her on the cheek. I remember the nighttime ride up the highway — cliffs on the right and, on the left, the sound of big waves. I sat in the back seat of that ’59 Ford Fairlaine. This aunt of mine had money, and the Ford, at least in the back seat, smelled new.

I still don’t know where Oxnard is. Seventy miles north in my mind. Those were long, dark miles. I remember the choice my father had to make that night. My aunt suggested we sleep in either her trailer — she owned a big trailer park with two swimming pools — or in a room she had vacant at their “on property” motel. God, I wanted that private, of the motel room. But my father accommodated his sister. (She, of course, wanted the money from renting out that room.) We bedded down in her trailer — the “parlor” section — on a fold-down bed. My father smoked a Chesterfield, quickly, drawing hard. I remember his boxer shorts and his sleeveless T-shirt. Then, after the snap-out lamp, his too-soon snoring. Christ, I thought, and lay there, fingers twined behind
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my head, elbows up, looking into the trailer ceiling, hearing the toilet flush down toward a light.

There was a truism back East that California wasn’t as swell as advertised. No one I knew had ever been to California. But everyone knew someone who had. Invariably, that someone had been disappointed. Sure, the money’s okay, so the story would go — the someone had always left the East for a big, assembly-line salary in the aircraft factories — but who wants to live in a place with no seasons, where the weather’s monotonous, sunny day after sunny day?

Well, I remember that first morning, first sunrise, me kneeling on my pillow, arms spread on the little sill beneath the trailer’s rear window. I’d never seen a sky like that in my life. I couldn’t see the horizon, and the sun had yet to clear a warehouse named Venice. But already the sky over Venice was rose, actually rose colored, and above a clear line of demarcation, still the nighttime blue. Just beyond my aunt’s Ford lay a swimming pool, shaped like a kidney, pink-bottomed with layer-cake stairs. My father rested easy, over on his side, toward the wall. This was California, right? I’d go for a swim.

In my New Bedford city-issue lifeguard trunks, black nylon, styled on boxer shorts, about the size of my heavy-weight father’s underwear, I ambled out of the trailer. The Senior Lifesaving Red Cross badge my mother had sewn on my pillow, arms spread over my head, elbows up, looking sunny day?

The steps were slimy, palms turned up the way you’re supposed to, and looked up and wondered.

My father was not a big man. Nor did he photograph well. And now, looking at the photos my aunt took of us that morning, I can see why. My father grew up in the ’20s, was young in the Depression, worked as a loom fixer with a wife and kid all during the war. All his life, my father wished he could laugh out with ease, embrace the shoulders of a friend, enjoy himself hugged roughly. My father tried, all his life, to delight in what he’d paid for, to relish good luck, to go nuts at bad. He had an appetite, my father. But only at home, with my mother and me at the kitchen table. There he’d eat his codfish soup, his mother’s specialties: cheeses (cheese pillows, deep fried). But
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the inevitable parasol a barrel on two wagon wheels. Before scooping the horse manure, he’d don his hat to the thin parade crowd expected to smell something “Infirmary” inviting to me. I of the pirate sails and made this named “Infirmary.” Its canvas, “tars” and a black-wigged Captain Hook, there was a tent named “Infirmary.” Its canvas, red-striped and white, echoed of the pirate sails and made this “Infirmary” inviting to me. I expected to smell something antiseptic inside, as in old Dr. Rosenburg’s office back home. But instead it was perfume, a

light, flowery scent. A woman, a nurse I assumed, took hold of my hand and called me “honey.” She led me to a green-blanketed, neatly turned-down cot. She laid a cool palm on my forehead.

At first I refused to lie down. “I’ll just sit for a minute,” I said. Then, as the tent got white inside and, for the life of me, I couldn’t blink it away, I did lie down. I remember how she held my hand, softly, with two fingers on the inside of my wrist. I knew she was taking my pulse. What the hell, I thought. And closed my eyes.

Next thing I knew a man stood over me. He held a chromed penlight in one hand and lifted my eyelids way up with fingers of the other. “He’s okay,” I heard. “Just too much sun.” Then came that perfume again. And I recognized it. White Shoulders. What my mother used on her hands every day after doing dishes and behind her knees after her Saturday night bath.

The nurse placed an ice bag, the old-fashioned kind—vulcanized rubber sack, cloth cover, with a shiny screw-on lid—on my forehead. I felt the hard, cold squareness of the cubes inside. I noticed then, for the first time, my nurse’s hands. They were tiny, not babylike, but miniature, so small her wrist included. And I recognized it. White Shoulders. What my mother used on her hands every day after doing dishes and behind her knees after her Saturday night bath.

What had happened was explained by the nurse. “Why not let him rest a while,” she said. “Pick him up when you’re ready to go.”

Two days later my father, my aunt, and I embarked on another excursion. This time, to Marineland of the Pacific. In the meantime, my head had cleared; my aunt had made wonderful bacon, lettuce, and tomato sandwiches (luscious vegetables from the farmer’s market); and I’d been allowed to drink from elegant 11-ounce cans a number of Olympia (never heard of back East) beers. Marineland of the Pacific lay on the coast. I don’t recall the city, but I could see the ocean from the spectator stands. Out front of Marineland was a dolphin, depicted in flowers, most of them blue. Along a chain-link fence were nautical flags used to indicate weather predictions. At Marineland the breeze, always west, coming in off the Pacific, left a light mist in the air. Disneyland tried for the past. Marineland tried for the future. Not one building reminded me of anything back East. Out here it was all poles and layers, stacked in various forms. Everything was either platform or pavilion. I remember the huge arena, an amphitheater the floor of which was an egg-shaped pool. My aunt suggested we sit high up. The killer whale show was notorious, she said, for drenching people. But I begged my father, “Please, let’s sit near.”

Of course, we got wet. But the wonder of the show made nothing else matter. I saw this

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man, black-haired, slim, dressed all white, appear as an intimate of whales. It was the first time I saw how hard it is to do things. To do more, and better, than the people in the stands. I'm sure the trainer heard the applause, smelled the pool water, worried that one whale seemed to be favoring a flipper, holding it close to his body and always rotating, despite the various commands, one way. But by his devoted attention — arms describing the feats, face contorted with a yearning to communicate, as if before retarded children — he conveyed the wonder of these creatures as they tried to please him, to please themselves. “They do it for the fish,” my aunt said when, at the end of a routine, the trainer flipped each a mackerel. I knew she was dead wrong.

On the lower level, the tank became an aquarium. It was cool there, too. Air-conditioned, maybe. But what made it feel cool were those deep glass windows, allowing a view of the underwater life. Yes, it was unnatural. I knew that. All those fish in one place, swimming around each other, not hunting or scavenging or migrating. Just swimming in circles, watching, waiting to be fed. But I still loved watching the sharks, the mako especially, dark blue on top, aerodynamic, and all white underneath. I pressed my palm on the glass. With his cat-yellow eye, he brushed past like a cat rubbing his whiskers.

And then there was this “grouper,” identified by consensus of three Californians standing behind me who “knew fish.” I had never heard of a grouper. But he looked exactly like the small-mouth bass I’d caught in Buttonwood Park pond, had rejuvenated in my bathtub, and had released a month later, almost white, into the pond again. But this grouper, with just his head, filled the viewing window. I thought, “Here’s this fish looking at me like I looked at his brother fish years ago.” Then that teacup eye swam off, trailing filaments of a curious aquarium twin.

Our last hour at Marineland, my father, my aunt, and I sat eating at an outdoors table, overlooking an amorphous pool. In the middle of that pool, there was a statue of some sort, and at one end, performing seals. My aunt’s dress, the green one from Disneyland, the chambray, lay flat against her shoulders. We all spooned from waxed cardboard cups of delicious ice cream. Of our 13 days in California, 10 were now gone. My father had a half brother up in Sanger, a small town near Fresno. “You’ve got to see him,” my aunt said to my father. The name was “Wood.” For some reason, my father drove up to Sanger in a rented car. I would follow a day later, riding with my aunt.

I guess to give me company, my aunt had invited a young woman along. She was 14 years old, short, blonde, with awfully thick hair, pudgy and knock-kneed, with the most perfect teeth I’d ever seen. Her name was Joyce Johnson, from Minneapolis, originally, but living at the trailer park with her family now for two years. “You’ve
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**San Diego Reader**
October 7, 2004
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San Diego Reader October 7, 2004
Austin Healey Sprite, the fluent MGB — rode, to use my father’s simile, like Mack trucks. But not this Buick: balloon tires forced that fluid through the turbine blades of the Dynaflow. Smooth and slow as a bus on road. I felt, even pictured in my mind, those transmission pumps, revved by the Fireball Eight, forcing that fluid through the turbo at night, most often at some beach. But Joyce’s place was a “monkeys’ island,” deep in the orange groves. Yellow tale collected like pollen on the windshield. Christ, I thought. It’s my first time, and she’s a veteran.

Nevertheless, if I remember right, I just took hold of this girl and turned her to me and started kissing her hard on the lips. She didn’t move her arm to hold me, except a little, almost holding and pushing off at the same time. When I smelled that nice clean smell from her cheek — you know, the baby kind young women have — and her hair against my face, I put my hand up her dress. She didn’t move. She didn’t open her legs, but she didn’t push my hand away. So I just sat there with my hand in there way up between her thighs. No pad. No period at all.

She was like one of those dolls, the ones that you bend and her lipstick. I tried to think of something tender to say, or something philosophical. I couldn’t. But she said something. She said, “I didn’t make it to 15.” I kissed her pudgy cheek. “Don’t talk like that,” I said.

My father paid for our return flight tickets in cash. I watched him count out the $260, all in tens. Knott’s Berry Farm had provoked, for some reason, a fight between my father and his sister Elizabeth. On the ride back from Sanger to Oxnard, in heat so intense we actually rolled up the windows to keep it out, my father fought with his sister about years before. Lying in the back seat, a rolled-up towel full of ice cubes wrapped like a sloppy turban around my head, I heard about small crimes, misdemeanors really, that each had perpetrated against the other. In 1946, at a Polish wedding back in New Bedford, my aunt had declined, publicly, to kiss my father’s best friend on the lips. Who the hell did she think she was? My father now wanted to know. All right, my aunt said. What about her now-dead husband, Vincent? Just back from the war, both of them broke, my father sleeping in a room of his own. Why wouldn’t she share his bed with Vincent? Instead of making him sleep in the tub.

After leaving Hollywood Airport, he told me that the Los Angeles Times had declined, publicly, to kiss my father’s best friend on the lips. Who the hell did she think she was? My father now wanted to know. All right, my aunt said. What about her now-dead husband, Vincent? Just back from the war, both of them broke, my father sleeping in a room of his own. Why wouldn’t she share his bed with Vincent? Instead of making him sleep in the tub.

Our afternoon flight back was delayed — on two separate trips, the inboard, starboard jet spit flames — until almost dusk, and we ate supper courtesy of American Airlines. My father ordered filet mignon, then picked at it. I had some kind of clams. When we did leave, the pilot, on his turn east, arced us so sharply over Long Beach that all I remember of the takeoff is that silver wing and that dark blue sky. Flying back into the night, toward Boston, I breathed easy. I thought I was going home.

— Peter Griffin

Peter Griffin died on March 26, 2002, in Fall River, Massachusetts, at the age of 89. This story originally appeared in the Reader on May 19, 1994.
Where was the analysis? Where was Mr. Potter’s dismissal that most aspects of his story concerned events which happened well before athletic director Mike Bohn came to campus? Most disheartening of all is Mr. Potter’s complete ignorance of the current state of affairs of the Athletics Department at San Diego State University and its highly esteemed leader, AD Mike Bohn. By choosing to author this “news” article, Mr. Potter shows us that he is not really a journalist but rather a simple conduit for plaintiffs’ lawyers to taint San Diego’s jury pool. Please adjust your editorial standards so that readers are no longer forced to waste their time on such drivel.

Adam Strelitzer
San Diego State University Class of 1991

CORRECTION
A “City Lights” item on September 16 incorrectly stated that George Soros was born in Greece. He was born in Budapest, Hungary.

Yawn Testimony
Enjoyed the piece on sleep in the September 23 issue (“ZZZZzzzz”). It was very interesting and actually quite factual. If I learned anything during my 11 days without sleep, it is that sleep is not a waste of time and is extremely valuable for overall well-being. This is something I did not believe at the start of the experiment. Take my word for it, sufficient sleep is right up there with food and water.

Randy Gardner
via e-mail

As described in the story, Randy Gardner set the record for sleeplessness in 1964. — Editor

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San Diego Reader: October 7, 2004

78
First-World Invaders
Informal Economy Vendors

Many San Diegans may be used to seeing pushcarts due to their proximity to the Mexican border. But according to artist Julio Morales, street vendors who use them in Los Angeles and other big California cities are receiving lots of resistance these days. They are expected to stay in their own neighborhoods, such as the Mission District in San Francisco. If they stray into other parts of the city, says Morales, “people get mad about third-world economic adaptations invading their first-world space.”

One of the likely reasons is that Mexican street vendors are constructing their pushcarts in California in the same make-do ways they have used in Tijuana. For years, Morales’s grandfather in Tijuana has operated a 1966 American golf cart with a modified engine. He still sells burritos and soft drinks from its open trunk.

Morales, who lives in San Francisco, moved from Tijuana to San Ysidro when he was ten. While going back and forth across the border to visit his grandfather, he saw even greater ingenuity among other pushcart vendors. “Most of the pushcarts hang around the factory sections of Tijuana,” says Morales. “Discarded pallets and other recycled materials from the factories become components of their carts. The vendors then put car rims and tires on them and add on some hubcaps they find along the road to spruce them up.”

Other materials the vendors find useful are the 12- by 20-foot garage doors that some Tijuana residents use to construct their lean-to shacks. The doors are manufactured in Los Angeles and shipped to San Diego, where Mexican shoppers can pick them up for twenty dollars. “For $100, people in Tijuana can build their houses,” says Morales. “Vendors cut the garage doors up to make their pushcarts.”

Julio Morales graduated in 1996 with a bachelor of fine arts from the San Francisco Art Institute’s New Genres department. He has been working for the past several years portraying Tijuana vendors and their carts. Today the Museum of Contemporary Art’s downtown location opens an exhibition of his work called Informal Economy Vendors. In one large gallery, clay sculptures, photographs, digital drawings, vinyl wall drawings, and two-channel digital video projections are displayed. The show runs through November 14.

According to curator Rachel Teagle, the Museum of Contemporary Art is including Morales’s work in its downtown “Cerca” series because of his local origins and subject matter and his innovative artistic techniques. Previously, Morales has exhibited his work at the Los Angeles Peres Projects, the San Jose Institute of Contemporary Art, and San Francisco’s Galería de la Raza and Stephen Wirtz Gallery. Morales cites Doug Hall as one of his mentors — a pioneer in video art and a member of the Ant Farm collaborative art project of the 1960s and ’70s. Hall now concentrates on photography. That tradition turns up as the first phase of Morales’s pushcart art, in which he applies Mexican airbrushing techniques to photographs.

“It’s a precursor to the Photoshop you can do on a computer,” he says. “If the person in a photo is missing an ear, you can airbrush it in with oil pastels.”

One of Morales’s strategies is to isolate and focus on the components of the pushcarts he studies. Using three 12-inch clay statuettes, he simulates the movements of the vendors as they go about their business in Tijuana. The statuettes, he says, are “frozen moments” of their work throughout a day.

Morales scans his airbrushed photos into a computer and then begins a process of breaking out the pushcarts’ “heterogeneous” components. Architectural drawings — “in red instead of blue,” says Morales — and digital drawings take it further. The digital drawings provide the patterns for his large vinyl wall drawings as well. “A vinyl cutter cuts lines in the vinyl,” says Morales, “giving the pushcart components a more abstract expression. They’re like silhouettes or icons.”

Finally, using a two-channel video installation, Morales “explodes” the carts. In six videos of three minutes each, he “separates the cart’s materials and amplifies them to a larger-than-life size.” One minute in each of the videos is devoted to showing the vendors moving. Morales places these movements against a background of Tijuana landscapes, including images of housing. In the foreground, he places the pushcarts. Toward the end of the videos, the exploded images of pushcart components come back together.

— Joe Diegan

Cerca Series: Julio Morales, Informal Economy Vendors
October 7 through November 14
Museum of Contemporary Art
San Diego Downtown
1001 Kettner Boulevard (at Broadway)
Open daily, 11 a.m. to 5 p.m.; closed Wednesdays
Admission is free
Info: 619-234-1001
November, the onset of “autumn” botanically.

Leaves Are Beginning to Turn in coastal San Diego County’s riparian woodland and oak woodland/habitats. In response to a very dry spring and summer, the summer-green crowns of willows and sycamores are already fading to yellow and brown. Beneath the oaks, the deciduous poison oak is flushing red. Some good places for autumn walks this month and next include San Clemente Canyon (Marin Bear Park) adjacent to Freeway 52, Los Peñasquitos Canyon Preserve north of Mira Mesa, and Wilderness Gardens Preserve east of Pala in North County.


“Ancient Forests of Palomar Mountain State Park” explored during program offered by Anza-Borrego Institute, Saturday, October 9, 9 a.m. to 3 p.m. Seminar led by Mike Wrangler focuses on ancient forests of Palomar, habitat requirements, life cycle strategies, field identification techniques, basisc forest ecology. Bring water, binoculars, lunch, comfortable shoe/shing boots. $45. Reserva-
tions: 760-767-0446. (PALOMAR MOUNTAIN STATE PARK)

Asian Pacific Historic District Tours offered on the second Saturday of each month, including October 9. Tours start at 11 a.m. at the Old Chinese Historical Museum (404 Third Avenue). $2. Required reser-
ervations: 619-338-9888. (DOWNTOWN)

Explore How Kumeyaay Lived and used resources available in Mission Gorge during hike led by Canyoneers on Saturday, October 9, beginning at visitors’ center at 10 a.m. Free. 619-235-1121. (BALBO PARK)

Palm Walk, Offshoot Tours offers its monthly hour-long guided stroll exploring structure, growing habits, landscape value of palm trees, Saturday, October 9, beginning at visitors’ center at 10 a.m. Free. 619-235-1121. (BALBO PARK)

Second Saturday Nature Walks at the Reserve, San Elijo Lagoon Conservancy hosts walk featuring migratory birds and nat-
tive plants, Saturday, October 9,
9 a.m. Free. Directions: 760-436-3944. (CARDIFF-BY-THE-SEA)

Birding the Marsh, Chula Vista. Nature Center hosts guided bird-watching bikes around Swett Marsh National Wildlife Refuge, Saturday, October 9, 8 a.m. and Sunday, October 10, 11 a.m. Reservations: 619-409-5903. Free. (CHULA VISTA)

Bring Weeding Tools and Work Gloves to help Audubon Society volunteers remove invasive plants at California least tern nesting site at Marina’s Point on Saturday, October 9, 9 a.m. to noon. Reservations and directions: 619-682-7200. (SAN DIEGO)

Chalk la Strada in Little Italy, October 9 and 10 (see Special)

Fall Birding on the Azalea Glen Nature Trail in Cuyamaca Rancho State Park, sponsored by Anza-Borrego Institute, Sunday, October 10, 8 a.m. to noon. Expert bird/ naturalist Geoff Rogers leads relaxed, scenic 2.5-mile hike. Bring water, binoculars, lunch, comfortable shoes/hiking boots. To reach Adobe Ranch, follow signs to ranch house. 858-513-0359. Free. (CHULA VISTA)

Del Dios Escape, walk along Lake Hodges and around Del Dios to escape “noise and neighborhoods” with Walkabout perambulators on Sunday, October 10. Two-hour, moderate-plus walk starts at 8:30 a.m. at Hernandez’ Hideaway (19520 Lake Drive). Free. 619-583-7644. (RANCHO PENASQUITOS)

Fall Birding on the Azalea Glen Nature Trail in Cuyamaca Rancho State Park, sponsored by Anza-Borrego Institute, Sunday, October 10, 8 a.m. to noon. Expert bird/naturalist Geoff Rogers leads relaxed, scenic 2.5-mile hike. Bring water, binoculars, lunch, comfortable shoes/hiking boots. Starts at Paso Picacho Campground. $25. Reservations: 760-767-0446. (CUYAMACA RANCHO STATE PARK)

Walk to Del Mar Mesa, Walden Pond, and waterfall with Pat Watkins of Los Peñasquitos Canyon Preserve, Sunday, October 10, 3 to 5 p.m. Meet at end of Park Village Drive. 858-484-3219. Free. (RANCHO PENASQUITOS)

The Waning Crescent Moon’s perfect smile lies just above the pinpoint planet Jupiter, low in the eastern sky at dawn (about an hour before sunrise) on the morning of Tuesday, October 12. Brilliant Venus lies well above the moon and Jupiter at that same time. Now that the night and morning skies are becoming more cloud-free, and the time of sunrise is getting later (currently it’s around 6:45 a.m.), it’s easier to observe beautiful astronomical conjunctions such as this.

Conditioning Hike over challenging, scenic trails led by naturalist Don Barnall through Daley Ranch on Wednesday, October 13. Starts at 8 a.m. in main parking lot on La Honda Drive. Free. Requested reservations: 760-839-9956. Bring water. (ESCONDIDO)

The Haunted Trail, an “all-outdoor haunted attraction,” is open through Sunday, October 31. Hours: 7 to 11 p.m. Sunday, Wednesday, Thursday, 7 p.m. to midnight Friday and Saturday. $12.99. Find trail at Marston Point (just east of Sixth Street and Ju- niper Street). Not for those under 10. 619-231-0261. (SALINA PRAIRIE)

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Music of Astor Piazzolla is featured in tenth anniversary production of Tango Pasión, taking stage on Sunday, October 10, 7 p.m., at California Center for the Arts, Escondido (340 North Escondido Boulevard). The program is based in part on Piazzolla’s María de Buenos Aires, accompanied by Sexteto Mayor. Tickets: $40, $30. 800-808-4253. (ESCONDIDO)

Urban Tribal Dance Company performs “unique fusion-style bellydance combining improvisation and choreography” every Sunday at 6:30 and 8 p.m. at Abbey Cafe (127 East University). $5, 619-692-0311. (A affecting)

Rueda de Casino Cuban-style salsa dance classes for all levels led by Sarita Streng on Sundays, 5 to 7 p.m., through October 31, at Dance North Company (355 Encinitas Boulevard, suite 100). $15. 619-665-8947. (ENCINITAS)

Swing and Jitterbug Dance Party at Frosty Wells Dancecenter, Sunday, October 10, 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 1255 West Morena Boulevard: 619-275-5333. Admission is $6; free for first-timers. (MAY PARK)

Classical Ballet and Modern Dance Fused in performances by Grupo Corpo, presenting Nazareice and 21, Wednesday, October 13, 8 p.m., in UCSD’s Mandeville Auditorium. $36. Reservations: 858-534-8497; also through Ticketmaster (619-220-TIXS). (LA JOLLA)

West-Coast Swing and New York Hustle Dance Party for singles and couples, Wednesday, October 13, 7 to 11 p.m., at Charles Nightclub in La Jolla Mar-riott (4240 La Jolla Village Drive). Introductory dance class by Mary Manzella, 7:30 to 8 p.m. 619-596-9777. $6. (LA JOLLA)

Film

The HBO Film Iron-Ja med Anc 1977 screens Thursday, October 7, 7 p.m., at Women’s History Museum and Educational Center (2323 Broadway). It’s story of young women who fought for women’s right to vote. Guest speaker is political activist Gracia Molina de Pic. Free. 619-233-7963. (GROCOTT)

Sleepy Heads,” a Japanese and American film is shown for International Film Series at Miramar College: October 8, 7:20 p.m., room 3601 on campus (One Barnard Drive). 760-757-2121

x294. Free English subtitles. (OCEANSIDE)

“Ricordati di Me (Remember Me),” directed by Gabri e Muc cio, screens on Friday, October 8, 7 p.m., at Italian Community Center (1696 Columbia Street). $2. In Italian with English subtitles. 619-237-6601. (CROWN)

“Philadelphia” screens Saturday, October 9, 7 p.m., at Saint Paul’s Cathedral (2728 Sixth Avenue). Discussion of insights and implications of film and Gospel themes follows. 619-298-7261. Free. (DOWNTOWN)

How a Lack of Faith tests orthodox religion was examined by Ingmar Bergman in Winter Light (1962), the second movie in the director’s “faith trilogy.” See the film, followed by discussion led by USD theology and religious studies professor Evelyn Kirkley, Monday, October 11, during Film Forum, 6:30 p.m., at San Diego Public Library (820 E Street). 619-236-5800. In Swedish with English subtitles. Free. (DOWNTOWN)

“Election Central” is theme for upcoming Cinema Library film series during October. See Frank Capra’s Mr. Smith Goes to Washington (1939) starring James Stew- ard. In the Library (MIDTOWN) October 13, 6 p.m., in Schulman Auditorium (1775 Dove Lane). Free. 760-602-2026. (G LC)

The Silent Movie Classic Pandora’s Box, starring Louise Brooks, screens with discussion to follow, Wednesday, October 13, 1:30 p.m., at Coronado Senior Center (1019 7th Street). Free. 619-435-2616. (CORNADO)

Carlsbad Film Fest, Part II, takes place October 13-17, in Schuman Auditorium at Carlsbad City Library (1775 Dove Lane). Feature films, short films, documentaries. Screenings begin at 6 p.m. on Friday, 1 p.m. on Saturday, 5 p.m. on Sunday. Showcased titles include The Anniversary, Nothing about Love, American Chai, Kung Phooyi, Book of Rats, Sleeping Tigers: The Asah Baseball Story, many more. Fees: $3 general screening, $7 when director is present for question and answer.

Screenwriter Rob Horvath leads screenwriting seminar on Friday, October 13, 8:45 p.m. $7. Rewriting, how to “detach” from script, how to solicit production companies, more. 760-434-2906. (LA BREA)

**Lectures**

- **Theme and Variations: The European Collection** highlighted during four-part concert and lecture series hosted by San Diego Museum of Art and Chamber Music Society of Tenecula. Lecture/concert starts at 7 p.m. on Thursday, October 7, at San Diego Museum of Art. Musical selections by Michael Praetorius, J.S. Bach, Bettessini, Debusky. Grossmont College art history instructor Mala Serrano discusses the museum’s holdings of European art. $15. 619-232-7901. (BALBOA PARK)

- **Tudor Revival Architecture** The “City of Gables” examined when Helen M. Oefelet speaks for “History Alive” series on Thursday, October 7, for Lemon Grove Historical Society. Program starts at 1:30 p.m. in H. Lee House (3205 Olive Street). $2. 619-460-4533. (Lemon Grove)

- **Successful Local Authors** including Taffy Cannon, Ken Kulhien, Alan Russell, others share insights on pitfalls and highlights of being a published author when Sistors in Crime gather on Thursday, October 7, 7 p.m., at Joyce Beers Community Center (1230 Vermont Street). Free. 619-735-9313. (MILLCREST)

- **Learn Easy Dunham Rhythms** when Mary Marshall leads class on Saturday, October 7, 9:30 a.m., at Folk Dance Center (4596 30th Street, suite A). Bring your own dumbek and/or small drum. She’ll also teach and review simple songs to accompany. 619-281-5656. $6. (NORMAL HEIGHTS)

- **Out of the Ashes...Gardens Reborn**, educational landscape fair with seminars by horticulturists, fire- and landscape designers, suppliers, nurseries, government agencies, in Santee, October 7, 9 a.m. to 2 p.m., at City of San Diego Environmental Services Department (9601 Ridgehaven Court). Booksigning of Ornamental Trees of San Diego by Don Walker; vendors. Free. 858-492-5036. (CARLSBAD)

- **Sketching Birds in the Field**, class hosted by San Diego Natural History Museum on Saturday, October 7, 9 a.m., at WorldBeat Center (2100 Park Boulevard). Drumming taught by Frank Lazzaro, 6 p.m.; bellydancing led by Mariela at 7 p.m. $50 for series or $10 per class. 619-942-3255. (CARLSBAD)

- **Jerusalem Women Speak** Three Women, Three Faiths, One Shared Vision” presented on Monday, October 11, 6:45 p.m., at Joan Kroc Institute for Peace and Justice, University of San Diego (USD is found at 5998 Alcala Park). The three women — a Muslim, Jew, and Christian — are traveling to address realities of the conflict. Free. Space availability, reservations: 858-450-9557. (SANDIEGO VALLEY)


- **Certain Museums:** Toward a Sense of Community Engagement in Today’s Cultural Institutions** is subject when Derrick R. Cartwright, new executive director of San Diego Museum of Art, speaks for Meet the Masters series at museum on Tuesday, October 12. Lectures begin at 11 a.m. ($20 for nonmembers, or $18 with lunch) and 6 p.m. ($20 for nonmembers). Reservations: 619-696-1966. (BAY PARK)

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**Event Calendar**

- **Museum of Art** and Chamber Music Society of Tenecula.

- **Del Mar Sunset Balloon Rides**, Lowest Price Guaranteed!

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- **2 FOR-1** Introductory Lesson ’38

- **Mega Yacht Row, Aircraft Carriers, Coronado Bay Bridge, & Much More!**

- **“Blend Your Own California Heritage Red Wine”** at Winelabl and Brasserie (9330 Waples Street, suite 115) on Monday, October 11, 7 p.m. Expect to learn basics of blending and techniques. No experience necessary. $50. Registration: 858-450-9557. (SANDIEGO VALLEY)

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**San Diego Natural History Museum**


**Event Calendar**

- **High Museum of Art**

- **Designing with Natives** taught by landscape architect Kay Stewart on Saturday, October 9, 9:30 a.m., at Cuyamaca College’s Water Conservation Garden (2122 Cuyamaca College Drive West). Free. Required reservations: 619-460-6064. (ILACAL)

- **International Adoption Seminar** on Saturday, October 9, 11 a.m. to 2 p.m., at Embassy Suites (601 Pacific Highway). Required paperwork, fees explained. Reservations: 800-533-0098. (ILACAL)

- **Learn Easy Dunham Rhythms** when Mary Marshall leads class on Saturday, October 7, 9:30 p.m., at Folk Dance Center (4596 30th Street, suite A). Bring your own dumbek and/or small drum. She’ll also teach and review simple songs to accompany. 619-281-5656. $6. (NORMAL HEIGHTS)

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**The Genealogy Databases** HeritageQuest and AncestryPlus, available at Cole Library, examined by genealogy librarian Mary Van Orsdol when Computer-Oriented Genealogy Group of North San Diego County Genealogical Society gathers on Tuesday, October 12, 1 p.m., in Carlsbad City Council Chambers (1200 Carlsbad Village Drive). 760-744-7530. Free. (CARLSBAD)
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Sunday, Oct. 10, 11 a.m.-3:30 p.m.
890 Palomar Airport Road at The Windmill
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1021

Formal Wear
1123

Gift Registers
1156

Health & Beauty
5119

Honeymoon
5115

Invitations
5114

Jewelers
5100

Limos & Valet
5111

Musicians
5120

Photographers
5108

Reception Sites
5107

Sander by San Diego Natural History Museum. San Diego and Baja California are home to over 400 species of spiders! $38. Registration: 619-255-0203. [BALBOA PARK] “Japanese-American/African-American Racial Politics: Why They Still Matter” devalued when we State University anthropologist professor Jacalyn D. Harden speaks on Wednesday, October 5, at Social Science building room 107 at USCD. Free. 858-534-3276. [LA JOLLA]

Have an Opinion? Join in “lost art of conversation” and examine “National Security versus Civil Liberties” at Living Room Coffeehouse (1417 University Avenue) on Wednesday, October 13, 7 p.m.

“Garden Therapy — Nature’s Health Plan” described by author Eva Shaw (Shaw’s) at Point Loma Garden Club meets on Wednesday, October 13, 10 a.m., at Point Loma Masonic Center (1711 Sunset Cliffs Boulevard). Free.

“Digital Media in the 21st Century” provides focus when Jim Reep speaks for La Jolla Art Association on Wednesday, October 13, 7 p.m., at Mission Valley Library (2123 Fenton Parkway). Free. 858-573-5007. [MISSION VALLEY]

“Seventeenth-Century Dutch Ties,” education department curator Karin Homberg leads tours of new exhibit at San Diego Museum of Art on Thursday, October 14, 6:30 p.m. In regular admission. Free. 619-696-1966. Repeats on Sunday, October 17, 12 p.m. [BALBOA PARK]

“Current Investigations at the International Criminal Court: Democratic Republic of Congo and Uganda” discussed by Professor Linda Keller when North County World Affairs Council meets on Thursday, October 14, 10 a.m., at Remington Club phase 2 (19162 Hierba Place). Free. 858-487-1776. [SAN DIEGO]

Author, Essayist, Editor, teacher Anne Fadiman speaks about her wonderful book The Spirit Catches You and You Fall Down, Friday, October 15, 3 p.m., in Montemar Beach Center. At San Diego State University, Free. 619-594-2132. [SAN DIEGO]

Wildfires Create Life As We Know It, artists and the government present “The Cedar Fire and Cuyama Rancho State Park One Year Later: Recovery Expectations and Reality,” October 16 and 17. A variety of speakers on Saturday, October 8, 10 a.m. to 3 p.m., at Cuyama Rancho Outdoor Camp, Cuyama Rancho State Park (12561 Highway 80). Sunday offers guided field trips. Fees: $85 for Saturday lectures only; $115 for all events. Space availability registration: 619-467-9446.

The Swiss Bluegrass Musicians known as the Kruger Brothers offer workshop on Sunday, October 17, at 7 p.m. in the Pete (2852 University Avenue). Banjo workshop with Jens, guitar workshop with Uwe at 2 p.m. Band dynamics workshop with band at 3 p.m. Registration: 619-280-9035. [TEHACHAPI]

IN PERSON

“California Girl” by J. Jefferson Parker spares more than four decades in lives of four brothers. Parker signs and discusses his new book on Friday, October 8, 12:30 p.m. at Mysterious Galaxy Books (7051 Clairemont Mesa Boulevard. 858-266-4747. Free. [SAN DIEGO]

Farker also signs and discusses his book on the 8 p.m. at Warewick’s Bookstore, 7812 Girard Avenue. Free. 858-454-0347.

Eric Anderson performs for AcousticMusicSanDiego on Friday, October 8, 7:30 p.m. at Normal Heights United Methodist Church (6650 Hancock Street). 619-853-8176. Tickets: $15, $20. [NORMAL HEIGHTS]

“Concert for the Kids” by jazz musician Richard Elliott and comedian Sean Kelly, Friday, October 8, at Del Mar National Golf Club (5300 Meadows Del Mar). Wine tasting, auction, 5 p.m. concert at 7 p.m. Lawn seating: $60 per person. 858-720-0381. Benefitting hospital Infante of las Californias. [HILLCYM VALLEY]

Shakespeare Festival presented by Poor Players October 8-10 at Hearth Theater (3 Civic Center Drive. Program includes excerpts A Midsummer Night’s Dream, The Tempest. Performances start at 7:30 p.m. on Friday and Saturday, 7 p.m. on Sunday. $10. 760-744-9000. [SAN MARCOS]

Earth Gong Bath presented by Richard Radis on “56-inch earth gong tuned to the vibrational signature of aum.” Friday, October 8, 7 p.m., at Well Within (355 2nd Street). $20. 619-944-1441. Something to lie on.

Improv Comedy Games led by Jill Badonisky on Friday, October 8, 7 p.m., at Natural Health Institute of Naturopathy (1470 Encinitas Boulevard). “Improv comedy techniques for play and bonding.” $30. 760-943-8485.

North Park Playwright’s Festival, offering 12 new, short plays by local playwrights, continues through Saturday, October 9, at North Park Vaudville and City Shoppe (2131 32nd Street). Performances start at 8 p.m. on Friday and Saturday. Tickets: $11-$13. 619-647-4958.

Promised Couples” included by Parker signs and discusses his new book on Saturday, October 9, 11 a.m.-3:30 p.m. Carlisle fashion show. Floral class workshop, price: more. Free online registration at: www.AllWedSites.com. 

Bridal Fashion Faire 
Sunday, Oct. 10, 11 a.m.-3:30 p.m.
890 Palomar Airport Road at The Windmill
(enter at TGI Fridays)
“Figaro, Figaro, Figaro!” Students perform scenes from operas by Rossini, Mozart, Corigliano featuring Figaro and friends, October 9 and 10, in Crill Performance Hall, Point Loma Nazarene University (3900 Lomaland Drive). Characters were creation of 18th-Century playwright Pierre Auguste Beaumarchais, who makes “guest appearance” along with Bugs Bunny during concerts. 
Concerts at 7:30 p.m. on Saturday, 3 p.m. on Sunday. Tickets: $15 general. 619-849-2325. (POINT LOMA)

Latin Comedy Show with performances by Eric Blake, Benny Mena, Fernando Verdugo on Saturday, October 9, 8 p.m., at 4th & B (345 B Street). Tickets: $10, $13. Reservations: 619-231-4343. (DOWNTOWN)

Taiwanese-American Writer Brenda Lin reads from her essays on Saturday, October 9, 2 p.m., at San Diego Chinese Historical Museum (404 Third Avenue). 619-338-9888. (DOWNTOWN)

Train Song Festival hosted by San Diego Folk Heritage is Saturday, October 9, 10 a.m., in Templier’s Hall in Old Poway Park (14134 Midland Road). Performers include Ken Graydon and Phoe Sherline, Steve White, Mark Jackson Band, others. Free. 858-386-4040. (POWAY)

The College Quartet Men-so Forte — hailing from Cal Poly San Luis Obispo — presents music from traditional barbershop to contemporary tunes on Sunday, October 10, 7 p.m., at Clairemont Lutheran Church (4271 Clairemont Mesa Boulevard). 858-273-7423. Offering. (CLAIREMONT)

The Comedy Grill features Mitch Feingold, John Fotik, Wally Wang, Mark Serrinella on Monday, October 11, 8 p.m., at Rosie and Joe’s Grill and Cantina (1986 Armour Street). No cover. 858-277-5777. (MEYER MESA)


Open Poetry Reading — read your poetry, selections by someone else, or just listen during open poetry reading, Monday, October 11, at Twiggs Tea and Coffee (4990 Park Boulevard, at Madison). Sign-ups at 8 p.m., open readings 8:15 to 9:30 p.m. Free. 619-296-0616. (UNIVERSITY HEIGHTS)

Love Him? Hate Him? Filmmaker Michael Moore defies the odds and presents lecture hosted by Associated Students Inc. of CSU San Marcos, on Tuesday, October 12, 7 p.m., at Del Mar Fairgrounds. $10. Tickets must be purchased by noon on October 12. 760-750-4582. (DEL MAR)

“The Frank and Joe Show” takes stage for concert hosted by Jazz Live on Tuesday, October 12, 8 p.m., in San Diego City College Theater (1430 C Street). Free. 619-388-3037. (DOWNTOWN)

Where to Hike, Bike, and Camp revealed when Jack Farnan and Tom Leech sign Outdoors San Diego at Adventure 16 stores. See the duo on Tuesday, October 12, 7 p.m., at 143 South Cedros (858-755-7662), and on Thursday, October 14, 7 p.m., at 4620 Alvarado Canyon Road (619-283-2374). Free. (SOLANA BEACH, MISSION VALLEY)
The Dangerous Beaches and Why California’s borderlands are explored by Ken Nunn in *Ti-Jouna Straits*, which he’ll discuss and sign on October 12, noon, at UCSB Bookstore (1110 Santa Barbara City College; 805-893-2513). Free.

San Diego Reader October 7, 2004

**Calendar**

**LOCAL EVENTS**

The 12th Anita Blake Novel by Laurell K. Hamilton is *Dreams, Ashes*, which she’ll sign on Wednesday, October 13, 6 p.m., at Mysterious Galaxy Books (7051 Clairemont Mesa Boulevard). Tickets, information: 858-268-4747. (LA JOLLA)

Mystery Author Rochelle Krich signs and discusses *Guilty Edgings* at Warwick’s Bookstore (7812 Girard Avenue) on Thursday, October 14, 7:30 p.m. 858-454-0347. Free. (LA JOLLA)

Playwright’s Project: “Soul Fire,” offered at various San Diego City Libraries through October 24. Live theater and performance using dance, music, and text to illuminate actual and spiritual journeys of ten immigrants to San Diego. Details: 619-236-5800. (SAN DIEGO)

Boo the Villain and Cheer the Hero when Julian Triangle Club presents its 48th annual “Old-Time Melodrama and Olio,” weekends through October 30, at Julian Town Hall (2129 Main Street). This year’s play: *Drusilla’s Dilemma, or Burned at the Stake*. Tickets: $25 (adults); $20 (seniors); $15 (students). (JULIÁN)

Deborah LeBlanc signs and discusses *American Graffiti* (Farrar, Straus and Giroux) on Sunday, Octo-ber 24. Live theater and performance using dance, music, and text to illuminate actual and spiritual journeys of ten immigrants to San Diego. Details: 619-236-5800. (SAN DIEGO)

Promised when David Copperfield performs October 22 and 23 at San Diego Civic Theatre (202 C Street). Program includes “Reunion,” “Killer,” “Shoeshine,” “The Lottery,” “Thirteen.” Performances at 6 and 9 p.m. on Friday, I, and 7 p.m. on Saturday. Tickets: $23-$63, available through Ticketmaster (619-220-7353). (DOWNTOWN)

“Developing an Eye for Authentic Tuscan Style?” Meet author Frances Mayes (*Under the Tuscan Sun*) on Sunday, October 17, 6 p.m., at Warwick’s Bookstore (7812 Girard Avenue). She’ll be hand to sign her newest book, *Bringing Tuscany Home*. Free. 858-454-0347. (LA JOLLA)

“Intimate Evenings of Grand Illusion” promised when David Copperfield performs October 22 and 23 at San Diego Civic Theatre (202 C Street). Program includes “Reunion,” “Killer,” “Shoeshine,” “The Lottery,” “Thirteen.” Performances at 6 and 9 p.m. on Friday, I, and 7 p.m. on Saturday. Tickets: $23-$63, available through Ticketmaster (619-220-7353). (DOWNTOWN)

**SPORTS**

Barry Alford Pine Valley Memorial Ride hosted by Bicycle Touring Society bicyclists is Saturday, October 9. Fifty-mile starters at 8:45 a.m. at fire station on Alpine Boulevard (exit 1-8 at Tavern Road). Riders may visit Alford’s grave after this, his favorite ride. 619-426-8192. (ALPINE)

The Season Ends at Cajon Speedway with a 150-lap factory stock Enduro, boat trailer racing, destruction derby on Saturday, October 9, at Cajon Speedway. 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: $11 (west side) and $10 (east side); $3 for those 10 to 12; free for kids under 6 with an adult. 619-448-8990. (EL CAJÓN)

Pacific Beach Ocean Festival, this 8k beach run heads south from Crystal Pier to Mission Beach jetty and back on Saturday, October 9, 7:30 a.m., starting at Grand Avenue Lifeguard tower. Race-day registration starts at 6:45 a.m. 619-298-7400. (PACIFIC BEACH)

Surf Clinic for beginners planned at La Jolla Shores on Saturday, October 9, by Bike Bike Kayak San Diego. Lessons begin at 9 a.m., I, and 3 p.m. $45. Reservations: 858-551-9510. (LA JOLLA)

**SPECIAL EVENTS**

A “Celebration of Independent Voices” is planned on Friday, at Poche and the Rosary Room (947 E Washington Street, 619-557-5404).

**MISTICETOE HILL S H I P H 3**

A 3-day charitable shopping event to benefit educational programs in San Diego County

Shop among more than 70 specialty vendors featuring unique items such as holiday & home décor, children’s toys, jewelry and more.

**October 9-11, 2004**

10 am to 6 pm daily • Tickets $7

Del Mar Fairgrounds at Pat O’Brien Hall

The Junior League of San Diego, Inc. is part of an international organization of women committed to promoting voluntarism, developing the potential of women, and improving the community through the effective action and leadership of trained volunteers. Its purpose is exclusively educational and charitable. The Junior League reaches out to women of all races, religions and national origins who demonstrate an interest in, and commitment to, voluntarism.

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To purchase tickets or for more information, call (619) 234-2253 x5 or visit www.mistleticetoe.com

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Redeem this coupon at the door to receive $2 off the price of admission. Good for use only on Misticeto Mercado shopping event tickets 10/9/04, 10/10/04, 10/11/04. Code SOR.
Lectures, workshops, and media fare on Saturday, 10 a.m. to 7 p.m., at WorldBeat Center (2100 Park Boulevard). Speakers include Roger Horowitz, Sonali Kolhatkar, Hannah Sampson, others. Sliding scale fees, 619-269-4693, (BALBOA PARK).

Half-Price Book Sale continues through Saturday, October 9, 9:30 a.m. to 4 p.m., at Rancho Santa Fe Book Cellar (located below library, 17040 Avenida de Acacias, at La Granada). 858-756-4298, Free.

Get a Creativity/Humor Workout and enjoy a “program of playful exercises designed to spark your humor and creativity” led by Jacquie Lowell on Thursday, October 7, 7:30 p.m., at Radiance Studio (1618 West Lewis Street). 858-581-0050. $15. (MISSION HILLS)

Herodotus’s Persian Wars examined when Del Mar Great Books Reading and Discussion Group meets on Friday, October 8, 7 p.m., at Barnes and Noble Bookstore (Del Mar Highlands Town Center, 12835 El Camino Real). 858-756-4788. (DANDELION SANTA FE)

San Diego International Orchid Fair, sponsored by Quail Botanical Gardens, October 8-10, at Del Mar Fairgrounds. Lectures, demonstrations, displays, vendors. Also visit “World’s Greatest Garden Sale.” Hours: 1 to 8 p.m. on Friday, 8 a.m. to 4 p.m. Saturday; 8 a.m. to 4 p.m. Sunday. $5. 760-436-3036. (DEL MAR)

Little Italy Festa, Sunday, October 10, 10 a.m. to 6 p.m., on India Street (from A to Grape Streets). Live entertainment (Frankie Avalon), bocce ball and stickball tournaments, Alfa Romeo car show, craft booths, food for sale. Free admission. 619-233-3898. (SAN DIEGO)

“Chalk La Strada, an Italian street-painting festival, features artists using chalk as medium to create colorful and detailed works of art on asphalt streets. Chalk art is on view from 10 a.m. to 5 p.m. on Saturday, 11 a.m. to 6 p.m. on Sunday, on Date and India Streets. Free. 877-DO-CHALK. Rain date: October 16 and 17. (LITTLE ITALY)

San Diego Oktoberfest, a festival with music by over 60 bands on four stages, beer tents showcasing 20 breweries, dancing, rugby tournament, carnival games, sausage-eating contests, food and merchandise vendors, October 8-10, at Dusty Rhodes Park (at foot of I-8, between Sunset Cliffs and Nimitz Boulevard). Hours: Friday, 5 to 11:30 p.m.; Saturday, 11:30 a.m. to 11:30 p.m.; Sunday, noon to 8 p.m. $5 general, free for those under 13. 619-223-5240. (OCEAN BEACH)

San Diego International Orchid Fair, sponsored by Quail Botanical Gardens, October 8-10, at Del Mar Fairgrounds. Lectures, demonstrations, displays, vendors. Also visit “World’s Greatest Garden Sale.” Hours: 1 to 8 p.m. on Friday, 8 a.m. to 4 p.m. Saturday; 8 a.m. to 4 p.m. Sunday. $5. 760-436-3036. (DEL MAR)

Oom-Pah-Pah, traditional German Oktoberfest hosted by German-American Societies of San Diego. Saturday and Sunday, October 9 and 10, noon to 10 p.m., at clubhouse and beer garden (1517 South Mollison Avenue). Live German music (by Guggenbach Boys) and dancing, food for sale, vendors and craft booths, children’s fun zone, more. Admission: $3 for people over 21 (free for those under 21). 619-442-6637. (EL CAJON)

Pacific Beachfest 2004 is Saturday, October 9, 11 a.m. to 7:30 p.m., on beach and boardwalk south of Crystal Pier (at foot of Garnet Avenue). Taste of Pacific Beach food court, kidfest on sand, music, volleyball challenge, sandcastle, arts and crafts, fireworks (7:30 p.m.). Free. 858-273-3303. (PACIFIC BEACH)

Ninth Annual Polish Festival is October 9 and 10 at Polish Mission and Cultural Center (1735 Grand Avenue). Food, games for kids, traditional and new dances, more. Admission free. Festival starts at noon both days, closing at 9 p.m. on Saturday, 7 p.m. on Sunday. 619-668-0485 or 858-847-0661. (PACIFIC BEACH)

Certified Psychic Mediums on hand for psychic fairs, Saturday and Sunday, October 9 and 10, 10 a.m. to 5 p.m., at Ranzy’s Mystic Books (801 Grand Avenue #3). Fifteen-minute readings or chair massage: $15. 760-744-9818. (SAN MARCOS)

Gem and Mineral Roundup and craft fair runs 10 a.m. to 5 p.m. on Saturday and Sunday, October 9 and 10, at Lakeside Rodeo Grounds (12584 Maple View). Exhibits, demonstrations, vendors offering gems, minerals, jewelry, more. Free. 619-443-8327. (LAKEVIEW)

Gourd and Pumpkin Fest planned at Welburn Gourd Farm on Saturday, October 9, 9 a.m. to 4:30 p.m. Pumpkins and gourds available for purchase, workshops and demonstrations, crafts, food and drink. Free admission. Find Welburn at 40635 De Luz Road, 760-728-4271. (FALLBROOK)

GET A CREATIVITY/HUMOR WORKOUT

The Comedy Store

Friday & Saturday
October 8 & 9 @ 8 & 10:30 pm

Come on out and laugh with us! The Comedy Store is the place to be for the best in stand-up comedy. Featuring the biggest names in comedy as well as up and coming comics. Don’t miss your chance to see the stars of tomorrow perform tonight. The Comedy Store is the best place to laugh in San Diego.

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Friday & Saturday
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Be a Part of Earth’s Positive Future!
Sunday, October 10, 3:00 pm

Join us for the Interplanetary Procession and Dove Release, a highlight of the 21st Interplanetary Conclave of Light. Hear a proclamation for world peace. This colorful, outdoor procession will be held at Prescott Promenade on Main St. in El Cajon and is free of charge. The three-day Conclave event is celebrating and advancing the fact that we are not alone in the universe.

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“Urban Trees,” 30 colorful and imaginative sculptures are on exhibit through November one-mile stretch of pedestrian promenade from Hawthorn Street to Broadway Pier. Free. 619-686-6388.

“The Cat in the Hat for President,” this final exhibition marking 100th birthday of late Theodor Seuss Geisel continuing through Sunday, January 2, 2005, focuses on how Dr. Seuss and his creations have become common-place features of American life and imagination. Find exhibit on main floor of Geisel Library at UCSD. Free. 858-534-2533. (LA JOLLA)

Kenneth Capps’ Backyard includes nine works with strong minimalist sensibility, on display

“Savor Chocolate Martins, Chocolate Fountain, desert wines, and more during Jer’s Handmade Chocolate Experience, Saturday, October 9, 7 p.m., at U.S. Grant Hotel (326 Broadway). Tickets: $55, benefiting Komen Breast Cancer Foundation. 619-232-3121. (DOWNTOWN)

Multicultural Festival offered Saturday, October 9, noon to 5 p.m., at University Square (on University Avenue and 69th Street). Musical performances, ethnic foods, arts and crafts. Free admission. 760-630-6687. (COLLEGE AREA)

Nuts for the Arts, Bates Nut Farm hosts fine art festival, Saturday and Sunday, October 9 and 10, 9 a.m. to 5 p.m. Artwork on display and for sale by 50 artists, pumpkin patch & activities for kids, food, entertainment. Free admission. Find the farm at 15954 Woods Valley Road, 760-749-3333. (VALLEY CENTER)

Peter Pan with Cathy Rigby at Civic Theatre, October 12–17 (see For Kids)

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West Coast Swing  •  •
FRIDAY  •  •  •  •
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FOR KIDS

“The Spider’s Tale” told when Weaver’s Tales perform through Sunday, October 10, at Marie Hitchcock Puppet Theater. Meet The Polka Dot Ghost when Big foot Productions takes stage for performances October 13-17.

Curtain rises at 10 and 11:30 a.m. Wednesday through Friday, 11 a.m., 1, and 2:30 p.m. on Saturday and Sunday. Theater located near Aerospace Museum. Admission: $3 for adults, $2 for children under 12. 619-685-5990. (BALBOA PARK)

Ms. Frizzle Goes Gatty during children’s program on Saturday, October 9, 10 a.m., at San Diego Natural History Museum. Investigate what bats eat, how they fly in dark, and make art project. $15. Reservations: 619-255-0203. (BALBOA PARK)

Choo Choo! The Chula Vista Live Steam Club provides train rides, noon to 3 p.m., Saturday and Sunday, October 9 and 10, at Rohr Park (4548 Sweetwater Road). Donation: 25 cents. 619-421-5227. Children under 48” must be accompanied by an adult. (BONITA)

Insects versus Bugs, Dave Lorimer leads back-yard wildlife habitat program on Saturday, October 9, 1 p.m., at Escondido Children’s Museum (in studio 1 at California Center for the Arts, Escondido, 340 North Escondido Boulevard). $5. 760-233-7755. (ESCONDIDO)

“Lions and Tigers and Bears — Oh My!” Children’s program on Saturday, October 9, 1 p.m., in which kids explore what makes a mammal a mammal, at San Diego Natural History Museum. $13. Registration: 619-255-0203. (BALBOA PARK)

Fabulous Fossils, intergenerational class for grandparents or parents and kids, Saturday, October 9, 10:15 a.m., hosted by Oasis (third floor at Robinsons-May at Mission Valley shopping center, 1792 Camino del Rio South). Participants will learn about excavating and recovering fossils, world of dinosaurs. $3 per person. Required reservations: 619-296-2594. (MISSION VALLEY)

Eagle Gliders will be constructed when San Diego Aerospace Museum hosts Family Day workshops, Saturday, October 9, 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. (BALBOA PARK)

“Spiny and Briny: Sea Urchins, Sea Stars, and More,” class for kids in grades one through three offered Saturday, October 9, 9:30 a.m., at Birch Aquarium-Museum (2000 Expedition Way). Participants learn about creatures through encounters with sea urchins, sea stars, sea cucumbers, others. Take home craft. $25. Reservations: 858-534-7336. (LA JOLLA)

Dress in a Halloween costume and enjoy a “monster mash story time” with guest Gris Grimly, illustrator of Boris and Bella, Monday, October 11, 6 p.m., at Barnes and Noble Bookstore (1040 North El Camino Real). Games follow. Required reservations: 760-943-6400. Free. (ENCINITAS)

You Can Fly! Cathy Rigby takes flight in James M. Barrie’s Peter Pan, October 12-17, at San Diego Civic Theatre (202 C Street). This tour provides Rigby’s “farewell performances.”


October 23, 7 p.m • St. Paul’s Cathedral 2728 Sixth Avenue, San Diego Oct. 30, 7 p.m • St. James Church • 3903 Wilshire, Los Angeles Nov. 7, 3 p.m • Grace Cathedral • 1100 California St., San Francisco For tickets and information: Phone: 520-453-6635 www.welshchoir.com Donation in advance $17 Senior, Child (12 & under) $15 Group (10+) $15 each $10 donation at the door $20 Senior, Child (12 & under) $17

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Curtain rises at 7:30 p.m. Tuesday, Thursday, Friday, Saturday, October 12, 14, 15, 16, 7 p.m. on Wednesday, October 13, 2 p.m. on October 16; 1 and 6 p.m. on Sunday, October 17. Tickets range from $22 to $86, available through Ticketmaster (619-220-TIXS). (DOWNTOWN)

“Walt Disney’s 100 Years of Magic,” live figure-skating “story adventure” with Mickey, Minnie, Pinocchio, Jiminy Cricket, and their Disney friends, Wednesday through Sunday, October 13-17, at San Diego Sports Arena. Performances at 7:30 p.m. on Wednesday and Thursday, 11 a.m. and 7:30 p.m. on Friday, 11 a.m., 3:30, 7:30 p.m. on Saturday; 1:30 (in Spanish) and 5:30 p.m. on Sunday. Tickets: $13-$50, available through Ticketmaster (619-220-TIXS). (SPORTS ARENA)

“The Boy Who Fell Into a Book” by Alan Avildsen, directed by James Saba, is presented by Lamb’s Players Theatre, October 14-November 13, at Salvation Army Ray and Joan Kroc Corps Community Center Performing Arts Theatre (6611 University Avenue). Performances begin at 7 p.m. on Thursdays, 10 a.m. on Fridays, 10 a.m. and 1 p.m. on Saturday. Tickets: $6 to $24. 619-437-0600. (COLLEGE GROVE)

“Mostly Ghostly” Books, entitled Who Let the Ghouls Out? and...
MUSEUMS

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

Bancroft Ranch House Museum
houses indigenous Indian artifacts and memorabilia of early settlers in the area, run by the Spring Valley Historical Society. The home, built in 1863, was registered as a National Historic Landmark in 1962 and is on a spot where Kumeyaay Indians camped more than 1000 years ago beside the spring that later gave the area its name. The museum is found at 9050 Memory Lane; 619-469-8587. Free.

Barona Cultural Center and Museum, over 40 baskets created by women from several local reservations are gathered in “The Legacy of Our Mothers: Indian Basketry of San Diego County,” continuing through November. Find the museum at 1095 Barona Road; 619-443-7003 x3. (LA MESA)

California Surf Museum, “The Surfer-Shape Primer,” on exhibit through 2005, showcases several surfers whose conceptual abilities and crafting talent radically altered surfboard design. The search has always been for lighter, faster, more maneuverable boards, from Duke Kahanamoku in early 1900s

to Tom Blake in 1920s to Simon Anderson in early 1980s. The museum features surfing artifacts and memorabilia — such as surfboards and clothing — of local legends Phil Edwards, John “L.J.” Richards, and Peter Johnson, and Duke Kahanamoku. The museum is located at 223 North Coast Highway; 760-721-6876. (ANGELENE)

Chula Vista Nature Center, an interactive living museum devoted to the endangered Southern Californian coastal wetlands, located in Sweetwater Marsh National Wildlife Refuge. Visitors can use a Bioscanner to view animals macroscopically, use a Wentwood for views of microscopic organisms found in the “Sweetwater Soup,” and interact with computed videos exploring how tides affect the bay in the “Moons, Tides, and the San Diego Bay” exhibit. Pet sharks and rays in the David A. Wergeland Shark and Ray Experience, see burrowing owls and migratory birds, and enjoy the xerophytic gardens. Visitors meet a shuttle bus at the Bayfront E Street Trolley Station or at the center’s parking lot at the foot of E Street and Bay Boulevard; 619-409-3903. (CHULA VISTA)

Computer Museum of America, featured exhibit is “Enigma — A History of Cryptology.” Also on view: a 100-year-old Millionaire calculator; a Brunsviga Midget calculator (circa 1900) and General Precision LGP-21 (circa 1966). Ongoing exhibits include vintage computers, video games, punch cards, calculators, and more. Find the museum on the campus of Coleman College (7380 Parkway Drive). 619-235-8222. (LA MESA)

Gaslamp Museum of History and Art, glimpse San Diego’s colorful past at the museum, where displays highlight Wyatt Earp’s San Diego days, the Peg Leg Gold Legend, the first maps and photographs of Old Town and “New Town,” early military history, the naval disaster in 1923 at Point Hoand, and more. Find the museum at 415 Market Street (between Fourth and Fifth Avenues). 619-237-1492. (GASLAMP QUARTER)

Gaslamp Museum of Historic San Diego, glimpse San Diego’s colorful past at the museum, where displays highlight Wyatt Earp’s San Diego days, the Peg Leg Gold Legend, the first maps and photographs of Old Town and “New Town,” early military history, the naval disaster in 1923 at Point Hoand, and more. Find the museum at 415 Market Street (between Fourth and Fifth Avenues). 619-237-1492. (GASLAMP QUARTER)

Heritage Museum, an interpretive wall, replicas of the early post office and general store, and a school room are part of this museum. A mural painted by Michael Strong depicts six periods of Poway’s past. Find the museum in Old Poway Park, at 14134 Midland Road; 858-679-8357. (POWAY)

Heritage of the Americas Museum, more than 100 Chinese jades of the Late Neolithic (4500 B.C.) through the Ming periods (A.D. 1368-1644) are included in “The Stone Gardens: The En- during Art of Jade Age China.” From ancient times, jades in China were treasured as charms, worn on the body either as final adornments in death or as ornaments in life. See a rare and valuable jade burial suit of the Han dynasty (206 B.C. to A.D. 221), one of only about two dozen that have been excavated in China. The suits were made of more than 2000 square rectangular plates of jade sewn together with threads of gold, sil- ver, or bronze (depending upon the status of the wearer). Ongoing. The museum features art and artifacts from South and North America, concentrating on the util- itarian and decorative artistry of crafts workers from ancient cul- tures. The museum also features wings dedicated to natural history, archaeology, education, anthrop- ology, and fine art. Find it all at 645 Main Street. 619-659-8740. (LA MESA)

Heritage Museum of Making Music, the past 100 years of American music and music making are highlighted at the museum, with over 450 vin- tilage instruments, hundreds of audio and video clips, and an interactive stage. Find the museum at 5790 Ardmore Drive, 619-430-5996. (CARLSBAD)

Magee House Museum, built in 1887 and surrounded by rose gardens, the site includes “one of the last barns still standing in Carlsbad.” Doctent and self-guided tours of historic house and gar- dens. Find Magee House at 258 Beech Street; 760-434-9189. (CARLSBAD)

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

Museum of Making Music, the past 100 years of American music and music making are highlighted at the museum, with over 450 vin- tilage instruments, hundreds of audio and video clips, and an interactive stage. Find the museum at 5790 Ardmore Drive, 619-430-5996. (CARLSBAD)

Ramona Pioneer Historical Society and Guy B. Woodward Museum is a complex of buildings, including the Verlaque House (the only Western adobe home of French provincial design still in existence), wagons, antique exhibits, and artifacts. There is a cowboys’ bunk house, women’s clothing and accessories from 1700 to 1800, a ranch blacksmith shop and tack room. The Caseys Tibbs Memorial Exhibit is dedicated to Tibbs, a local resident who was a world-champion rodeo rider. The Bancroft Memorial Rose Garden is on the grounds. Rare documents, historical exhibits, books, photos, and a research library are also part of the complex. Find it all at 645 Main Street. 619-789-7444. (RAMONA)

San Diego Aerospace Museum, the technological advancements made in aircraft propulsion over the
Magical Thinking: True Stories

Augusten Burroughs

FROM THE DUST JACKET: From Running With Scissors, Augusten Burroughs goes where other memoirists fear to tread. The museum offers informative displays and exhibits from each of the departments, rows and sections, as well as photographic collections and archives. Find the museum at 2384 San Diego Ave.; 619-260-1850, (toll free). San Diego Electric Railway Association, located in historic Panama City Santa Fe Depot (922 West 2nd Street), offers exhibits, video displays, trolley equipment, restored passenger car from National City and Otay Railroad. 619-474-4400. (NATIONAL CITY) San Diego Model Railroad Museum, the museum celebrates American railroads with "the largest permanent operating model railroad and toy train exhibit" in North America. "Rail Town," an "O" gauge operating model train exhibit, is on display through December. Four scale-model railroads of the Southwest, the "San Diego County Relief Map" exhibit, and an interactive toy train. There is a multimedia presentation on railroad operation, an operating railroad semaphore signal, and interpretive displays on railroads and model railroading. The exhibit is on view in the Casa de Balboa building. 619-696-0199. (BALBOA PARK) San Diego Natural History Museum, "Fossil Hunters San Diego" shows how museums' paleontologists hunt for local fossils — what they look for, tools they use, how fossils are excavated and transported, how they're prepared and studied. Through 2003. Also on view: "Natural Treasures: Past and Present" (ongoing). Current "giant-screen films" include "Out of the Ocean," exploring Mexico's sea of Cortez and the Baja California Desert. 619-322-3821. (BAY PARK) San Diego Heritage Museum, the museum offers informative displays on the North County coastal history including Native Americans, early homesteaders, and recent times, as well as photographic collections and archives. Find the museum at 561 South Valley Avenue; 760-632-9711. (NATIONAL CITY) Serra Museum, "Commemorating 75 Years. The Serra Museum" is said to "remember the events leading up to the dedication of Presidio Park and the Serra Museum" on July 16, 1929. The exhibit includes a "visit back in time to 1929." The museum interprets the Native American, Spanish, and Mexican periods of San Diego's history and contains Spanish Colonial furnishings, art, and artifacts. It's located at the site of the West Coast's first European settlement, 2727 Presidio Drive. 619-297-3258. (PRESIDIO PARK) Stephen Birch Aquarium-Museum, an aquarium and museum under one roof, the facility is a component of the Scripps Institution of Oceanography at UCSD. Look for 33 tanks containing marine life of the Pacific Northwest, the California coastline, Mexico's Sea of Cortez, and the South Pacific. One highlight is the La Jolla Kelp Tank, a two-story-high tank with giant kelp plants and nearly 30 species of local marine life. The Lynne and Howard Robbins Shack Reef Exhibit features a 13,000-gal- lon shark tank with blacktip, whitetip, nurse, and wobbegong sharks. The aquarium is located at 200 Exposition Way (off North Torrey Pines Road, south of La Jolla Shores Drive). 619-534-FISH. (LA JOLLA)

Wells Fargo History Museum, the museum features a working telegraph for visitors to send and receive messages. Short films on California and Wells Fargo history, a gold display, part of the collection assembled by Wells Fargo agent Samuel Dorsey at the end of the 1800s, an exhibit of Concord Coach #251, a restored stagecoach built in 1867, and the Davies watch. The museum is located in the reconstructed California House, at 2733 San Diego Avenue. (OLD TOWN)

ABOUT THE AUTHOR: Augusten Burroughs is the New York Times bestselling author of Dry, Running with Scissors, and M Ferris. He lives in New York City and Amherst, Massachusetts.

A CONVERSATION WITH THE AUTHOR: Mr. Burroughs and I began our talk one late summer afternoon. He was at his desk in the Manhattan apartment near the United Nations that he shares with his companion of many years, Dennis. I was at home in California. I mentioned how funny I found his story about hiring a maid, a veritable madwoman who became more and more demanding of Mr. Burroughs’s time and trouble. “You were finally working for her,” I said.

Mr. Burroughs agreed, “I totally was. She had a weird power over me.”

“You were going to an office every day simply to get the money to pay her and buy the expensive cleaning products she demanded that you purchase.”

“It was just a nightmare,” Mr. Burroughs said, when he separated, or differentiated, the Burroughs who wrote with the Burroughs who walked the dog and ate the dinner that Dennis prepared.

“For me it has been very different. Writing Running with Scissors was very, very different because in a way it was my journal. I was not a writer,” a guy who had just gone through this kind of a war zone of a childhood, and then this fast career in advertising where I was making a lot of money and spending every dime and living in squall and just drink, drink, drinking, and I went to rehab and got out. I just did not know what to do with myself. (continued on page 92)

“P-51 Mustang,” celebrates the legendary Air Force fighter used during both World War II and Korea. The museum’s Mustang is painted in the red-tail livery of the Tuskegee Airmen, who distinguished themselves flying bomber during World War II. The museum interprets the Manhattan apartment near the United Nations that he shares with his companion of many years, Dennis. I was at home in California. I mentioned how funny I found his story about hiring a maid, a veritable madwoman who became more and more demanding of Mr. Burroughs’s time and trouble. “You were finally working for her,” I said.

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I immediately started writing, and I was just ready to fucking explode, so I would write.

"I was a kid, living with the psychiatrist in Scissors, just retreated. I was so upset and terrified and furious and confused that I retreated into writing in journals as a way to have something to do, and it was almost like the pen and the notebook where I could hide, because if I was writing, maybe people wouldn't talk to me. They wouldn't look at me, and I could be invisible.

"So I tucked into my book and I started writing, and it was all anxious thoughts and anxieties and what was happening at that moment. When I grew up and was drinking and doing advertising, I didn't write a word for myself ever. As soon as I was sober with all this time on my hands, I didn't know what the hell to do. So I exploded and wrote constantly.

"Now, Running with Scissors was a different experience because I'd sold the book on a proposal. It was a product, and I had to write it. I knew that I'd had a very big, big childhood. It was a big story. It was very unusual, and so much had happened that I didn't know how I was going to create a document that would reflect it, so I remember something. And I'm terribly, poorly educated. I don't have a lot of quotes I could pull out of thin air, and I don't know a lot. But I did remember something that I had read. I think it was Bret Easton Ellis, of all people, who said, 'When you're writing and you've gotten a story in your head' — I'm butchering the quote, but it was something to the effect of — 'be happy if you can get 40 percent of what you see on paper. I think it was something like that.

"I thought, 'Okay, what I need to do with Running with Scissors is that there can be no humor from me as narrator. The events themselves were so funny that I need simply to open doors for people and let them see what was happening.'

"So, in a way, I was a reporter. You know, trying to be very simple. So there's not much of me in that book. I'm pointing to things and saying, 'You know, look at this. Okay, now, look at this.' I did.

"'Dry, your third book, is very accomplished, the work of a writer who knows what he's doing.' Well, thank you. That's a huge compliment, because I don't know what I'm doing."

"I did feel desperate when you wrote Dry, writing out the anxiety?"

"Yes, exactly, that's what it was, writing out the anxiety. There was no purpose for me to be writing other than for myself and to vent it. Writing, as you know, is something that you can do to get it out, to vent. So in that sense — and I even hate saying that because it sounds so... Mr. Burroughs paused and began again, 'I hate to talk about memories and all that, 'Oh, it was very therapeutic for me.'

"I do too. I hate 'therapies' and therapy talk."

"I hate all of it. But it's true in a way, and the reason it is, is because I know what I think and feel about something only when I write about it. It's the way that I give it shape. I'm not good at it. But I can write and without it. I do something to write about. Now, during this period, I was devastated by Pighead's life; all I could do was watch the Home Shopping Network and QVC. It wasn't with any kind of cruel irony. I was- not looking at it and laughing at them. I was watching because it was live television, and it was comforting and hypnotic. It was a few months after I wrote the first page of Sellavision, and it made me laugh. Nothing had made me laugh for over a year. I began nonstop writing for seven days, and it was done.

"Had no idea. I didn't plot any of it. I just wrote from page to page."

"I never plotted anything, I don't know how people do it."

"I can't either. Wouldn't you just not want to write anymore after you knew what was going to happen?"

"It's just like being a factory."

"Exactly. Maybe it's different if you're writing some incredibly complex thriller, but I would find that so joyful to know where every character is and what's going to happen."

"I've never read thrillers."

"I said, 'so I never would write one. I have to feel in love with a manuscript. To me, having a manuscript is having this best friend to whom I can always turn.'

"I know exactly what you mean. It's so comforting, isn't it? And it's much more interesting than real life. It's the place I live, I live in my computer screen. I absolutely live there. That's why I could be at home, in a crack house, or on a motel as long as I have AOL so I can have that familiar screen and a document. I wouldn't write if I had to write longhand. It's too slow and my writing is too sloppy."

"Why do you think people look down on memoirs?"

"Because people feel that they've had interesting experiences, too, and that they could write a memoir without just doing it. Not realizing how difficult it is and how it's only going to be good if you're totally honest, and that it's going to take years. I have AOL so I can have that familiar screen and a document. I wouldn't write if I had to write longhand. It's too slow and my writing is too sloppy."

"Did you save journals from your younger days?"

"I did. I never knew why I kept them. I threw everything away, and I couldn't throw those away."

"I'll write absolutely anything about myself," I said. "I'm never embarrassed at all. When but I'm out to dinner with someone or on a walk, and we talk, I'm incredibly secretive. Are you?"

"Yes. It's true."

"You will write absolutely anything, and are you embarrassed?"

"Not at all."

"In person I'm reserved. People, when they meet me, they expect me to be wild and kooky. And very serious. I'm somewhat analytical. I have to pretend and force myself to be perky because otherwise I am just serious. I'm like a German."

"I think it's so interesting how it's possible to write things and so many people will read them, and you'll meet people who have read them..."

"It's weird, isn't it? And you're going to forget everything you put in your book and then people are going to remind you of it, and you're going to be, like, 'I'll write absolutely anything about myself,' " I said. "It's true. It's very sweet. But the days when you could be like Joyce Carol Oates and sit in your dark little closet and write and skim the top of your yogurt are gone."
San Diego Opera Unplugged!
Six ensemble singers perform excerpts from operas including Carmen, Rigoletto, The Barber of Seville, The Magic Flute, Faust, on Friday, October 8, 7 p.m., in Seville Theatre at San Diego City College (3133 Park Boulevard). 619-388-3560 or 619-388-3552. Free. (EVENT)

“Figaro, Figaro, Figaro!” Students perform scenes from operas by Rossini, Mozart, Corigliano featuring Figaro and friends, October 9 and 10, in Crill Performance Hall, Point Loma Nazarene University (3900 Lamalond Drive). Characters were created of 19th Century playwright Pierre Auguste Beaumarchais, who makes “guest appearance” along with Bug Bunny during concerts. Concerts at 7:30 p.m. on Saturday, 3 p.m. on Sunday. Tickets: $15 general, 619-429-3728. (EVENT)

“The Fire of Romanticism” presented by pianist Daniel Nol, Saturday, October 9, 2 p.m., at James Edgar and Jean Josep Hervey Library (3701 Volkarte Street). Free. 619-531-5359. Repeats October 23. (EVENT)


Concert “In honor of Mary, Mother of God,” with string orchestra and vocalists performing works by Verdi, Puccini, Haydn, is Sunday, October 10, 3 p.m., at St. Mary, Star of the Sea Church (6671 Pointe View Way). Offering. 760-433-2702. (OCEANVIEW)

Classical Guitar Virtuoso Christopher Parkening performs with baritone Jubalnt Sykes on concert in October, Sunday, October 10, 4 p.m., for St. James Music Series (743 Prospect Street). $25. Reservations: 858-581-3421 x109. (LA JOLLA)

“Arias from the Heart,” benefit for Helix Choral Boosters is Sunday, October 10, 3 p.m., in building 800 at Helix Charter High School (7237 University Avenue). Performers include sopranos Sylvia Lorrain and Alla Markovich, tenor Alexander Aginmazov, baritone Salvador Padilla, baritone Herman Salerno. Requested donation. $20. 858-458-1394. (LA MESA)

Four-Hand Piano Works by Schubert, Bizet, Gershwin, Russel, Rachmaninoff, Laitz may be heard when Ronald Morelle and Marion Rosewell present recital on Sunday, October 10, 2:30 p.m., for San Diego Public Library concert series. Find library at 820 E Street; 619-236-5810. Donation. (LIBRARY)

Organ Recital by: 6th annual recital by featured artist Su Bainbridge are on view through October at Balboa Park (105 North Main Street). Reception for artist is Saturday, October 9, 4 p.m. Concurrently, see work by guest and master artists, 760-723-1330. (PALOMAR)

Changing Rooms: The Backstage World of Drag Queens,” exhibit of photography by Andrew Priner opens with reception on Saturday, October 9, 6 p.m., at 4 Design Gallery (3813 Ray Street). 618-501-0879. See show through Wednesday, November 10. (NORTH PARK)

“Ecologic Culture Shock: Transplants in Southern Califor­nia,” the master of fine arts thesis exhibition by Krista Wolf, opens with reception on Saturday, October 9, 6 p.m., in Everett Gee Jack...
“Spiritual Portraits” by photographer Betsy Demianski are exhibited at Expressive Arts Institute of San Diego (3817 Ray Street). Show opens with reception for artist in conjunction with Ray @ Night on Saturday, October 9, 6:30 p.m. 619-239-1713. (NORTH PARK)

“Milestoned on Self-Immolation: The 186th Exhibition of Douglas Thompson x.” opens with reception on Saturday, October 9, 7 p.m. at Limbo (1432 University Avenue). Exhibit continues through October. 619-295-5393. (NORTH PARK)

“Three Artists. One Show” — featuring abstract paintings by Kate Ashton, Walter Redondo, and Neil Blugier — opens with reception on Saturday, October 9, 6 p.m., at Summer & Dene Creations in Art 2807 University Avenue. Through October. 619-688-5969. (NORTH PARK)

“The Wall of Five,” featuring work in a variety of media by five artists, is on exhibit through Sunday, October 17, at La Jolla Art Association Gallery (7917 Girard Avenue). Meet artists at reception, Sunday, October 10, 2 p.m. 858-439-3001. (LA Jolla)

“Fifth Annual Invitational Drawing Show,” an exhibit featuring contemporary drawings by San Diego-area artists, opens with reception on Sunday, October 10, 1 p.m., at Earl and Birdie Taylor Library (4275 Cass Street). Approximately 60 works by 16 artists are featured this year. 858-581-9934. (SAN DIEGO)

Working Drawings and Small Replicas of work by Dennis Oppenheim are on view beginning with reception on Monday, October 11, 6 p.m., in Southwestern College Art Gallery (900 Otay Lakes Road; 619-412-6700 x5895). Show closes on Thursday, November 11. (CHULA VISTA)

The Installation Magdalene Launders by Cheryl Parry and painting series “Reming Residue” by Patrick Kikut go on exhibit with reception for duo on Thursday, October 14, 11 a.m., in Miracosta College’s Kruglak Gallery (in student center at One Barnard Drive). 760-756-6672. View show through Thursday, November 4. (OCONEESE)

ART MUSEUMS

California Center for the Arts Museum, “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; 760-839-4120. (RANCHO SAN DIEGO)

Mingei International Museum, “Navao Weaves” includes 33 Navao objects such as chief’s robes, other blankets and rugs woven in the late 19th Century and in 20th Century. Pieces of Navao silver and turquoise jewelry dating from same era as weavings (from a private collection) also on view. “Elemental Art of the Indone-sian Archipelago” includes more than 100 objects such as textiles, headgear, puppets, baskets, beaded objects, ritual dance masks, architectural ornaments, household objects, ancestor figures, and shirines. Ongoing. The Mingei is located on the square with the San Diego Museum of Art and the Timken Museum of Art. 619-239-0003. (BALBOA PARK)

San Diego Museum of Art, “The Beaded Universe — Strands of Culture” includes beads from 40 cultures, inspired by and based on The History of Beads by Lois Sherr Dubin. Exhibit includes beaded amulets from the Peruvian Huichol Indians, a Yoruba chief’s robe, garments by New York artist Sandra Rubel. Concurrently, see “JoAnn Turner — Architectural Enamels.” Works were created by painting with vitreous glass on steel. Both exhibits continue through February 2005. Ongoing. “Horses — Circling the Globe” includes animals from India, China, Japan, Indonesia, Sweden, England, Guatemala, Mexico, and the U.S. Some have religious connections, some were made as toys. A selection of Navao blankets is also on display. Find the museum at 155 West Grand Avenue. 760-735-3355. (ESCONDIDO)

Museum of Contemporary Art San Diego, Downtown, “Lewis DeSoto: Paravanriva” a “26-foot-long air-inflated installation.” In the piece, “religion, biog-raphy, and technology converge to raise profound questions about life, death, and spirituality.” DeSoto portrays himself as Buddha at moment of death and supreme consciousness; he was created by rock carving of 12th-Century Gal Vihara Buddha in Sri Lanka. Closes on Sunday, November 7. The “Cera Series” continues with “Informal Economy Ven- dors” by artist Julio Morales (a Ti-juana native), on view through Sunday, November 14. Morales creates conceptual works of art based on digital technologies. The project “explores the influence of Latin American economic strate-gies that appear in California as a result of economic adaptation.” Find the museum at 1010 Kett-ner Boulevard (at Broadway), di-rectly across from the Santa Fe Railroad Depot. 619-234-1001. (DOWNTOWN)

Museum of Contemporary Art San Diego, La Jolla, ideas and influence of minimalist art exp-lored in “Specific Objects: The Minimalist Influencing,” closing Sunday, January 30. The exhibit showcases works from museum’s permanent collection, as well as newly commissioned pieces. Artists represented include Robert Mangold, Sol LeWitt, Dan Flavin, Agnes Martin, Robert Irwin, others.

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

Museum of Photographic Artists, “Recent Gifts For Eye and Mind” is an exhibit showcasing photographs acquired in the past few years, many are on view for first time in the museum. Cur-rently, see “David Fokos: Bor-rowed Time,” in which the San Diego photographer uses his minimal style to focus on life on Martha’s Vineyard and surround-ing areas. Both exhibits open on close on Sunday, November 14. “The Circle of Memory” is a provocative installation by six con-temporary artists commemorating children and loved ones who are missing or have died. The instal-lation utilizes a strawbale cere-moni- al structure and a series of pho-tographs of kerbonsoes, inspired by ancient burial practices and a Ne-olthic Irish cairn. Continues through Sunday, November 7. Find the museum in the Casa de Balboa building, at 1649 El Prado, 619-239-7559. (BALBOA PARK)

Please contact our Special Events department; 619.255.0182 | events@sdnhm.org | www.sdnhm.org/events,
I should probably recuse myself from reviewing plays about writers. I’m no fan. They tend to melodramatize, focus on superficial trappings, and do everything but show the act itself (imagine a play that did: *The Writer’s Stint*, in which we observe the author squirming, tearing hair, or — perish the thought — having a grand old time composing and revising sentences!). At the end of plays about writers, though you’re glad he or she overcame writer’s block, or penned that jazzy novel, you can’t help but wonder if they’re yet another site for “fiction?”

Stephen Dietz’s *Fiction*, about two writers, has another symptom of such efforts. It is studied, polished, and consciously written. Characters quip and quididity; they utter profundities, or so they (and their author) think. And every word they speak sounds not like human dialogue, but a stylized journal entry.

Therein hangs the tale. Linda and Michael Waterman are successful writers. During all their years of marriage, each has kept a private record: she a diary, he a journal. “A marriage, however good, is not a tell-all enterprise,” he says. “It is a pact between necessary strangers.”

The set offers a visual reminder of a rift, even if the center of which snakes an inch-wide fracture. The play’s more interesting theoretically than melodramatically. Nance Williamson is Thomas Wolfe, author of *Vita Nuova*. "I know my children know their way home." And Abby Draka. She was Michael’s fictional Beatrice (in case anyone misses the connection, he mentions Dante throughout). Abby was also Linda’s factual inspiration for her first novel. So theoretical ironies, like, abound.

The play might resonate if Linda, Michael, and Abby had lives below the neck. They’re more theoretical constructs, and parts of a formalist pattern — the New Haven School of Dramaturgy strikes again! — than people.

*Fiction* might work, and has elsewhere apparently, if the production gave it the equivalent of a Bad Hair Day fix: frizz it up, chip at its sober mien. The Old Globe does the opposite. Director Richard Seer crafts a slick surface and surrounds every word with an aura of forgiveness. Nothing Linda or Michael can say or write about each other will weaken their eternal bond. The aura undercuts potential conflict.

Both of the characters are cultural snobs, natural born elitists who, if nothing else, should conflict with the audience. Nance Williamson and Kurt Rhoads, however, turn bars into literary banter. Both writers would sky-hook into a wastebasket, it turns out Linda and Michael had the same muse, and three weeks to live. She wants to read them. “It’s vain in a Tom Wolfe-ian way, is not a tell-all enterprise,” he says. “It is a endeavor. Charcoal gray, with clean lines for such restrained choices.

Robin Sanford Roberts’ set offers a more accessible story of a rift, even if the actors often forget to acknowledge it.

**Private Symptoms**

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...
at times. But then a terrific ensemble will sing "That's All Right" while dancing a "ring-shout," or Valerie Payton will shimmy across the stage as the preacher’s wife, and the roof of the Lyceum Theatre rises.

The cast, led by stately Peggy Ann Blow and the wondrous Carole Foreman, performs on Jerry Sonnenberg’s unit set, which Jennifer Setlow’s lighting bathes in peach and florid pinks. Special mention must go to Jennifer Brawn Gittings, who designed the costumes and all those ornate, elegant, instant heirloom hats — correct that, crowns.

October is a Month of Great Performances.

THEATER

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

A…My Name Will Always Be Alice

The Coronado Playhouse presents Joan Micklin Silver and Julianne Boyd’s second sequel to their musical revue A…My Name Is Alice.

CORONADO PLAYHOUSE PAVILION, 1335 FIRST STREET, CORONADO, THROUGH OCTOBER 24; THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M. 619-435-4856.

Artists for Intelligent Politics: Readings of Controversial New Plays

AFIP presents a series of staged readings of plays about American politics and the war. First up: Flags, by Jane Martin. A forum follows the reading.

LYCEUM UNDERGROUND STAGE, LYCEUM THEATRE, 79 HORTON PLAZA, TUESDAY, OCTOBER 12, AT 7:00 P.M. 619-297-8953.

Brooklyn Boy

South Coast Repertory Theatre stages the world premiere of Donald Margulies’ drama about Eric Weiss. Suddenly famous, he must decide "if grabbing what he’s dreamed of means letting go of what he holds dear." Daniel Sullivan directed.

SOUTH COAST REPERTORY THEATRE, SEGERSTROM STAGE, 655 TOWN CENTER DRIVE, COSTA MESA, THROUGH OCTOBER 10; THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:30 P.M. MATINEE SATURDAY AND SUNDAY AT 2:30 P.M. 714-708-5555.

Cavalia: A Magical Encounter Between Horse and Man

Cirque du Soleil with horses, but not always as "magical." On a stage so huge they could almost run Ben-Hur’s chariot race (in fact they do, when three “Roman riders” stand on six horses, two per rider, and sprint around the track), Cavalia is, at once, a history of the world (slides on a 200 foot wide cycorama come forward in time from a Lascaux cave to a Roman aqueduct to abstract art), a gymnastics show, a Wild West melee, and, on occasion, a display of magnificent animals running free or performing tricks with horse whisperer Frederic Pignon. The spectacle’s slow to start, and often quite busy. Flipping, bungee-jumping acrobats upstage the animals, and sometimes...
each other — as if they must keep the pace in hot pursuit! (one also wonders what the horses are thinking!) they follow commands, though they gauge it?). But when Pignon, who’s hair’s as long as a horse’s mane, plays with three white Lusitano stallions in a quiet autumnal setting, the gimmicks and hectic staging disappear, and the graceful scene spellbinds.

The Chosen
Aaron Posner and Chaim Potok’s dramatization of Potok’s 1967 novel is slow paced, often lacks spark, and is overly narrated (with the narrator often defusing the tension). But the North Coast Rep’s production, directed by David Ellenstein, ranks among its best in some time. The play takes place between 1944 and 1948, a time of sweeping transition for Jews throughout the world. Set in Brooklyn, it’s a tale of two fathers and two sons. One is called “tata” (Hebrew/Arabic), the other “abba” (Yiddish); the different namings point to vast differences in traditional education. In the play, three clash. As Rob Sanders, a legendary Hassidic rabbi, Robert Grossman’s so superb you’d swear he’s a legendary Hassidic rabbi, Grossman reveals a man for whom change takes an unthinkable toll. As the two sons, Tom Zehar and Christopher M. Williams are always effective in coming-of-age roles. Also worthy of note are the production’s vivid details, from Marty Barnett’s set (two booklined studies divided by a gravelled Brooklyn street), Joanne Reith’s culture-rich costumes, and especially Steve Shapiro’s realistic sounds, which range from baseballs popping to street noises to the horror of the Holocaust.

Cool As We Fly
Ruff Yeager presents the world premiere of his drama about young Emily, a deaf girl, who interprets the dreams of three “intimate strangers” through American Sign Language. Esther Enrey directed. ADAMS AVENUE STUDIO OF THE ARTS. 2804 ADAMS AVENUE, NORMAL HEIGHTS, THROUGH OCTOBER 9; FRIDAY AND SATURDAY AT 8:00 P.M. 619-253-7291.

Crime Pay!
Mystery Cafe’s newest interactive mystery comedy takes place at the Sahara Hotel in Vegas, where “the family” runs more than shows. “A real mob scene!” IMPERIAL HOUSE RESTAURANT, 505 PALMA STREET, BANKER’S HILL, OPENED END RUN; FRIDAY AND SATURDAY AT 8:00 P.M. 619-544-1864.

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Mystery Cafe’s newest interactive mystery comedy takes place at the Sahara Hotel in Vegas, where “the family” runs more than shows. “A real mob scene!” IMPERIAL HOUSE RESTAURANT, 505 PALMA STREET, BANKER’S HILL, OPENED END RUN; FRIDAY AND SATURDAY AT 8:00 P.M. 619-544-1864.
Escanaba in da Moonlight

Cynget Theatre Company presents Jeff Daniels’ comedy about the opening day of hunting season, 1989. Now 35, Reuben Soady has yet to bag a buck. So he’s altering time on CYNGET THEATRE COMPANY, 3663 EL CAJON BOULEVARD, COLLEGE AREA, THROUGH NOVEMBER 7. THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 2:00 P.M. 619-337-1525.

Faulk Line One-Act


Grassroots Greeks: Iphigenia at Aulis

The extremely popular series of Greek play readings now has a new location: El Centro Cultural de la Raza. To reacquaint local audiences with the masterworks of ancient Greek drama, Linda Cas- tro and David Cohen offer staged readings. The approach is refreshing. There’s no attempt at polished work or choices set in gran- ite. Instead, the actors treat the text as if this were the first day of rehearsal, the threshold of explo- ration. There’s some movement, a suggestion of costumes, and (re)acting, but the emphasis is on the word and, as in all Greek drama, on an unfolding story at once hair-on-fire irrational and as logical as a courtroom debate. It doesn’t take long to see how perti- nent and compelling these plays are. An informal discussion fol- lows the reading, and admission is free, though donations are appre- ciated. Next reading: Euripides, Iphigenia at Aulis. Worth a try.

Joey and Maria’s Comedy Italian Wedding

The Cully Theater hosts “not-so- traditional Italian wedding,” as Joey and Maria tie the knot. A love story, a wedding, a late-night catechism. 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 single scene (“Single Man Drought”), to marriage, children, even a funeral. Along the way a San Quentin con scars a timid couple into taking the Big Step (“You gotta compromise a little, you dickheads!”), and Rose Ritz tells the truth for her dating ser- vice videotape. Theatre in Old Town’s engaging production fea- tures a four-person cast. They have the smarts not to push for comedy or drama, letting the audience choose its reaction (ro- mantics can sigh, scoffers can, well, scoff). Andrea Chamberlain, Mylinda Hull, David Engle, and especially Stan Chandler, who must be one of the most versatile performers around, enhance every scene with strong voices and pre- cise character details. Credit as well to the costume designer, un- named in the program, who pro- vided everything from tuxes to Charger T-shirts — and enough Velcro to permit what must be, in many instances, split-second changes. Worth a try.

Late-Night Catechism

The Laguna Playhouse has ex- tended the run of this popular show several times. It’s an “inter- active adult catechism” class,
taught by a sister from the spare-not-the-rod school. The concept doesn’t sound like much. The sister is substituting (it’s the regular teacher’s poker night, 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 cries of recognition from the audience, especially when sister brings out a hard ruler and taps her palm). The results, the two times 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. (Note: the Laguna Playhouse has extended this show’s run several times.)

Worth a try.

LAGUNA PLAYHOUSE, 606 LAGUNA CANYON ROAD, LAGUNA BEACH, THROUGH OCTOBER 21; MONDAY AT 7:30 P.M. 949-497-2787.

Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a Life Before Sex & Life With a Teenager… I’m Having a
THEATER DIRECTORY

San Diego Reader’s Theater Directory is compiled by Kate Gilbert. No charge for listing. Call (619) 232-1024 for information, or check out the Reader’s Theater Directory at sandiegoobserver.com under San Diego Events.

CALENDAR THEATER

MATT WATSON

THE RETREAT FROM MOSCOW
South Coast Repertory
Center Stage, 855amide Avenue, Costa Mesa, 714-641-2222.

STEPPENWIND, 3047 AVENUE
Hillcrest, through October 30.

THREE DAYS OF RAIN

Group Holiday

Holiday Inn Express & Suites
7300 Westpark Drive, La Jolla, 858-459-7000.

BLOODPROOF

Theater of Youth

Valerie Houston in the national premiere of "Bloodproof," an adaptation of the hit British play of the same name. 3516 Fifth Ave., 619-234-9583.

THESEUS

La Jolla Playhouse
79 Horton Plaza, Central, 619-550-1010.

THEATRE DIRECTORY

NORTH PARK THEATRE

LAMBERTS THEATER
4545 Park Blvd., Normal Heights, 619-337-1525.

CLAYBANK CENTER
4124 Grand Ave., North Park, 619-588-0206.

THE IMPERIAL HOUSE
750 Nautilus St., La Jolla, 619-234-9583.

AMBASSADOR THEATER

CENTRAL CITY THEATER
11626 El Cajon Blvd., El Cajon, 619-497-5000.

ARTS TIX
3535 Adams Ave., North Park, 619-437-0600.

THEATER DIRECTORY

STAGEHOUSE THEATER
2425 Dusk Dr., Paradise Hills, 619-544-1000.

THE IMPERIAL HOUSE
750 Nautilus St., La Jolla, 619-234-9583.

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ARTS TIX
3535 Adams Ave., North Park, 619-437-0600.
cases were big…. I first met
covered amps and guitar
cases from me back to
Muzik. ‘He bought a few
the mid-’80s,’ said Mike
the owner.
23-year-old El Cajon guitar
was at Muzik Muzik, a
music store. They had no idea
they were being befriended by
a rock star on the afternoon
of September 22.
The night before, ZZ Top
played Viejas Casino. ‘We see these guys buying
guitars and stuff,’ recalled
Delashaw. ‘We start talking,
and he asks us if we’re in a
band, and we both said, ‘No.’
He asked us if we had electric
guitars, and we said, ‘Yeah.’
He asked us if we were in a
band, and we both said, ‘No.’
Bastian said his father still
wanted him to play acoustic
guitars, and not one is
wanted him to learn to play
acoustic. ‘Screw acoustic guitars.’ He
bad luck for him. He said,
‘It’s the only dog
of September 22.
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Bastian said his father still
wanted him to play acoustic
guitars, and not one is
wanted him to learn to play
acoustic first. ‘I’m gonna
listen to him over my dad,’
said Bastian.
‘He owns thousands of
guitars, and not one is
acoustic,’ said Fenton about
Gibbons. ‘When Jimi
Hendrix was interviewed by
[1960s TV talk show host] Dick Cavett, he asked Jimi
who his favorite guitarist was. He said Billy Gibbons. Jimi
gave Billy a salmon pink
Stratocaster. That’s why Billy
gave these guys guitars.’
— Ken Leighton

“The DJs didn’t get paid anything, and then they announced we had to pay to do our shows… that’s when I pulled the plug.”

Duane’s “Auction Talk” hits fiscal chopping block
30 being offered by World Talk Radio in early 2004, an hour-long program focusing on music and pop culture collectibles with call-in guests and expert appraisals. “They provided an engineer, and I brought him CDs. I made full of music prompts, sound effects, samples from old cereal commercials, just tons of stuff to flesh out the show,”

D蒙e’s World later evolved into Auction Talk, narrowing its focus to eBay seller-and-buyer tutorials and horror stories shared by callers. “I wanted to call the show eBay Hell, but they [World Talk Radio] were afraid of getting sued.”

Dimock says World Talk Radio wasn’t paying the DJs. His own show, one of about

If it’s the only dog [bad review symbol] in the country, that’s what our critic said at the time he reviewed it, and that’s good enough for me.”

Dave Coddon, assistant editor of the Union-Tribune’s “Night & Day” section, is standing by his reviewer’s full-page assessment of Green Day’s American Idiot, which said that on a scale of one to four stars, the CD doesn’t even deserve one star. The Union-Tribune gave Green Day’s ninth album its lowly
We can’t live in a country where people are okay with a president who can’t read and speak,” says San Diego’s own Tom DeLonge in the new edition of Spin magazine. The blink-182 guitarist got his own section in a spin page rock-the-vote spread in the October issue. He talked about sitting in the Kerry booth at the Democratic National Convention. “I campaigned with him in Iowa during the caucuses. He’s the antithesis of Bush.”

Afternoon 9/4/9 DJ Mike Halloran wanted to find out if there were any pro-Bush rock songs out there. “I put the call out [on the air] to anybody that if there were any pro-Bush songs out there, let me know, and we’d put it on the air. Nobody sent me anything. Nobody called.”

The majority of artists don’t like the guy. It’s like we’re back to the ’60s where protest songs rule. The new Perfect Circle album called Emotive comes out Election Day, and it is all protest songs.

But not rockers hate Bush. At the sold-out Flogging Molly show at 4th & B last month, an anti-Bush video clip by Dead Kennedys founder Jello Biafra was shown just before Flogging Molly took the stage. About a fourth of the punk-heavy crowd booed the clip.

It was rumored that Tom DeLonge would appear at a pro-Kerry October fundraiser at the Belly Up Tavern, featuring three local bands; however, Belly Up owner Steve Goldberg said that was just not going to happen. “We don’t do politics.”

www.movieton.org, must be 21
Singer C.J. Gladstone said his band was named after guitarist Eric Biggans. “He used to be a hard-core young Republican. Now he’s a crazy anarchist libertarian. The name means he hasn’t been conservative since Reagan was in office.”

Richard Aguirre presents an all-age multi-band “OB Underground” showcase. He says his next show, October 15, is more about raising awareness than money. While his band (the Karl Marx Band) and others play inside the Sunset Hall on Sunset Cliffs Boulevard, Aguirre will be projecting Fahrenheit 9/11 outside of the building. “We’re going to show it at 7 p.m. and again at 11 p.m.”

When I ask, “Wouldn’t Michael Moore care?” Aguirre says, “I don’t think he’s going to sue me, do you?”

The show is 6 p.m. to 1 a.m., admission is $2. For more info, visit www.OBunderground.com. — Ken Leighton

We had five major operations that would have killed anyone.” Georgene Brueland recalls the agony that her DJ son Marc faced over the last eight years of his life. He was diagnosed at 22 with a rare liver cancer called fibrolamellar hepatocellular carcinoma. “It attacks young adults. He defied the odds. On the first operation they removed a tumor the size of a grapefruit.”

A resident of Tierrasanta, Brueland became an animator after graduating from Serra High School in 1991. “He worked on the cartoon version of Attack of the Killer Tomatoes.”

Beginning in 2000, Brueland was a regular Goth/industrial DJ at the all-age Club Sabbath in North Park until 2003. “He was there every Saturday. He never missed a day. I remember him coming home from major lung surgery…and going in to work that night.”

www.moveon.org, must be 21
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Brueland died October 25, 2003. Last Tuesday a Finnish metal band called Nightwish put out a recorded tribute to Brueland. “In 2000 [Brueland] came across a Goth/metal compilation album called Beauty and Darkness Volume IV. There was a ghost track on it called ‘Walking in the Air’ by Nightwish. The song was an operatic/metal version of a song from one of Marc’s favorite childhood Christmas videos called The Snowman. When he found it, he had just gone through another major surgery. It was uplifting to Marc.”

Mrs. Brueland said she contacted the band’s PR rep who put Marc in touch with Nightwish keyboardist Tomas Holopainen. They spoke on the phone. “Tomas came to see him in 2001 and again in 2003. Both times Marc was too ill to see him. In September of last year we spoke on the phone. ‘Tomas Holopainen. They contacted the band’s PR rep him.’

“Some people think I’m boring,” admitted singer/songwriter Norah Jones, daughter of Encinitas resident and satirist virtuoso Ravi Shankar, in a telephone interview with the Miami Herald-Tribune on September 2. The multiple Grammy-winning artist is currently on tour for her new release, Feel Like Home, but reviews indicate that her style is less effective in large performance venues. Vancouver’s Straight.com called her a “lite-jazz singer” and warned of “dozing”; the Seattle Post-Intelligencer said she sang along with the accidental fire alarm.

The Boston Globe recently nicknamed her “Snorah Jones” in its September 1 issue.

Jones, 25, won best female artist and best pop artist at the World Music Awards in Las Vegas, September 17. She plays Coors Amphitheatre this Sunday at 7:30 p.m.

Tickets are $140–$480 a pair.

— Michael Hemmingson

Staffers at “San Diego Troubadour” — a free monthly magazine covering roots rock, alternative country, folk, gospel, and bluesgrass since September 2001 — must feel cursed. Cofounder and columnist Lyle Duplselie died of a heart attack June 17 while surfing with his family at Mission Beach. He was 51. Just four months previously his wife Ellen succumbed to cancer after battling the disease for 13 years.

On Tuesday, September 21, new Troubadour publisher and co-editor Kent Johnson, 57, was involved in a traffic accident that killed a motorcyclist. Johnson was arrested on suspicion of gross vehicular manslaughter. According to police, at about 7:49 a.m. Johnson ran a red light and weered into the bicycle lane on Kearny Villa Road, attempting to turn onto Miramar Road and hitting the eastbound motorcycle.

Kent Johnson was arraigned Tuesday, September 28, where he pled innocent to gross vehicular manslaughter. His bail was set at $25,000, and he was allowed to remain free from police custody but forced to surrender his driver’s license.

He’s been placed on administrative leave from Mira Mesa High School, where he’s a special education teacher. December 7 is his preliminary hearing.

Johnson told officer David Cohen after the collision, “I was late for work.”

The motorcycle rider killed was Randy Sanchez, 37, a Mira Mesa resident. San Diego Troubadour claims a circulation of 7000. Johnson is one of four cofounders. An e-mail sent to santragould@verizon.net inquiring about whether subsequent issues will be affected by Johnson’s arrest went unanswered by press time.

— Jay Allen Sanford

Butler

TUES., OCT. 12
8 PM-12 AM
A TRIBUTE TO THE SUPREMES
The Corvelles

UPCOMING SHOWS

FRIDAY, OCT. 22
INTERNATIONAL RECORDING ARTISTS
Lunasa

TUESDAY, OCT. 26
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NO COOLERS, LAWN CHAIRS, ALCOHOL ALLOWED
The Singing Cop

“I’ve looked down into the audience and seen guys I’ve arrested!”

This is what I really want to do; music isn’t just a hobby for me,” says San Diego cop Joe Mendoza. A 13-year sheriff’s department veteran (10 years at the Encinitas station), his debut CD *The Spring Collection* was recorded at a local recording studio owned by Stereotypes drummer Mike Kamoo (who also produced and engineered). Teen stringsmith Derek Duplessie performs on pedal steel guitar, and the deputy’s brother Bart Mendoza, of the Shambles and Manual Scan, plays bass and sings backup on the CD.

“Bart kind of knew that I played guitar and sang,” says the 39-year-old. “A couple of years back, he heard me playing some originals at our mom’s house, and he suggested we go into the studio and record. I’d been a closet player until then. I hadn’t played in public...the first one we did together was a Christmas song.”

Now that he’s playing solo acoustic sets at clubs like Hennessey’s (in Pacific Beach) and the Surf N’ Saddle (in Solana Beach), his professions have been known to cross. “I’ve been coaxed into picking up a guitar a couple of times while on duty. I walk into a bar where I’ve played before and, I don’t know, the peer pressure is kind of hard to resist if someone begs me to play a song. A lot of other officers know what I do; I’ve played at a few [police department] picnics. I actually sold five CDs at work [laughs]. I wouldn’t bill myself as ‘the Singing Cop’ though.”

Although Mendoza performs a few covers (Clapton’s “Wonderful Tonight” being the only one on his CD), he prefers doing original songs. Asked if his music is similar to his brother’s ‘60s-influenced power pop, he says, “I write love songs, Bart writes relationship songs.” The difference? “My songs are really straightforward, more country. They’re about loves lost and loves won, standard ‘I love you, I hate you, I miss you’ kind of songs. His stuff is a little harder to understand, you know? It’s not always easy to tell what he’s singing about.”

**TOP FIVE DESERT-ISLAND DISCS?**
1. The Beatles *Rubber Soul* and *Revolver*
2. Matthew Sweet’s *Girlfriend*
3. Don McLean’s *American Pie* ("the whole album, not just the song")
4. The Eagles ("a CD compilation I burned myself")
5. Taylor 355ce acoustic 6-string ("made in San Diego") and Taylor 315ce acoustic 12-string ("like butter")

**TOP FIVE FILMS?**
1. *Three Amigos*
2. *Pee Wee’s Big Adventure*
3. The Rutles’ *“All You Need Is Cash“* [TV special]
4. *Top Gun*
5. *Batman: The Movie* (1966 — “I’m a huge fan. I have tons of Batman memorabilia”)

**GUITARS USED?**
1. Rickenbacker 360 6-string ("my Paul Weller guitar")
2. Rickenbacker 360 12-string ("with wood grain, like Roger McGuinn’s")
3. Rickenbacker 325 v58 6-string ("my John Lennon replica")
4. Rickenbacker 360 v54 12-string ("like George Harrison used in *Hard Day’s Night*")
5. Taylor 355ce acoustic 6-string ("made in San Diego") and Taylor 315ce acoustic 12-string ("like butter")

**WEIRDEST GIG STORY?**
“I’ve looked down into the audience and seen guys I’ve arrested! I’ve had gang members buy me beer. It’s bound to happen: I’m playing in bars — that’s just the atmosphere. On the other hand, sometimes when I make traffic stops, someone will recognize me from playing a gig. Then it can get awkward...a lot of times they’ll try to play up that they know who I am because they want me to let them off the hook for something.”

---

**LISTS**

JAY ALLEN SANFORD

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CONCERTS

EXTENSION 4000

THIS WEEK'S CONCERTS

THURSDAY

Chris Botti (689): Sycuan Casino Showcase Theatre, Thursday, October 7, 8 p.m., 3469 Casino Way, Dehesa. 619-639-3580.
The Incredible String Band and the Espers: Canes Bar and Grill, Thursday, October 7, 8 p.m., 3105 Ocean Front Walk, Mission Beach. 858-488-1780 or 619-220-8497.

FRIDAY

Air Supply (623): Humphrey's Concerts by the Bay, Friday, October 8, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.
Lloyd Banks: 4th & B, Friday, October 8, 9 p.m., 345 B Street, downtown. 619-231-4343 or 619-220-8497.
Mouse on Mars, Ratatat, and Junior Boys: The Casbah, Friday, October 8, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-220-8497 or 619-232-4355.
Eric Andersen: Acoustic Music San Diego, Friday, October 8, 7:30 p.m., 4650 Mansfield Street, Normal Heights. 619-303-8176.

SATURDAY

Eek-A-Mouse (734): Belly Up Tavern, Saturday, October 9, 9:15 p.m., 143 South Cedros Avenue, Solana Beach. 619-220-8497 or 858-481-8140.
Dave Alvin & the Guilty Men (818): The Casbah, Saturday, October 9, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-220-8497 or 619-232-4355.

SUNDAY

Norah Jones (260): Coors Amphitheatre, Sunday, October 10, 7:30 p.m., 2505 Entertainment Circle, Chula Vista. 619-671-3600 or 858-481-8140.
Mark Lanegan: The Casbah, Sunday, October 10, 9:30 p.m., 2501 Kettner Boulevard, midtown. 619-220-8497 or 619-232-4355.

MONDAY

Pat Benatar (459) and Neil Giraldo: 4th & B, Monday, October 11, 8 p.m., 345 B Street, downtown. 619-231-4343 or 619-220-8497.
De La Soul (605): Belly Up Tavern, Monday, October 11, 9 p.m., 143 South Cedros Avenue, Solana Beach. 619-220-8497 or 858-481-8140.

UPCOMING IN NOVEMBER

11/4: CANNIBAL CORPSE
11/6: MINDY SMITH
11/11: GUIDED BY VOICES
11/12: BLONDE REDHEAD

PRODUCED IN ASSOCIATION WITH HOB CONCERTS

THE FUTURE IS SONGS 108 San Diego Reader October 7, 2004
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528 F St., Corner of 6th and F,
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New food items just introduced!
The Melvins: The Casbah, Monday, October 11, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-220-8497 or 619-232-4355.

TUESDAY

Soulive: Belly Up Tavern, Tuesday, October 12, 8 p.m., 143 South Cedros Avenue, Solana Beach. 619-220-8497 or 858-481-8440.

The Old 97’s: 4th & B, Tuesday, October 12, 8 p.m., 345 B Street, downtown. 619-220-8497.

WEDNESDAY

Bright Eyes: Belly Up Tavern, Wednesday, October 13, 8 p.m., 143 South Cedros Avenue, Solana Beach. 619-220-8497 or 858-481-8440.

Badly Drawn Boy: ’Canes Bar and Grill, Wednesday, October 13, 8:30 p.m., 3105 Ocean Front Walk, Mission Beach. 858-488-1780 or 619-220-8497.

Thursday

Skinny Puppy: 4th & B, Thursday, October 14, 9 p.m., 345 B Street, downtown. 619-231-4343 or 619-220-8497.


Mason Jennings: Belly Up Tavern, Thursday, October 14, 8 p.m., 143 South Cedros Avenue, Solana Beach. 619-220-8497 or 858-481-8440.

Steve Poltz: ’Canes Bar and Grill, Thursday, October 14, 8 p.m., 3105 Ocean Front Walk, Mission Beach. 858-488-1780 or 619-220-8497.

The Young Dubliners: Belly Up Tavern, Friday, October 15, 9:15 p.m., 143 South Cedros Avenue, Solana Beach. 619-220-8497 or 858-481-8440.

Angie Stone and Anthony Hamilton: 4th & B, Friday, October 15, 8 p.m., 345 B Street, downtown. 619-231-4343 or 619-220-8497.

Brian Joseph and Joe Lewis: Acoustic Music San Diego, Friday, October 15, 7:30 p.m., 4650 Mansfield Street, Normal Heights. 619-303-8176.

Los Lonely Boys: 4th & B, Saturday, October 16, 8 p.m., 345 B Street, downtown. 619-231-4343 or 619-220-8497.

Peter Case: Acoustic Music San Diego, Saturday, October 16, 7:30 p.m., 4650 Mansfield Street, Normal Heights. 619-303-8176.

Martin Sexton and the Pushstars: Belly Up Tavern, Sunday, October 17, 7:30 p.m., 143 South Cedros Avenue, Solana Beach. 619-220-8497 or 858-481-8440.

Ween: ’Canes Bar and Grill, Sunday, October 17, 3105 Ocean Front Walk,
EVERY FRIDAY
TheFIRM
HAPPY HOUR
LATIN JAZZ # DECOS FROM 5:30PM TO 9:30PM
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Karma
with TONE CAPONE and residents DJ Rage & Nicky Z
$3 CORONAS, COSMOS & APPLETINIS
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HUSTLE
Friday nights will never be the same
DJ JOHNNY JOHNSON, DJ RAGE, & NICKY Z
HIP-HOP, R&B, & GLAMROCK 80′S
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SATURDAY 10.09.04
Saturdays @ Decos
HIP-HOP, R&B, & 80′S
with resident DJ: DJ RAGE & NICKY Z

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Saturday, October 16, 2004
DJ Splice, Nicky Z & Big Dade
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Special Performance by: Big Backyard
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MISSION BEACH 858-488-1780 or 619-220-8497.

Emily Buffett [477]
Coors Amphitheater; Wednesday, October 20, 8 p.m., 2105 Entertainment Circle, Chula Vista. 619-571-3605 or 619-220-8497.

Bob Dylan [566]
Con Arena, Friday, October 22, SDCCU•Campus, College Area. 619-220-8497 or 619-594-0429.

Jeffrey Foucault
4650 Mansfield Street, Normal Heights. 619-383-8176.

Jeffrey Foucault: 619-231-4343 or 619-220-8497.

Bobby Vinton: Sycuan Casino
Showcase Theatre, Friday, October 22, 8 p.m., 5469 Casino Way, Dehesa. 619-659-3380.

P.J. Harvey
619-220-8497 or 619-220-8497.

John Jorgenson: Acoustic Music San Diego, Saturday, October 23, 9 p.m., 345 B Street, downtown. 619-221-4134 or 619-220-8497.

Giant People: 858-488-1780 or 619-220-8497.

Louise Taylor: Acoustic Music San Diego, Sunday, October 24, 7:30 p.m., 4650 Mansfield Street, Normal Heights. 619-383-8176.

John Jorgenson: Acoustic Music San Diego, Saturday, October 23, 7:30 p.m., 4650 Mansfield Street, Normal Heights. 619-383-8176.

Karl Denson: 4th & B, Saturday, October 23, 9 p.m., 345 B Street, downtown. 619-221-4134 or 619-220-8497.

P.J. Harvey [599] and Knife and Fork: SOMA, Saturday, October 23, 8:30 p.m., 3550 Sports Arena Boulevard, San Diego. 619-226-7662 or 619-220-8497.

Digital Underground [286] and Giant People: Cameo Bar and Grill, Saturday, October 23, 9 p.m., 3105 Ocean Front Walk, Mission Beach. 858-488-1780 or 619-220-8497.

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Jeff, owner
Born in Battle Creek, Michigan (yeah, Cereal City!)
Favorite Musical Acts: Counting Crows, Patti Griffin, Counting Crows, Patti Griffin, Cult, Sam Cooke
Favorite Movies: Pulp Fiction and Scarface
First CD Ever Bought: Elvis (in Memphis at Lil’s Record Shop)
Little-Known Artist You’d Recommend: John Gorka and my band, Ten Sugar Coffee
Hobbies: Nude tennis and Strip Scrabble

Larry, customer
Born in Asheville, N.C.
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OLD 97’s
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SKINNY PUPPY
with special guests

4th&B presents
ANGIE STONE
with ANTHONY HAMILTON

HOB presents
BREAKING BENJAMIN
with Thornley

ANDY GRIGGS

EDWIN McCAIN
with special guest MAIA SHARP

KARL DENSON
& STOCKHOLM SYNDROME
with Umphrey’s McGee

in Association with Freeline Presents
COURTNEY LOVE

MEGADETH
with special guests

COLONEL CLAYPOOL’S
BUCKET OF BERNIE BRAINS

THE ROOTS
with special guests

GOV’T MULE
with special guests

BONEY JAMES

LATIN LEGENDS
starring Tierra and featuring Arcelio Garcia of Malo & original members of El Chicano

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Atomic Groove: Jimmy Love’s
Badly Drawn Boy (608): Canes
Butta Verses: Belly Up Tavern
The Corvettes: Viejas Casino
Carol Curtis: Martini’s Bar & Grill
Jesse Davis: Buon Giorno Restaurant
De La Soul (605): Belly Up Tavern
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The Love Rangers: The Alley
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Makai: Humphrey’s
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Peter Robberecht/Pianoman (622): Dakota Grill and Spirits
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POP / TOP 40

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Every song on M. Ward’s Transfiguration of Vincent is a keeper, but about two-thirds of the way through there’s one song with a melody so achingly lovely and lyrics so beautiful that, the first time I heard it, I thought it had to be a cover. The song is “A Voice at the End of the Line,” and, like many of M. Ward’s songs, it gets right to the point and then gets out of the way before it wears out its welcome. Like all his songs, it features Ward’s quiet croak of a voice and a sparse arrangement steeped in American roots music but liberally spiked with bits of indie rock...or maybe the other way around. Either way, Ward’s songs have subtle undercurrents of dread, loneliness, and hope that stick around long after the CD has moved on. There’s a note on the inside sleeve of Transfiguration that reads: “This record was designed to keep the loss alive & behind me.” Formerly with the band Rodriguez, Ward struck out as a solo artist a few years back. He’s had help along the way from like-minded sorts such as Giant Sand’s Howe Gelb and Grandaddy’s Jason Lytle. On most of Transfiguration, the band the Old Joe Clark plays backup. Even with all the guest players, Ward’s music sounds like a deeply personal statement. A couple of songs after the one that I thought was a cover, Ward takes on a song I originally thought was an original. He has so thoroughly transformed it, I almost didn’t recognize it as David Bowie’s “Let’s Dance.”

BY WILLIAM CRAIN

M. WARD

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Tommy Price: Hennessey's Tavern (Galveston)
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Rick Ruttin: Twigg's Tea and Coffee Company
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The Shinn: Lestat's Coffeehouse
Skelpin: Humphrey's
Aaron Strout: Twigg's Tea and Coffee Company
Jack Tempchin: The Calypso Cafe
Anna Troy: Twigg's Tea and Coffee Company
Victoria Rose: Sausatran Bar and Grill
Gene Warren: McP's Irish Pub and Grill
Robert Wetzel: Hotel del Coronado
Renata Youngblood: Twigg's Tea and Coffee Company
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EXTENSION 4009

BLUES / SOUL

The Backwater Blues Band: Patrick's II

The Bayou Brothers: (948):
Patrick's II
The Blues Brokers: The Kraken, Patrick's II
The Bootleggers: (987): The Gordon Biersch Brewery
Breeze: U.S. Grant Hotel
The Brother Blood Blues Band: Island Sports & Spirits
The Charles Burton Blues Band: (943): Chateau Orleans, The Kraken
Chet Cannon: Patrick's II
The Corvelles: Humphrey's
Tomcat Courtney & the Blues Dusters: (902): Shooters Bar and Grill.
JC's Cocktails, Red Dot Lounge, Chateau Orleans
Gumbo Bayou: Cayote Bar and Grill
Robby Hankel: (1947): Lestat's Coffeehouse
Candy Kane: (839): The Calypso Cafe
Lafayette & the Leasebreakers: (942): The Calypso Cafe
Mississippi Mud: Tiki House
Jeff Moore: The Calypso Cafe
Jeff Moore & the Witchdoctor: (988): The Kraken
The Paladins: (962): Belly Up Tavern
The Rockin' Blues Hounds: McP's Irish Pub and Grill
Runnin' Blue: The Calypso Cafe
The Nik Simon Band: Patrick's II
J.J. Styles: Patrick's II
The Small Town Heroes: Bob's Whiskey Dive
Dean Smith: The Calypso Cafe
The Soul Persuaders: (1948): Humphrey's
The Soul Revue: Jimmy Love's
Todd Stedman & the Fat Tones: Tiki House
Sweet Blue Onion: McP's Irish Pub and Grill
Billy Watson: The Blvd. (San Marcos). Anna Martine Bar & Restaurant

EXTENSION 4010

EVERYTHING ELSE

Shirley Allen: Red Fox Steakhouse
Tom Barshay: G S George's on Fifth
Kayla Black: Kelly's Steakhouse
J.D. Boucharde: (988): Prince's Pub & Grill
Circa: Buenavista Restaurant
Ray Correas: The Butcher Shop
Joe Crouse: Kelly's Steakhouse
Julie de la Huerta: The Westgate Hotel
Vicki Erigta: Edelweiss Restaurant
Danielle Paregen: Westin Horton Plaza Ballroom
Melinda Gibb: Westin Horton Plaza Ballroom
Ross Golten: Belly Up Tavern
Steve Gunderson: Westin Horton Plaza Ballroom
Kjell Holmes: (1942): Edelweiss Restaurant
Gordon Kohl: (1943): Edelweiss Restaurant
Bradley Leighton: (1947): Caesar's Cafe
Los Reyes del Rito: Mr. Joey's Cantina
Fran Loskota: The Westgate Hotel
The Makihele Revue: Mocha

EVERYTHING ELSE

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**Accents:** Saturdays, deep soulful house and disco with ALA, Brian Cacahue, and Mikeytown. La Cantina, 515 Fourth Avenue, downtown. 619-239-1808.

**Air Conditioned:** Thursdays, Lounge with DJ Gage. Fridays, old school, funk, and disco with DJ Jr. MixMaster. Saturdays, electronic funk with DJ Sean Perry. Tuesdays, Vaya!, 22nd and B.

**Blitzkrieg Bop:** First, third, and fifth Monday of the month, punk, indie, and rock ‘n’ roll with DJ Mr. Hyde. 9 p.m. to 2 a.m.; 21 and up. Kadan, 4696 30th Street, North Park. 619-640-2500.

**Booty Basement:** Fourth Saturday of the month, hip-hop, 80s, and soul with DJs Rob, Bah, and Dimitri. 10 p.m. to 2 a.m.; 21 and up. The Whistle Stop Bar, 2226 Fern Street, South Park. 619-284-6784.

**The Boulevard:** Thursdays, Club Boulevard, hip-hop and house with DJs Blas, Throder and Van. Saturdays, Metropolis, hip-hop, reggae, and house, 10 p.m. to 2 a.m. 921 W. San Marcos Boulevard, San Marcos. 760-510-0004.

**Brown Sugar:** Fridays, urban sounds with DJ Mysterious. 21 and up. The Brass Rail, 3796 Fifth Avenue, Hillcrest. 619-298-2213.

**Church of Noise:** Second and fourth Monday of the month, new noise mixed with alternative rock classics. Hosted by DJ Mr. Hyde. 9 p.m. to 2 a.m.; 21 and up. Kadan, 4696 30th Street, North Park. 619-640-2500.

**Club ‘80s:** Thursdays, the best of the ‘80s with DJs Bryan Pollard and Brian Anderson. 9 p.m. to 2 a.m.; 21 and up. Shooters, 3415 30th Street, North Park. 619-574-0744.

**Club ‘90s:** Fridays, '90s dance, hip-hop, and Top 40. 9 p.m. to 2 a.m.; 21 and up. Kadan, 4696 30th Street, North Park. 619-640-2500.

**Club ‘70s:** Saturdays, deep soulful house and disco with ALA, Brian Cacahue, and Mikeytown. La Cantina, 515 Fourth Avenue, downtown. 619-239-1808.

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The Railheads play a diverse set, with five of the seven members sharing in the vocals. Opening with a bo-ba rockabilly country ballad, the album takes an unforesen (and exhilarating) leap into the deep reggae vibes on the following track, “Titchikee.”

Your Graffiti” brings a Don Henley-type smoothness and maturity to the bluejay ballad, which has the phrase “Your graffiti on my wall, and that’s all that’s left.”

Lake Barrington, on lead guitar, switches easily between hard rockers and soft ballads. “Good Time” sounds like a Billy Idol–inspired power rocker, with the most persistant lyrics twisted around the same sliding riffs, “Friday night/won’t you come on over / wear your little slinky night / we’ll go out and leave our worldly woes behind.”

While a few cuts (“The Best That I Can Do” and “Three,” a tune about “You, and me, and your sister”) lack something the rest of the songs exhibit, these guys do rock.

The group’s affection for the 1970s and ’80s runs deep. This is one of the few CDs with absolutely everything on it that holds up from beginning to end — punk, funk, blues, reggae, rock, everything.

(To hear a sample of Rock, call 619-233-9797, wait for the prompt, then punch in ext. 4565.)

TO GET YOUR LOCAL CD REVIEWED, PLEASE MAIL IT TO: The Railheads, 5080 Bonita Blvd, Mission Beach, CA 92154

Mas Finz Cantina, 2780 State Street, Carlsbad. 760-434-3347. Wednesday, 8 p.m. — 11 p.m., Mike Gardner, acoustic rock.
McCabe’s Beach Club, 1145 West Santa Ana, Oceanside. 760-439-6648. 4:30 p.m. to 9 p.m., the California Ringers, country.
Miracles Cafe, 1933 San Eliseo Avenue, Carlsbad. 760-945-7254. Friday, 4:30 p.m. to 10 p.m., John Falla, acoustic folkrock.
Mocha Coffee, 1020 San Marcos Boulevard, San Marcos. 760-744-2512. Sunday, 1 p.m. to 5 p.m., the Madfish Rovers, island music.
North Bar & Sports, 200 West El Monte Park, Encinitas. 760-480-8228. Thursday, 6 p.m. — 11 p.m., Mike Gardner, acoustic rock.
Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo. 858-675-8500. El Bussaco Restaurant: Friday, 6 p.m. to 11 p.m., and Monday, 6 p.m. to 10 p.m., Jerry Mohr, jazz/various pianos.
Ringer’s Cocktail Lounge, 5517 South Mission Avenue, Road, 760-941-5083. Friday and Saturday, the Bill Magee Blues Band.
Scallop, 3250 Via de la Valle, Del Mar. 888-219-9644. Sunday, 6 p.m. to 9:30 p.m., Sanjusian, American and Bradian jazz.
Squid Joe’s, 905 Tamarack Avenue, Carlsbad. 760-729-4996. Sunday, John Brown’s Body, alternative rock.
Surf N’ Saddle, 123 West Plaza Street (located on Santa Fe and Highway 101), Solana Beach. 888-753-9247. Friday, Big Blue Cat, rock. Saturday, Greenhouse, alternative, Wednesday, open mike.
Tom Giblin’s Irish Pub & Restaurant, 460 Grand Avenue, Carlsbad. 760-728-7234. Saturday, 6 p.m. to 9 p.m., Tom Giblin, Irish pub.
Tomioka’s Bar & Grill, 87 Encinitas Avenue, Carlsbad. 760-433-5387. Saturday, 8 p.m. to 10 p.m., Ben Powell, blues/jazz.
BECHEAS
Baha Hotel, 998 West Mission Bay Drive, Mission Beach. 888-488-4351. Tangier Bar: Friday and Saturday, 9 p.m. to 2 a.m., the Mike Walker Band, contemporary piano/vocals.
Blind Melons, 710 Garnett Avenue, Pacific Beach. 888-488-7244. Thursday, 9 p.m. to 10:30 p.m., Tomcat Courtney & the Blues Dusters, blues.
Chateau Orleans, 926 Turquoise Street, Pacific Beach. 888-488-7244. Thursday, 7 p.m. to 10 p.m., Tomcat Courtney & the Blues Dusters, blues.
Chê Cafe, UCSD Campus, La Jolla. 858-534-2111. Friday, 8 p.m., Julie Dermon, folk.
Elario’s Bistro & Sky Lounge (Apop the Hotel La Jolla), 7995 La Jolla Shores Drive, La Jolla. 888-439-5054. Saturday, 9 p.m. to 10 p.m., the Sacha Boutros Band.
Canes, 3105 Ocean Front Walk, Mission Beach. 888-488-1780. Music is alternative rock unless otherwise noted. Thursday, the Incredible String Band and the Eyres, Friday, King Spade, Thursday through Thursday, the Southbound Shooters, Rootsy Blues, Thursday through Thursday, the Black Dahlia Murder.
BEACHES
Baha Hotel, 998 West Mission Bay Drive, Mission Beach. 888-488-4351. Tangier Bar: Friday and Saturday, 9 p.m. to 2 a.m., the Mike Walker Band, contemporary piano/vocals.
Blind Melons, 710 Garnett Avenue, Pacific Beach. 888-488-7244. Thursday, 9 p.m. to 10:30 p.m., Tomcat Courtney & the Blues Dusters, blues.
Château Orléans, 926 Turquoise Street, Pacific Beach. 888-488-7244. Thursday, 7 p.m. to 10 p.m., Tomcat Courtney & the Blues Dusters, blues.
Chê Cafe, UCSD Campus, La Jolla. 858-534-2111. Friday, 8 p.m., Julie Dermon, folk.
Elario’s Bistro & Sky Lounge (Apop the Hotel La Jolla), 7995 La Jolla Shores Drive, La Jolla. 888-439-5054. Saturday, 9 p.m. to 10 p.m., the Sacha Boutros Band.
The Imperial House, 105 Kalmia Street, San Diego 284-3522. Thursday, Friday, and Saturday, 7:30 p.m. to 11:30 p.m.; Ron Lynn, pop standards/Top 40/vinyl.

The Inn Suites, 2231 Cajon Boulevard, San Diego 286-2911. Wednesday, 8 p.m. to 11 p.m.; workshop/concert with the San Diego Concert Jazz Band.

Jamal's Restaurant and Lounge, 7080 Paseo Delicias, La Mesa 489-5777. Thursday, Friday, and Saturday, the Beat Bar and Jazz. Wednesday, call club for information.

Key's Steakhouse, 500 Hotel Circle North, San Diego 281-7931. All music is acoustic/folk/other unless noted. Thursday, Joe Rathefin, Natalia, and Zuckerman. Friday, Robin Hopkit. Saturday, Michael Miller, Matt Hughey, and the Striders. Sunday, Anne Berrantnick, Ron Franklin, Josh Hall, and Allison Black. Monday, open mike. Wednesday, Andrew Frasus, Atom Live, and Matthew Scott Sanatani.

Red Dot Lounge, 4101 Camino del-Rey, Point Loma 482-1152. Saturday, 8 p.m. to midnight; Tomcat Courtney & the Blues Dusters, blues.


Second Wind, 8515 Navajo Road, San Diego. 619-485-1730. Music starts at 9 p.m. Thursday, Saturday, another live alternative.

Shams Rock Shack, 7011 El Cajon Boulevard (1/2 block east of 70th Street), La Mesa 483-2262. Saturday, The Side Up, rock.


The Lio Lounge, 4444 Napa Street (at Moreno Avenue), Bay Park 482-9442. Thursday, Hot Route 66, quick and easy. Friday, Trucker, the Loma Tones, and Rino Montgomery. Saturday, Muse, Luscious Aires and Duke Dickerson, rock&roll. Monday, swing, Tuesday, rock&roll. Wednesday, 7 p.m., the High Society Jazz Band.

Barney’s Blues, 502 Fifth Avenue, downtown. 619-235-8519. Friday through Sunday, and Thursday, Steve Brown, acoustic.

Café's Cigar, 801 C Street, downtown. 619-234-4841. Thursday and Friday, 2 p.m. to 7 p.m. Sunday, Don Hall, Bayliss Loyalists, and guests, jazz.

Croce's Jazz Bar, 802 Fifth Avenue, downtown. 619-235-8655. Friday, Sue Palmer, swing. Saturday, Aqua Dulce, Latin music.

Dakota Grill and Spirits, 901 Fifth Avenue, downtown. 619-234-5554. Friday, Saturday, and Wednesday, 6:30 p.m. to 10:30 p.m.; Peter Kresbovec/Pianosax, pop/Top 40.

Dicks Last Resort, 345 Fourth Avenue, downtown. 619-231-9700. Thursday, Buffet, rock. Friday and Saturday, Private Domain, rock and roll. Sunday, Honeymoon, English. Tuesday, Ron’s Garage, acoustica. Wednesday, the One Brand Band, pop.

Dizzy’s, 414 Seventh Avenue, downtown. 619-236-1848. Call club for information.

Croce’s Top Hat Bar and Grille, 805 Fifth Avenue, downtown. 619-233-4155. Friday, Sue Palmer, swing. Saturday, Aqua Dulce, Latin music.

The Casbah, 2501 Kettner Boulevard, midtown. 619-232-3222. Music is alternative/rock unless otherwise noted. Thursday, the Harvery Suede and Mike on Mars, Retar and Junior Boys. Saturday, Dave Allen at the Goodby Men. Sunday, the Longhorns, Mood, Midnight, Trevor Dunn, and Criminal. Tuesday, Flatfish, Random Logic, and Davide Gold. Wednesday, the Offspring, Helldorado and Fled the Sky.


Croce’s Bar & Grill, 804 Fifth Avenue, downtown. 619-238-3876. Thursday and Saturday, Jim & John’s House Band.

Dance Floor, 2533 30th Street, downtown. 619-235-8180. The place has a decent cigar selection also ($4–$18, my favorite being the Romeo & Juliet). Hookah pipes can also be purchased. The cheapest is a junior hookah, which is $60 and a little smaller than the ones we were using. The most expensive one is the Bohemian crystal hookah for $350. The owner’s wife does the tatts on the hands for customers for $10–$12 and coffee cup readings for $11.

I asked the owner about smoking indoors. He said, “It’s smoking-related items are what you primarily sell, the law allows you to smoke inside.”

When I asked about the difference between the $15 and $20 for a hookah setup, they said they add syrup on ice to the tobacco for a stronger flavor. He explained that with these pipes and this tobacco, you are getting honey, fruit juice, half the nicotine, and no tar. I took a hit of my strawberry and said to my friend, “it’s nutritious and delicious.”

—Josh Board

#### NightSpotting

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**DRESS:**

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**DANCE FLOOR: 2533 30th Street**

**TIME: 6:00 p.m. to 10:00 p.m.**

**BARTENDER/MASTERS:**

Sean O’Donnell & Bartender

**FOOD:**

**RESERVATIONS: A MUST**

**MIXING: 2533 30th Street**

**TIME: 6:00 p.m. to 10:00 p.m.**

**BARTENDER/MASTERS:**

Stella D. Booze and Balder, Sean O’Donnell

**FOOD:**

**RESERVATIONS: A MUST**

**MIXING: 2533 30th Street**

**TIME: 6:00 p.m. to 10:00 p.m.**

**BARTENDER/MASTERS:**

Sean O’Donnell & Bartender

**FOOD:**

**RESERVATIONS: A MUST**

**MIXING: 2533 30th Street**

**TIME: 6:00 p.m. to 10:00 p.m.**

**BARTENDER/MASTERS:**

Stella D. Booze and Balder, Sean O’Donnell

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**1017 South Mollison**

**Poker Face**

Tuesday, October 11 • No Cover

---

**KARAOKE**

**1017 South Mollison**

**Poker Face**

Tuesday, October 11 • No Cover

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**SUN. & MON.**

**FOOTBALL**

**8-11 PM**

**KARAOKE**

**$2 WELL & 5 PITCHERS**

**SAT. 10/16**

**LEFT HAND THREAD**

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**CORONADO**

**ISABEL CATANIA**

**Thursday**

**2:45 p.m.**

**John Cain**

**Latin jazz**

Friday and Saturday, live rock.

---

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Tuesday, October 11 • No Cover

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**John Cain**

**Latin jazz**

Friday and Saturday, live rock.
King of Siam

Rama, named for the current king of Thailand (formerly Siam), is bigger and bolder than its older sister. Until recently, Celadon was regarded as San Diego’s best Thai restaurant. Now Rama outshines it, with the same riveting dishes and quite a few new ones. Set in the former Juke Joint Café, the renovated restaurant is spacious and simple, with ample room between tables.

A flagstone waterfall catches all eyes in a banquet room in the rear, where shifting spotlights illuminate a seated Buddha sculpture (“the Buddha of peace and tranquillity,” says the owner). The front dining room features an altar to a golden four-faced standing Buddha (“the protector of the Earth”). He presides over the best table in the house, a six-top next to a bubbling white ceramic fountain shaped something like a chest-high egg. A small vase of flowers sits on each table, but ordinary blossoms won’t do here: our vase held a pair of orchids in the improbable color scheme of iridescent white, purple, and Tibetan blue, streaked with fuchsia.

Like many Thai menus, the bill of fare goes on for pages, but its organization isn’t typical. It begins in standard fashion with appetizers, soups, salads, rice and noodle dishes, and house specialties, but veers off on the curries and entrées. Most Asian rice and noodle dishes, and house specialties, but veers off on the curries and entrées. Most Asian menus list main dishes by genre of protein (beef, pork, chicken, tofu, etc.), with the same curries and stir-fries repeated under every heading. Here, the listings are by sauce, condiments, vegetable garnishes. You choose your flavors first, then you decide which protein you want with those flavors.

I love this arrangement because it emphasizes Thailand’s vast array of sauces and helps you avoid ordering two near-identical preparations in one meal. On weekends, the chef adds specials. My posse of six barely made a dent in the possibilities. Our meal began with an appetizer of “heaven rolls,” rice paper wrapped around a crisp filling of vegetables, sprouts, and glass noodles, accompanied by a heavenly peanut plum dipping sauce. We also enjoyed hoi jor, fried tofu wrapped around ground pork and shrimp, with crisp water chestnuts and minced scallion greens for crunch, black pepper for heat. The hoi jor came with a thin, flavorful liquid identified as “Thai sauce,” similar to Japanese ponzu. Moo kreng is an exuberant dish that few local restaurants offer. Shrimp, chicken, tofu, and threads of egg decorate a crackly nest of deep-fried rice noodles in sweet-sour tamarind sauce. Rama’s version isn’t the most elaborate I’ve encountered, but with the noodles hard-gla zed like Cracker Jacks, it’s great fun to eat. Another fine starter is the spectacular stuffed chicken wings from Celadon, replicated downtown.

The tom khá, hot-sour coconut-milk soup, is beyond rich. Instead of using canned coconut milk, Rama’s chef makes it from fresh coconut, shredding mushrooms and your choice of shrimp, chicken, or veggies and tofu float in the red velvet broth. Before serving the soup, the chef scoops out the knobby lemon grass roots and tough lime leaves that contribute pleasantly sour undertones, ensuring that you won’t encounter any nasty surprises at the bottom of the bowl.

When it comes to flavors, Siamese want them all at once. If there’s any dish that epitomizes this tendency, it’s “Tropical Salad (Larb).” It can be made with ground beef or ground chicken. To my palate, beef goes better with the powerful seasonings, which sparkle with fresh Thai krua paebasil, mint, lime juice, red and green onions, roasted ground rice, and minced serrano chilies. The meat is served over leaf lettuce with wedges of fresh cabbage and slices of cucumber, and the best way to eat it is to spread a spoonful over one or another of the greens and wrap it up or eat it like a canapé. Yum maa, steak salad, offers similar flavors, but the beef slices don’t pick up the condiments as readily. The dish tasted better the next day as leftovers, after the seasonings had soaked in.

The menu encourages you to specify how spicy you want your dishes, and I asked to have the dishes that are normally spicy cooked at #7 out of 10 on the scale. Our otherwise excellent waiter either didn’t understand or didn’t believe me. The larb, in Thailand a very spicy dish, arrived as a #4, but the waiter did bring a condiment tray with three types of hot chili amendments (fresh minced...
spicing (about a 4 again) was warming to the belly, perfect for a tableful of foreigners.

Kraua moo krob, one of the house specials, is common in Thailand but absent from local Thai menus. “This is wicked, but it’s delicious!” writes David Thompson of the dish in his definitive cookbook, Thai Food. It’s a Siamese version of Sechwan’s “two-cooked pork,” brought to Thailand by one of the many waves of Chinese immigrants. It’s made from fat-and-lean pork belly (unsmoked bacon) that’s marinated, steamed, dried in salt, and then deep-fried to crisp the edges, and finished off with garlic, herbs, spices, and Chinese broccoli. The pork pieces are hemispheric slices, each with a wide flap of transparent fat with a hard crunchiness along the outer edge. “Do you actually eat the fat?” asked my Midwest-born friend, Mary Jo, in horror. “I’m eating it right now!” said her dad. “I carry the time around the bone, everybody had eaten enough wicked fat that barely a scrap remained.

The artful Bua Suwan, “heavenly dish,” resembles a non-vegetarian version of Chinese Buddha’s Delight. Four cabbage leaves are folded to resemble lotus leaves and arranged around the plate to form a square projecting from the circle, like a Buddhist mandala. The jewels in the heart of the lotus are chicken breast, shrimp, cashews, straw mushrooms, baby corn, water chestnuts, and scallions. The delicate sauce is sweetened by the vegetable juices and thickened with too much cornstarch for my taste. In a spicy meal, this dish provides interludes of medicinal calm to those overworked taste buds.

I was disappointed by the roast duck (from the two-item list of Thai barbecues), served over spinach. This duck gets chopped up for use in many other entrees, so its flavors are relatively subdued when served straightforward. I prefer it in the chao duck, a coconut curry dish.

The dessert menu includes a couple of American standards, a tiramisu and a cheesecake. Our gang stuck with the Asian specialties. We enjoyed bananas deep-fried in doughy wrappers, honey, and sesame seeds. They’re tasty but very filling, and you can get them with a side of scoop of house-made coconut ice cream. We also tried an egg custard with sticky rice. The custard, dyed a rose color and served in a coil atop the rice, is light-textured yet intensely eggy-tasting. The rice, cooked in coconut cream, is sweet and gluttonous, like Turkish delight. When you eat them together, you should, the sensual effect is like a lover’s kiss.

ABOUT THE CHEF AND OWNER
Alex Thao is the owner of Rama. His first restaurant, Celadon, originally belonged to his parents. After it lost its lease, Alex revived it at a new location, where he started serving regular dinners instead of pungent — and fresh lobster tails. We just started on weekends. I had a lot of second thoughts, but I looked around, and all the higher-end restaurants in San Diego have gone up around here. I thought that venison is pretty expensive.”

Today he came up with a plan to open just that’s a very authentic Thai dish; it’s served at every Thai restaurant in Bangkok and at several hotels and finally said, “You really have to get this guy. We offered him the job and he didn’t really want to come, but he thought about it, and we’re lucky we have him for the next seven years. We had to get him an internship and a visa. Eventually we’ll put him in the corporation with a share of the profit.

“He has a lot of great ideas. He wants to do a seasonal menu, which has never been done in an Asian restaurant — in fusion places, yes, but not in authentic Thai places. We first wanted to emphasize downtown as more upscale and steak, and since a lot of the restaurants eat that kind of food. But then we thought about it, and he said, ‘You can’t base your business on conventions. You have to base it on local. Look around, you see all the houses going up around here.’

“Where we duplicate the menu at Celadon, we use the same recipe — why change a winning recipe? He went to Celadon, and our chef there showed him how we do those dishes. But we use higher-grade spices and vegetables. You have to do with the local. Look around, you see all the houses going up around here.”

“Do you actually eat the fat?” The big waterfall right next to us four months to build, and I wanted to do an elegant, exotic place, yes, but not in authentic Thai places. We first wanted to emphasize downtown as more upscale and steak, and since a lot of the restaurants eat that kind of food. But then we thought about it, and he said, ‘You can’t base your business on conventions. You have to base it on local. Look around, you see all the houses going up around here.’

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“Do you actually eat the fat?”

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Sigh. My one consolation: Carla’s away for the day. Course, when you get to the counter, you’re with fellow sinners. You laugh and chat while the lady takes your fingerprints and hands you two Jack-

“Ready to order?” she asks.
“Uh — slow reader…need time,” I say. A man-

“Okay. Well, now you’re rich,” he says. “You’ll

“Gotta go, dude,” Hank says.
“Here, gimme that.” Hank swipes it from me.

“Fine, except the BBQ Rib Basket with fries is

To bring you all the way. I mean, for Chrissakes,

“Sigh. My one consolation: Carla’s away for the

“We produced more strawberries, cabbages, what

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Hope you’re richer — at least in my mind.

Merkl. “That won’t get you far. I mean, for Chrissakes,

“Back East idea?”

“I have a guitar,” I say. “That’s half a guitar there.”

“I’m croaking.”

“Tropical chicken salad for me,” says Hank,

“with Asian dressing.”

“If I was you, I’d start saving up for a new one.

Then I have to ask him about the place’s name.

“Son” is all I can say.

“Sorry, I can’t play that.”

I groan. “Now what’s with the ‘deli-barbecue’?” I ask him. “Some

“I have to ask him about the place’s name.

“Son” is all I can say.

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THE PHILADELPHIA SANDWICH CO.

“Son” is all I can say.

31st Anniversary
The Philadelphia Sandwich Co.

THE PHILADELPHIA SANDWICH CO.
Inexpensive Cults

“They like big, bold, extracted fruit bombs with high tannins. I try to buy for them.”

My father—who once dined with me at the Pamplemousse Grille in Del Mar—is fond of asking his server, “What is this restaurant noted for?” and “What would you order tonight?” It helps establish a friendly rapport, and besides, he says, “They know what’s good on a given night.” Provided your server isn’t trying to unload aging mussels, it seems a pretty safe bet—unless someone just hates salmon, a lot of people can agree on whether a particular preparation of it is delicious.

Wine is another matter, says the Pamplemousse’s manager and sommelier Pam Schwartz. “Our customers know fine wines,” she says, “but the focus doesn’t seem to be pairing food with wine. I’m shocked when people actually stop me and say, ‘Hey, this is what I’m having; what do you think should go with it?’ I try to buy for them.”

That list of Cabernets, which packs multiple vintages of just about any cult Cabernet you can name, can probably be traced to owner Jeffrey Strauss. Says Strauss, “The whole thing started when I was up in Pasadena with some jockey friends of mine. One of them, Alex Solis, ‘opened up’ David Arthur Elevation, Harlan, Bryant Family, all the cult wines. I didn’t know what a cult wine was at that point, but I said, ‘This is great stuff’, and I’ve been into cult wines ever since then. You always want to try to find the next cult wine, or something with the status that it could be a cult wine. When I was at the French Laundry up in Napa, the sommelier turned me on to Mera, which has become one of my top five wines. David Arthur’s Elevation is probably my favorite.”

Wine costs, however, and part of Schwartz’s mission since taking over a year and a half ago has been not only to find the next cult wine, but the next cult wine that’s so new that it’s still relatively inexpensive. (Baby cults?) And because she’s “out on the floor, hand-selling, every night except Thursday,” once she’s found these unheralded gems, she gets to be the herald. “I do it all the time—’If you’re thinking of the Harlan, that’s more known wine, what about another one?’” she asks in reply, “’What style would you like?’” Instead, she would ask, “’What would you have?’”

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For help, Schwartz enlists the waitstaff. "We require that all our staff have some basic knowledge when they get here: know the five first-growths in Bordeaux, have a good idea of the regions in California, the wine styles." But when it comes to selling wine, knowledge is power; more is needed. "I bring in people from outside, different wine reps or winemakers who are in town for other events. We recently did a class on Rhones, and we're going to do one soon on Italians. If you're familiar with a region, it helps you to describe the wines better."

Ideally, the sessions are mutually beneficial. Once, "We had the guys from Franciscan in here doing staff training on Ravenswood Zinfandel. But they also represent Quintessa," which sells for $175-$215 on the list. "They said, 'While we're here, why don't we talk about Quintessa?' Would you mind opening one?" I opened a bottle— he replaced it later—and we tasted it, and that made a big impression on the staff: 'Oh, wow, we've never been able to taste this before, and now we get to understand a little more of what it's about.'" Quintessa sales spiked.

"Once we talk about a wine, they sell it for the next two weeks, and then it melts out again. But they remember it.

Inventory provides another educational opportunity. 'I've got everything on a Palm pilot, and I do inventory once a month. It takes three days to hand-count every single bottle.' A certain amount of staff education comes from getting them on inventory. Someone says, 'Oh, I've never seen this one before,' and we'll sit and talk about it as we're counting bottles.' Further, 'I keep a notebook on all the new wines I bring in. I'll write tasting notes or pull them off the website, and the staff is really good about poring through the notebook on a weekly basis.

"One thing we've tried to do is go through each section and pick out a couple of wines in different price ranges and get people knowledgeable about them. That way, they'll always have a fallback when told, 'This is the style of wine that I like.' They'll be able to suggest one or two things.'

RESTAURANT LISTINGS

The Reader’s Guide to Restaurants are recommended listings written by our reviewers (El Bufalo, Ambrosia, Martin, Shaw McCool, Max Nash, Eleanor Widmer, Naomi Visser). 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: under $10; moderate: $10 to $19; expensive: $20 to $24; very expensive: more than $25. Please call restaurants in advance for reservations.

La Jolla

Beach House Brewery Free lunch or dinner
Brockton Villa 50% off dinner
Cafe Milano 50% off dinner
Costa Brava Free tapa for lunch
Copacabana Brazilian Steakhouse Free appetizer
Embers Grill 50% off
Earth Word Free appetizer
The Amigo Spot 15% off entire bill
Berta's 50% off dinner
Cafe India Free malai chai
Chiba Japanese 50% off lunch or dinner
Frank's Happy Chef 50% off dinner
Old Town Mexican Cafe Paradise Yogurt 50% off sushi
Pizza Bella 3-course dinner/wine $29.95 for 2
Seau's Shanghai Chinese $1 off Mongolian BBQ
Shozen BBQ
Sushi 4U 20% off sushi
Tio Leo's Dinner combos $8.50 each
Toby's Italian 50% off dinner
Troy's Greek Restaurant 1/2-price dinner
Claremont, University City Miramar Rd. Poway
Mira Mesa, Scripps Ranch & Kearny Mesa
Ashoka the Great 50% off lunch or dinner
China Joy
Coconut Grove Free appetizer
Crown Buffet Free appetizer
The Depot Free appetizer
Filling Station Free appetizer
La Basil Thai Cuisine Free dessert
Net Carbs Cafe Free low-carb soft serve
Philadelphia Sandwich Co. Free sandwich
Shellia's 50% off dinner
Sip Fusion Cafe Thai Cafe $1 off buffet

Upland & North Park

Abbey Cafe Sunday lunch buffet $6
Sasha Sanchez Free appetizer
Harar Ethiopian Sampler for 2 $16.99
India Palace Free appetizer
Lipton 50% off dinner
Lotus Express Special $10.95
Sud's $2 off appetizer
Sanfilippo's Large pizza $11.95
Spa free appetizer
Taste of Southeast 50% off entrée
Thai Grill

East County & State College

Brooklyn Pizza 2 for 1 pizza
B's Coffee House 50% off Ethiopian combo
Chef Tony Mediterranean Cuisine Free dessert
Greek Town Buffet 50% off buffet
Isle'N Style Free appetizer
Jump Tokyo Japanese $1 off lunch
Monroe's Cafe
Old Country German Cuisine $99 German beer
Trattoria Nostrana Free appetizer

South Bay & Coronado

Costa Azul 50% off entrée
El Dorado 50% off entrée
L'eto 50% off entree
L'Escapade 50% off entree
Tamales Ancira Free tapa
Tomadachi $1 off menu item

North County

Bistro Soleil 4-course dinner, wine $55 for 2
Calypso
Fiars Folly 50% off wine
Greek Village Free saganaki
Jay's Gourmet 15% off entire bill
Le Petit Calypso Free appetizer
Mas Fina Cantina 50% off entree
Milano Italian $1 off pasta
Passage to India 50% off dinner*
Squid Joe's
Wild Note Cafe

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you don’t feel like sushi, there are several tables, and standard Japanese appetizers and entrées are available. Lunch Thursday through Friday, dinner Tuesday through Sunday. Moderate. — N.W. (8/04)

Sbicca American Bistro 215 15th Street, Del Mar, 858-481-1001. The roof garden has an unobstructed ocean view and is especially pleasant for very good American or Mexican breakfasts. Select simple preparation for dinner: Chilean sea bass, salads, soups. Roasted half chicken best bet. Lunch Monday through Friday, dinner nightly. Brunch Saturday and Sunday from 9 a.m. to 3 p.m. Moderate. — E.W. (8/98)

NORTHERN CALIFORNIA

Bernard’O Restaurant 12457 Rancho Bernardo Road, Rancho Bernardo Village Shopping Center, 858-487-7774. Ambiance excels here at one of the prettiest restaurants in the county. High ceilings, tall arched windows, rose-cream walls, fireplaces, and crumb-coated rack of lamb, etc.) with daily specials offering seasonal California-Mediterranean cooking. Those dishes seem a little less adventurous than in days of yore, but this is still a place for a gracious meal in a superb surrounding. Lunch Wednesday through Friday, dinner nightly. Expensive. — N.W. (9/04)

Dicioccos’ 11627 Duenda Road (off W. Bernardo Drive), Rancho Bernardo, 858-487-4055. Ambience is served in generous portions at this romantic establishment with elegant indoor dining or a charming garden setting. The wine list has over 50 selections, including several available by the glass, and the varied menu offers Italian dishes of duck, lamb, fish, veal, frog legs, and more. Most dishes are served with the usual French cuisine sauces, but if you're dieting, they'll gladly omit sauce. Ingredients and execution of the entrées can be inconsistent (e.g., some nights the fish is overcooked or the meat is tough, other nights they're fine) but the crab-ake appetizer is always outstanding. Save room for dessert, especially the excellent créme brûlée. Open daily for lunch and dinner. Moderate. — S.M. (1/03)

Hernandez’ Hide-Away 19120 Lake Drive (off Del Dios Highway), Escondido, 760-746-1444. The founder of Hernandez’ claims he invented the margarita at his previous restaurant in Bird Rock. True or not, the margaritas (rocks or gifted) are terrific, on a par with Baja’s best. The food, though, is detained for gingers, with a standard menu of Cal-Mex specialties. Even the guacamole is undemanding, but if you like this sort of thing, a pleasant “sauté pie” is just as good as any Midwesten mom’s. The huge bargain-priced brunch on Saturdays and Sundays brings in the crowds, reservations urged for weekends to save a long wait. The exterior patio sports a big, funny mural, and the interior is carved into the prettiest restaurants in the county. High ceilings, tall arched windows, rose-cream walls, fireplaces, and crumb-coated rack of lamb, etc.) with daily specials offering seasonal California-Mediterranean cooking. Those dishes seem a little less adventurous than in days of yore, but this is still a place for a gracious meal in a superb surrounding. Lunch Wednesday through Friday, dinner nightly. Expensive. — N.W. (9/04)

The French Market Grille 15177 Bernardo Heights Parkway, San Diego, 858-487-4055. Ambience is served in generous portions at this romantic establishment with elegant indoor dining or a charming garden setting. The wine list has over 50 selections, including several available by the glass, and the varied menu offers Italian dishes of duck, lamb, fish, veal, frog legs, and more. Most dishes are served with the usual French cuisine sauces, but if you're dieting, they'll gladly omit sauce. Ingredients and execution of the entrées can be inconsistent (e.g., some nights the fish is overcooked or the meat is tough, other nights they're fine) but the crab-ake appetizer is always outstanding. Save room for dessert, especially the excellent créme brûlée. Open daily for lunch and dinner. Moderate. — S.M. (1/03)

NORTH INLAND

Sakura Bana 6059 Pasos Delicias, Rancho Santa Fe, 858-756-3085. One of the area’s top destination restaurants, Bernard'g’s beautiful room with beautiful food draws “the beautiful people”—Hollywood honchos, high-end school graduation parties, and a steady influx of televised Rancho Santa Fe residents flaunting huge twinkling rocks. The daily-changing menu sports fast-cure modern French cuisine (with a few German touches) by long-time chef Yuki Yamaoka. Order at the counter, order-at-the-counter, or take out, this the spot. The bread is outstanding. Save room for dessert, especially the excellent créme brûlée. Open daily for lunch and dinner. Moderate. — S.M. (11/03)

Mille Fleur 6059 Pasos Delicias, Rancho Santa Fe, 858-756-3085. One of the area’s top destination restaurants, Bernard'g’s beautiful room with beautiful food draws “the beautiful people”—Hollywood honchos, high-end school graduation parties, and a steady influx of televised Rancho Santa Fe residents flaunting huge twinkling rocks. The daily-changing menu sports fast-cure modern French cuisine (with a few German touches) by long-time chef Yuki Yamaoka. Order at the counter, order-at-the-counter, or take out, this the spot. The bread is outstanding. Save room for dessert, especially the excellent créme brûlée. Open daily for lunch and dinner. Moderate. — S.M. (11/03)

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GOLD COAST

Beach House 2530 South Coast Highway BYU of La Jolla, San Diego Santa Fe Drive, Cardiff by the Sea, 760-755-1321. This beautiful restaurant with its breezy sailboat patio is perched on an outcrop of a beach mini-club (others are in Dana Point and Laguna Beach). Its main menu features steaks, seafood, and some "Continental" warhorses (lobster thermidor, et al) that are best avoided. The view is even more spectacular from the upstairs "Top of the House" which features pub grub and fish in a light-house-like setting. On Sundays, local families flock in for the moderately priced a la carte champagne brunch featuring the standard dishes of the genre plus some less-successful fancied-up ones, with endless Freixenet champagne. Whatever the meal, stay simple up ones, with endless Freixenet champagne. (Hint: Veuve Clicq.)

The view is even more spectacular from Highway 101 (at Lomas Santa Fe), Beach House and dinner. Moderate to expensive. Free valet parking. Brunch reservations fills of champagne. (Hint: Veuve Clicq.)

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Lunch and dinner weekdays; brunch and dinner Saturdays and Sundays. Moderate. — S.M. (7/04)

Roy’s 8670 Genesee Avenue, Costa Verde Center (across from UTC), La Jolla, 838-455-1616. Our own noisy outpost of top Hawaii chef Roy Yamagata’s ever-expanding chain has elements of both “top chef” and “chain” about it. Decoding Roy’s Rules of Ordering can make the difference between a mediocre dinner and a very happy meal: 1. Steer clear of combination platters — the same dishes come off much better when ordered separately; 2. You can get any element of a combo (including the yummy off-menu ahi tartare) by asking for it; 3. Don’t waste much better when ordered separately;

Pamplona Argentine Grill 8800 Arroyo Drive (at Montgomery Field), Kearny Mesa, 858-278-9797. The Argentine specialties feature grilled grass-fed beef, including a somewhat Americanized version of the gaspacho/great parrillada mix (grilled mix), with a great chorizo but minus any exotic aromas. The naturally raised meats are lower fat and lower cholesterol than lean local beef but are salted heavily in the kitchen unless you request otherwise. Specifically rare or medium-rare, unless you really like cardboards. Lighter fare includes free-range chicken and fresh, well-treated seafood. Beef empanadas are a tasty, authentic starter. Potatoes (fries and mashed) are splendid. Salads are abundant. The full bar features Chilean and Argentine beverages with many affordable South American wines by the glass. Park in lot at restaurant’s front door, not the back-door lot. Lunch (mainly sandwiches) on weekdays, dinner nightly. Moderate. — N.W. (4/02)

Prego Hazard Center, 1370 Frazer Road (at Friars), Mission Valley, 619-294-4700. In a stylish North Italian restaurant set in a come-as-you-are fashionista (the latter can head for the premises. The kitchen features top-quality seafood, juicy meats, and prime cuts. But the unlisted prices for chilled lobster may make a monkey of you unless you ask before you buy. The menu features high-quality seafood and land creatures in refined renditions, including gorgeous lobster bisque, salmon with a clever hummus crust, herbed sea bass, and a bank of free-range veal. Servers are charming. The service list is long and rather steep at the bottom end with better values farther up the range. Reservations recommended. Very expensive. — N.W. (12/00)

Humphrey’s by the Bay 2241 Shelter Island Drive, Shelter Island, 619-224-3377. Most diners at this resort/concert venue restaurant eat at the pre-fixe pre-show dinners because they guarantee good seats for the concerts at the next-door amphitheater. They’re missing the best food, which emerges once the music-movers leave the premises. The kitchen features top-quality seafood, juicy meats, and prime steaks with lively, seasonal garnishes. Reserve for show-nights or to enjoy a window table with a gorgeous marina view. Open daily breakfast through dinner; live entertainment Fri.- Sat. and Mon. evenings. Reservations strongly advised. Pre-show prix fixe moderate, a la carte.
high-moderate to expensive. — N.W. (1/01)

**Lot’s Pasta** 1762 Garnet Avenue, Pacific Beach, 619-261-6777. This large, loud family restaurant, you pick your noodles (from nine flavors in six shapes, plus seven stuffed pastas) then choose one of 17 sauces to dress them. Entrees come with soup or salad and garlic bread. For a little extra, you can choose a pasta combo or add additional ingredients such as garlic shrimp, breaded meatballs, or good spicy sausage. The big deal is Prime Rib, a bread-shielded version, generally underseasoned (just add salt and hot sauce to taste). The fare is more midwestern American Italian, with all pastas cut to the same hefty thickness and mostly lightly sauced. (The vodka sauce and Thai peanut sauce are the choices.) Wines live up to their rock-bottom price tag. A retail counter offers fresh pastas and sauces to go. Open daily, lunch through dinner. Inexpensive to lose moderate. — N.W. (4/03)

**Mardi Gras Cafe** 3185 Midway Drive (near Foscars and East Street), in mini-mall with a 7-Eleven, across the mini forest in the middle of town. The Creole cooking at this café-grocery, to eat in, take out, or have catered for your next party, is sound and tasty, if definitely underseasoned (just add salt and hot sauce to taste). You can also buy the real and rare ingredients from the freezer, deli case, and grocery shelves, including Cajun tasso (spiced ham), breaded Blans (rice sausage) and crawfish sausage. Daily branch cut through early dinner. No alcohol, everything available for takeout. Inexpensive. — N.W. (2/01)

**The Third Corner** 2265 Bacon Street (at West Point Loma), Ocean Beach, 619-223-2700. Chef Derek Ridgeway (collaborating with owner Ed Momon, also of Thie Bungalow across the street) focuses here on Mediterranean-style seasonal seafood, with some meat and poultry entrées for dedicated carnivores. The fare is a highly creative but rational — try the ethereal (not an oxymoron) cabbage-wrapped seafood “chartruese” with sauce Nantua, the wild mushroom strudel, the potatosalted salmon, or the lake whitefish in any preparation. A huge wine list offers food-friendly bottlings chosen to complement the cuisine at below-normal markups. To request a specific wine from Thie Bungalow’s/’larger col- lar, call ahead. Dinner Tuesday through Sunday. Four-course special dinners (moderate price) nightly. Upper moderate to expensive. — N.W. (4/03)

**CENTRAL SAN DIEGO**

**Asia Cafe** 4710 Market Street (at 47th Street), Chula Vista, 619-527-1917. May be Asia San Diego’s best-kept secret. You have to look behind the smog shop at this all-Lao shopping center to find it. The menu’s Southeast Asia focus is complemented by some fine dishes. Lao dishes include the famous larb-kai (chicken salad with hot peppers, lemon grass, and sticky rice). Good regional pastas cut to the same hefty thickness and seasoned with lime juice, hot pepper, cilantro, onions, fresh mint, and ground toasted rice. This dish is earthy and wild, spectacular. Other tasty dishes include papaya pop-pog-salad (papaya, chili, and tomato), nor yam soup, and jho and paed-sou noodles dishes. Inexpensive. — M.N. (2/99)

**Lao & Chinese Cuisine** 4212 National Avenue, Logan Heights, 619-263-9814. This restaurant is a sim- ple place, large and spare around the Formica tables, that serves uncomplic- ated, home-style Lao cuisine. Highly recommend the larb, a spicy salad with poached minced beef, chicken, or pork and seasoned with lime juice, hot pepper, cilantro, onions, and ground toasted rice. The sign here is unusually low-key, but really, sandwiches are “it” here, and the house specialty is the sweet dough beef-and-onion sandwich with mustard, hot peppers, and white mopping-up bread, or their Louisiana Creole gumbo, thick with crab, shrimp, links, ham, and chicken. Other fine eats include the satibah sandwich and half-pound bitbibs. Open daily, lunch and dinner, to 11 p.m. weekdays, 3 a.m. Fri- day and Saturday. Inexpensive. — E.B. (3/00)

**Si Ho Sushi** 5039 Imperial Avenue, Ocean Beach, 619-585-0215. Bar & Grill, 12868 Campo Rd. #3 & 4 Spring Valley, CA 91978 619-669-7618 • www.islestyle.com Live Steel Drums GREAT FOOD • FUN PEOPLE Hours: Mon., Wed., Thurs. 4-9 pm Fri. & Sat. 4-10 pm • Sun. 4-8 pm Take-out & catering available

**FREE ENTRÉE** Buy one entrée at regular price, get the second entrée of equal or lesser value free. Max value $10. Expires 10-9-04.

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**EAST COUNTY & STATE COLLEGE**

**Barnes Bar-B-Que** 2625 Lemon Grove Avenue (at Cypress, tucked in the back of Liquor Mart Square), Lemon Grove, 619-462-9206. The sign on the window reads “Soul Food: 99 cents”, inside is the homey solace of good cheer and excellent Memphis- style barbecue. Pork gets star billing: in a sandwich, it appears as tender chunks laced with smoke; on ribs, as luxuous, multitextured strips slathered with sauce that balances sweet smoke, cit- rus tang and a mild, persistent spice. BBQ beans are a revelation, creamy yet substantial, swimming alongside rich bits of pork in a sauce that delivers a sweet miasmas bite. Macaroni and cheese is goosy and gummable, a mild counter to the merry, sour/salty greens. On Fridays, you can get Southern fried catfish or red snapper, plus hush puppies. Inexpensive. — A.M. (2/01)

**Charley’s Famous Hamburgers and Kebohs** 8312 Broadway (at Sweetwater Road), Lemon Grove, 619-462-5280. When you spot an old red-and-white gas station that looks like a café, don’t hesitate. That’s Charley’s. The palm and ficus trees have replaced the gas pumps and a fountain now gurgles where the air hoses used to be. The menu is a long list of hamburgers, as well as hot dogs, sandwiches, and kebohs. Charley’s sweet dough beef-and-onion sandwich is scrumptious. Mostly take-out, but you can dine out at their picnic tables under bougainvillea. Open daily, three meals. — E.B. (12/01)

**D.Z. Akin’s** 6900 Alvarado Road, Al- varado Plaza, College Area, 619-263-0218. Surely the best Jewish delicatessen in San Diego. Soups are roasted pork soup, Craving Tiger (ground beef salad with vegetables), Duck Head BBQ, and lard nor (seafood, beef, or pork with droopy wide noodles and vegetables). Closed Tuesdays. Inexpensive. — E.B. (10/01)

**Huffman’s Bar-B-Que** 5039 Imperial Avenue (at Euclid Avenue), Chula Vista, 619-263-3115. This café has a huge multigenerational follow- ing, some famous — check out their wall photos, in which Jesse Jackson and Muhammad Ali are just two — and some not so famous. The big draw is Huffman’s fabulous Southern soul food. Try their grey-smothered fried chicken served with collared greens, yel- low peppers, red beans, rice, and white mopping-up bread, or their Louisiana Creole gumbo, thick with crab, shrimp, links, ham, and chicken. Other fine eats include the satibah sandwich and half-pound bitbibs. Open daily, lunch and dinner, to 11 p.m. weekdays, 3 a.m. Fri- day and Saturday. Inexpensive. — E.B. (3/00)

**E.B. (9/03)**

**E.B. (11/01)**

**E.B. (4/03)**

**E.B. (11/00)**

**N.W. (1/01)**

**E.B. (9/03)**

**E.B. (11/00)**

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**E.B. (9/03)**

**E.B. (11/00)**

**E.B. (9/03)**

**E.B. (11/00)****
The Bistro Westfield Plaza, 315 Parkway Plaza (at Fletcher and the 67 Freeway), El Cajon, 619-348-8228. A little gem hidden south of I-8 just off the northbound freeway, with a few tables spilling onto the parking lot. The food and service are excellent, with a wide variety of dishes that cater to most dietary preferences. The restaurant offers a daily lunch special, and the dinner menu features a generous selection of entrees and appetizers. The atmosphere is casual, and the staff is friendly and attentive. Overall, it's a fantastic spot for a delicious meal.
has the dishes down so pat that execution is almost inhumanly flawless. It’s a little like an ideal airplane dinner — on the Concorde, say. Highlights include spicy duck soup, tender stuffed chicken breast, melting calf’s liver, and mustard-coated catfish. Most weeknights, octopus can be a “wine dinner” that includes four courses and a decent bottle of wine — a great bargain. Full bar, reasonably California-dominated wine list. Good pre-theatre dinner spot (near the Old Globe); let server know your curfew time. No wheelchair access to rest rooms. Dinner nightly. Moderate to slightly expensive. — N.W. (2003)

Hob Nob Hill
271 First Avenue (at Juniper Street), Bankers’ Hill, 619-239-8716. It opened in 1944 as a 14-stool lunch counter. Now, you sweep in under the maroon canopy to shun red booth seats, deep blue carpet, blond wood, paintings, and a half-wall of wine. You’re thinking “business class,” but don’t be fooled. We’re talking fine dining in restaurants. Baja, Oahu, Fiji, Naples, Ocho Rios, Phuket — you name it, there’s a dish from each of those waters, and every one of them is ethically incorrect. The menu’s actually an international anthology of surfer-bar grub — and like Weimar’s waves, it’s here today and gone tomorrow. Skip the gory “Shortboard” pupu platter and rocky daily fish special and opt for the well-flavored crab cakes, shark tacos, spicy “pudla” (more like timidly adventurous), or pigs. The lovely, fancy decor and breezy patio easily compensate for some of the more frightful service in town; a full bar offers a great beer list and decent umbrella drinks. To snatch a patio table, reserve it and make sure they write it down. Three hours validated parking. Kid-friendly, plenty for vegetarians. Open three meals daily. Prices cover the waterfront. — N.W. (2003)

Croce’s Restaurant and Jazz Bar
802 Fifth Avenue, Gaslamp, 619-239-4355. If you enjoy premier palm trees with doors open to the street and newly noisy jazz in the adjoining room, Croce’s chef prepares excellent appetizers, pastas, salads, and entrees. Menus change seasonally. Outdoor seating as well as indoor seating. Newly noisy. Dinner only. Moderate to expensive. — E.W. (2004)

Deco’s
371 First Avenue (between G & F, Gaslamp, 619-496-DECO). When the disco is not in session here, there’s surprisingly fine food in this vast, multistory gloomorama, staunchly done up like a Fred-and-Ginger 1920s ballroom. The eats are in a lightly adventurous California-Asian-Mediterranean mode featuring quality seafood handled with care and creativity, don’t miss the ethereal bread pudding for dessert. (The requisite sushi “party rolls” are merely okay.) Service is hip, smart, and kind. Rustic dining nights: disco-lesso Tuesday and Wednesday. Call ahead if you want to book an off-night meal. No cover charge on disco nights for patrons who order dinner before 8 p.m.; no mask shorts, or Tip’s if you’re clubbing. Seri- ous wine list runs ultrahigh. Happy Hour Friday; dinner 6 p.m. to 11 p.m. Thursday through Sunday. Very expensive, which is somewhat affordable if you graze on appetizers. — N.W. (2004)

The Field Irish Pub and Restau- rant
544 Fifth Avenue, Gaslamp, 619-222-8840. This spirited, casual saloon, physically transported whole- body from the Odd Fellow, offers delicious Irish music and a great menu. The Irish chef attempts serious Irish cooking — with some successes. Try the lovely herb- Irish stew, or the beefy, potato tips. Rolling wheels of flatbreads from a variety of fillings (salmon, beef, etc.). Or start the day here with a huge, car- rosed Irish breakfast. Open daily. Low moderate. — N.W. (2004)

Cilantro
organic & exotic
vegan cuisine
100% raw
Restaurant
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619-595-0153 for reservations.

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Indigo Grill
1536 India Street, Little Italy, 619-234-0602. This second — and much grander — incarnation of Chef Deborah Scott’s Indigo Grill re-creates her original Native American motif, with its focus on root vegetables, game, and mustarded spices. Now, the Pacific Coast cuisine takes in more coastal than most, drawing upon ingredients such as the seafood from Alaska to Oaxaca. The decor, dark and urban-primitive, offers or Blue Plate Specials. With this ad. One coupon for two
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Flavors change daily. fat-free frozen yogurt.

What the Chef Eats
ROAST LEG OF LAMB WITH GRILLED VEGETABLES BY KENT DAIGLE
Owner/Chef, Bistro 211, Escondido

I ate everything as a kid growing up. There isn’t much that I haven’t tried. Having leg of lamb and grilled vegetables is probably my favorite dish. I cook it for Easter. I also like to have one on Thanksgiving along with a turkey. We just had it Labor Day weekend, and the comments were “Wow, this is fantastic.”

The lamb can be done in the oven or on a rotisserie. When I like it to be outside, since I’m inside five nights a week. Even cooking risotto you can do outside; you can do it on your burner. You cook it and watch and play with it. You have people standing around and you’re barbecuing, having a nice time, and you stir away. It can be an interactive thing, too. You can keep young people bustling and the adults can relax. Sometimes people don’t like lamb because of the gaminess. If you salt it for a couple of days and keep it wrapped tight, the salt will have a way of penetrating the meat, making it a little less gamy. This also lessens some of the fat.

Be sure to have a hot, clean grill to grill the vegetables and make good grill marks on them. I like grilled jalapeño peppers as well, and Cajun spices. If you use fresh garlic, you have to really watch it because it can burn and taste bitter.

The higher-end markets are going to have a better leg of meat, but you’re probably going to have to take it to a butcher to get it boned. I do recommend that it be boned, tied, and rolled for ease in slicing it later. You can use domestic or imported meat as long as it’s a small lamb; it’s important that it’s a spring lamb. It’s also important that you use fresh-ground black pepper. You want to blend up your spices fresh. You don’t know how long store-bought pepper’s been ground.

What beverage do I like! Actually, we’ve had it with sangria. Being diabetic, I have to watch imported exactly what I put into my body, and the sugars are out. The sangria was good, not the best — made with diet stuff — but along with herbs and rice dishes. There’s excellent spinach flautas. I served sour cream dip with cucumbers, lamb chop kebabs, and a vibrant, sweet-sour fesenjan (pomegranate-walnut sauce) with chicken. But the Gaslamp branch’s kitchen is wildly inconsistent, e.g., your fesenjan dumped on dry kebabs instead of mingling with smothered poultry. Desserts are always dreamy — try rose- water ice cream and/or pudding, or hamush, a delicious ladyfinger soaked in (what chef) rosewater syrup. Moderate. W.N. (10/04)

Seventeen 7 747 Fourth Avenue (at G Street), Gaslamp, 619-232-4440. Steaks, seafood, and eclectic Cal-cuisine are the fare at this friendly spot with a highly competent kitchen. If many of the selections are San Diego standards (e.g., albacore, crab cakes), they’re cooked expertly enough to make your mouth forget how often you’ve eaten them before. Appetizers are the kitchen’s forte. Don’t miss the pistachio-crusted sea scallops or the crab-stuffed portobello mushrooms. A couple could easily make a tasty meal by splitting three starters and one of the side dishes — say, the lush, gnocchi creamed spinach. Mains are okay, but plain and pricey. The wine list is long and interesting with plenty by the glass, full bar. Valet parking weekends. Near Petco, offering pre-game/post-game appetizers and drinks specials.

Dinner nightly until 11:30 p.m. weekends and after home games if there’s a second. High marks for atmosphere (grazing) to expensive.

Vincenzo Ristorante Italiano 1702 K Street, Gaslamp, 619-702-6181. The specialty at this tourist favorite is Sicilian seafood. The cooking is competent, but the restauran’t fishmonger settles for ordinary-quality (as does the produce provider). Offerings or Blue Plate Specials. With this ad. One coupon for two
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fruit and some red wine it worked. It’s very refreshing.

HOW TO DO IT

Lamb: Mix the rub ingredients together and rub thoroughly into the leg of lamb. Place lamb in a large roasting pan, tightly cover, and let rest for one day in the refrigerator. Next day, grill the lamb slowly, or put lamb on rotisserie at low heat for 2 hours, or roast in a 350° oven for 2 1/2 hours. Let rest for 20 minutes and slice.

Vegetables: Toss the vegetables in olive oil, garlic, and spices. Grill on a hot grill just to make grill marks, remove from grill, and reserve until serving.

Risotto: Preheat oven to 450 degrees. Melt the butter in a large, ovenproof sauté pan and sauté shallots over medium heat until they are translucent. Add the rice and sauté until lightly browned. Add saffron, salt, pepper, and white wine and cook for a few minutes. Add the chicken stock. Bring to a boil and cover with aluminum foil. Place in a 450-degree oven and cook for 25 minutes. Fluff with a wooden fork or spoon and reserve until serving.

This recipe serves five to eight, depending on how hungry folks are.

INGREDIENTS

1 lb of lamb, 5-6 pounds, boned
Rub ingredients:
1/4 cup kosher salt
1 tablespoon freshly ground black pepper
Veggies:
2 large zucchinis, in 1/4-inch thick lengthwise slices
2 large red onions, in 1/4-inch thick lengthwise slices
3 large red bell peppers, cut into thirds
2 tablespoons extra-virgin olive oil

1 teaspoon garlic, minced (can substitute with powdered)
1 teaspoon freshly ground black pepper
1 teaspoon salt
Risotto:
2 tablespoons unsalted butter
1 tablespoon shallots, minced
1/2 cups Arborio (risotto) rice
1 cup of saffron
Pinch of kosher salt
Pinch of freshly ground black pepper
G cup white wine
3 cups chicken stock

run by Fran Muncey, widow of Bill Muncey, San Diego’s legendary speed-boat-nosing champion. The tasty, bar-

At the PB location, you sit under a sky-blue cupola. Open daily.

run for honest-but-beautiful dishes and

El Rincon Del Oso
Meredos Hidalgo, Calle Victoria 647, Rio District, Tijuana. Eating goat is an acquired taste. This little market restaurant is a good place to start acquiring it. SanDiego.com: “The best fish I’ve ever eaten.”

JUANA: when calling in Tijuana use only the restaurant’s seven-digit number.

El Taurino Steak House
Sixth Street #7531 (three blocks west of Revolución), Tijuana, 685-7057. Looking for the home of the frito-largo stick? At this old-line surf ‘n’ turf eatery (a real wall-mounted bull’s head hangs at your水平 seated ears and tall hangs beside him. Just anchor and por tholes and bords (boats) stucked on the white and green walls also emphasize the menu’s “surf” side. It’s all very fer-

Point-Peak Point Joint 916 East Eighteenth Street, National City, 619-474-2866. You’re in Little Manila here, heartland of San Diego’s Filipino community. So the food has to be authentic. Your problem’s going to be choosing. Dozens of dishes with mysteries meats and veggies. You can play safe and choose, say, chicken barbecue on a bamboo spit, chicken adobo, or Longaniza sausage. But you should seek out less familiar choices, too. Kara-kare (yam, peanut butter sauce with beef and tripe) is delicious, and so is dinapung, pork in pork blood, also known as “chocolate meat.” Want healthy? There’s morcon/mung beans with bitter melon leaves, or point to a pile of spit, deep-fried fish — we call it barbecued “fish” — to be popular with old men with high blood pressure. Lunch, dinner seven days, breakfast Friday, Saturday, Sunday. Inexpensive. — E.B. (11/00)

BAJA

From the United States use the pre-fix 011-52-664 when calling Ti-
Pub as Hub

All of the imagination has gone into the humor and none into the horror.

It would be easy to overpraise the satirical element — the ravenousness of American consumerism or whatever — in George Romero’s *Dawn of the Dead*, the 1979 follow-up to, and improvement on, the filmmaker’s *Night of the Living Dead* a decade earlier. “Easy” because there’s so much else that’s praiseworthy in the film: the energy, the imagination, the morbid wit, and yet the essential seriousness with which it attacks the problem of how, and where, to best survive a plague of flesh-eating zombies. The enthusiast will understandably be tempted to bolster his case by embellishing the social commentary into the bargain.

Twice this year, overt tribute has been paid on screen to the Romero original, first in the unimaginative and unwitty American remake under the same name (enthusiasm, there, looked a lot like envy), and now in the British takeoff, or send-up as you prefer, under the chiming name of *Shaun of the Dead*. All of the imagination in this one has gone into the humor and none into the horror. Put more simply, all of it has gone into Shaun (and his associates) and none into the Dead, who could pass for direct spillover from the outskirts of Romero’s Pittsburgh. From the title onward, there is no mistake that this is first and foremost a comedy, never mind a satire, and only secondarily, and distantly, a zombie film.

Co-writer/director Edgar Wright and co-writer/star Simon Pegg (both of whom, we may learn from the Internet Movie Database, have been awarded congratulatory cameos in Romero’s planned *Land of the Dead* for next year) are young veterans of British TV comedies; and they make great sport, early on, playing on our expectations, raising false alarms, by zeroing in on the zombie-like demeanor of the ordinary man on the street. While the real zombies await their cue in the wings, the first order of business is to scope out, at leisure, the social dynamics of the central ensemble: the title character (Pegg), a white-shirted clerk in an electronics store, who neglects his long-suffering girlfriend (Kate Ashfield) and complaining mother (Penelope Wilton) in preference for the company of the slobby slacker (Nick Frost) with whom he has been best friends since boyhood; and a romantically linked couple (Lucy Davis, Dylan Moran) who take the side of the girlfriend, the male of the couple taking her side so ardently as to arouse the suspicions of his own girlfriend.

It is this group, plus the mother’s literally short-lived new man (Bill Nighy), whose fortunes we will follow through zombie-occupied territory. (The mother, borrowing a line from Richard Lester’s gory anti-militarist satire, *How I Won the War*, is congenitally incapable of acknowledging the gravity of the situation: “Run it under the tap, luv.”) Our common-man hero, with a perfectly spherical head that gives him the appearance of a baseball on a batting tee, and equally expectant of imminent impact, is not averse to good intentions and fresh resolutions (his to-do list on the day the zombies come out: “Go Round Mum’s. Get Liz Back. Sort Life Out”), but somehow he always seems to end up at the Winchester Pub, so named for the antique firearm mounted over the bar, with his best bud.

Where the Romero film, and its “vision” of America, was centered around the shopping mall, this one,
"Friday Night Lights" is unforgettable, poignant and real. Even if you don’t love football, you’ll remember these characters and the passion of this small American town.

Eric Sondheimer, SPORTS COLUMNIST, LOS ANGELES TIMES

"One of the best sports films I've seen."

Scott Bowles, USA TODAY

"I can't recommend 'Friday Night Lights' highly enough.

One of the best sports films I've seen."

Scott Bowles, USA TODAY

"Outstanding Directing And Acting; A Must-See On Any Night!

'Friday Night Lights' has all the elements of a great American drama. It explores the heart and soul of being perfect. Truly one of Billy Bob’s best performances.

Jim Ferguson, ABC-TV

"I can't recommend 'Friday Night Lights' highly enough.

One of the best sports films I've seen."

Scott Bowles, USA TODAY

"Two Thumbs Way Up."

"Billy Bob Thornton in one of his best performances."

ROGER EBERT, Ebert & Roeper

"Friday Night Lights' Will Join 'Remember The Titans' And 'Hoosiers' As A Sports Classic."

Maria Salas, NBC-TV

"Friday Night Lights' Is Awesome!

It will knock you right out of your seat!"

Jim O'Brien, ABC-TV

"The Best Football Movie Ever Made. Even If You're Not A Football Fan, You'll Love This Movie."

Kristal Fernandez, FOX TV

"Outstanding Directing And Acting; A Must-See On Any Night!

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and its vision of twenty-something Brits of arrested development, is centered around the pub. (Rhymes with hub.) The only place our Shaun can ever think to go — whether to make up his girlfriend on a Special Night Out or to fortify himself against an army of zombies — is the place he goes every night of his life: “You got your pint. You got your pig snacks. What more do you want?” There’s a pint. What else do you need? There would be no insult in saying that, nimble and diligent though this comedy is, it is not quite as funny, and not nearly as scary, as the Romero prototype. (Some honest frights will go far toward increasing the value of the laughs.) Or to say it another way: the joke in the Romero is not only more double-edged — the zombies and the humans both have their own reasons to gravitate to the mall — but at the same time it is less of a joke. The shopping mall as a refuge is a genuinely good idea.

The Yo Men, a documentary co-directed by Chris Smith, Dan Ollman, and Sarah Price, with a routinely (for documentaries these days) awful image and audio, affords an occasion to ponder the mysteries of humor. The men of the title are two, Andy Bichlbaum and Mike Bonanno, a gay couple (although their private lives remain off-limits) whose resumes as political pranksters include, most famously, the Barbie Liberation Organization, endeavoring to switch the voice boxes of Barbie and Ken, Joe and then to smuggle the dolls back onto toy-store shelves with new — shall we say — orientations.

The film, while it rehashes that understanding old news footage, concentrates on the pair’s more recent adventures upon setting up a parody website modelled on that of the World Trade Organization, and then holding invitations from duped television producers and seminar sponsors. Under such red-flag pseudonyms as Granwyth Hulaberg, Hank Hardy Unruh, and Kinnithrung Sprat, we see the front man, Bichlbaum, posing as a bona fide mouthpiece of the WTO (and that of its politics, is not to be confused with the adventurous and subversive work of a filmmaker like Michael Moore. It is a tag-along, or counter-ridal, puff piece about the adventurous and subversive work of two nonfilmmakers.

Going Upright: The Long War of John Kerry, playing only at the Landmark La Jolla and the Pacific Gaslmp, offer the perfect option to those who just want to escape awhile from any and all Republicans. To say so is of course to admit that the film is not apt to sway many voters. It is apt to reinforce those already in Kerry’s camp, as it recounts, through archival footage and up-to-date interviews with classmates and comrades, his transformation from war hero to war protestor, and brings a probable blush to the face of any viewer recalling his own state of development at the age of twenty-seven, when Kerry was organizing a march on Washington by the Vietnam Veterans Against the War, and testifying before the Senate Foreign Relations Committee. Essentially no more than an extended commercial for the Democratic presidential candidate (though director George Butler has a brilliant credit as a documentarian: Pumping Iron, The Endurance: Shackleton’s Legendary Antarctic Expedition, et al.), it nonetheless can boast, with the best of commercials, some effective manipulation of emotion, helped along by the backdrops by such voices of the times as Dylan, Lennon, Hendrix, Richie Havens, and Crosby, Stills, Nash. It takes you back; it makes you remember. Like Michael Moore’s Fahrenheit 9/11, it obviously wants to get its message across and build up an ongoing presidential race in an active way; but rather more than this, it shows how hard it is for a movie to stay abreast of events: the smear tactics of the Swift Boat Veterans for Truth must go unacknowledged, if not exactly unchallenged.

MOVIE LISTINGS

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Ancondas: The Hunt for the Blood Orchid — The rare Peruvian Mortalis blooms but once every seven years in the jungles of Borneo, harboring behind its beauty a “pharmaceutical equivalent to the Fountain of Youth.” (“That’d be bigger than Viagra!”) Bad luck for the botanical team, then, that it’s blooming during matrimony season for a strain of giant G.I. snakes. Cheerfully cheesy B-movie delivers what it promises as well as some bonus laughs. With John Bennett, Vinciquarti (playing Vincent, a would-be manager of the WTO) and Michael Wincott (in bass vibration), a Proteus (bogeyman) with a penchant for kidnapping the front man, Bichlbaum, posing as a WTO spokesperson, and stealing the reins of power from duped television producers and seminar sponsors. Under such red-flag pseudonyms as Granwyth Hulaberg, Hank Hardy Unruh, and Kinnithrung Sprat, we see the front man, Bichlbaum, posing as a WTO spokesman, with the primary goal of truly giving aid to underprivileged and underserved populations around the world. However, in a plot twist that belies the film’s intentions, the filmmakers reveal that their true agenda is to expose the inner workings of the WTO and to disrupt its operations.

Orchids: The Hunt for the Blood Orchid — The rare Peruvian Mortalis blooms but once every seven years in the jungles of Borneo, harboring behind its beauty a “pharmaceutical equivalent to the Fountain of Youth.” (“That’d be bigger than Viagra!”) Bad luck for the botanical team, then, that it’s blooming during matrimony season for a strain of giant G.I. snakes. Cheerfully cheesy B-movie delivers what it promises as well as some bonus laughs. With John Bennett, Vinciquarti (playing Vincent, a would-be manager of the WTO) and Michael Wincott (in bass vibration), a Proteus (bogeyman) with a penchant for kidnapping the front man, Bichlbaum, posing as a WTO spokesman, and stealing the reins of power from duped television producers and seminar sponsors. Under such red-flag pseudonyms as Granwyth Hulaberg, Hank Hardy Unruh, and Kinnithrung Sprat, we see the front man, Bichlbaum, posing as a WTO spokesman, with the primary goal of truly giving aid to underprivileged and underserved populations around the world. However, in a plot twist that belies the film’s intentions, the filmmakers reveal that their true agenda is to expose the inner workings of the WTO and to disrupt its operations.

The Bourne Supremacy — The Bourne sequels. Actually, the basic premise of an amnesiac spy who remembers none of his assignments but all of his training is intrinsically absurd, inherently illogical. (His unusual handicap — groping along a fog-bound Memory Lane — never seems to slow him down; not only loses his shrieking adversaries get ahead of him.) But one of the side effects of sequels is that any quartet with a bad premise will tend to either die down — or get worn down. We get used to it and over it. Or we just get tired of the same old story. And — an early and unrelenting quarrel — between the director and television stars. But the film is still entertaining. The point of these pranks is clear enough. Only a lampoon could dare speak aloud the underlying biases, as opposed to the P.R. gloss, of corporate fat cats and their flunkies. (It is one of the great frustrations of the Left, and even the Center, that a George W. Bush, for example, can affix to himself the label of “compassionate conservation” and that people usually accept it at face value. It would be so much more convenient if they were simply to use the English language with a greater concern for accuracy: contemptuous conservation.) A natural reaction to the principal pranks cited above, however, would be to find the humor too broad, too low, too transparent. Yet the reactions of the audiences at these events, or rather the nonreactions, would seem to refute that finding. For the audience of the movie, then, the humor is likely to be much enriched by the reactions of the audiences on screen. The jokes may not get a laugh, but the ensuing silence may. (The students in Plattsburgh, to their credit, react very strongly, though not at all mirthful.)

There must be a lesson or two to be learned here: something to do with the expectation to laugh being a prerequisite of laugh; something to do with the innate humorlessness of humans. But this is a side issue. The film itself, its politics, is not to be confused with the adventurous and subversive work of a filmmaker like Michael Moore. It is a tag-along, or counter-riding, puff piece about the adventurous and subversive work of two nonfilmmakers.

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A Clockwork Orange — Anthony Burgess’s vision of the ultra-violent future (the novelist’s linguistic innovations are carefully preserved and provide the movie with its strongest prop) becomes, in film form, wholly a painted to the youth market. Stanley Kubrick’s frost-bitten, arm-waving, gimmicky direction seems very nearly dis- respectful; wholly a pander to the youth market. The philosophical, nihilistic, socio-political contract killer who hires an off-the-hardcore era, some of which are show- cased in post-bonking hallucinatory mon- tage to illustrate proper interrogation techniques, a couple of promo spots for at-home panic rooms and take-to-work parachutes, John Ashcroft’s self-composed “Let the Eagle Soar”; and at times he stretches himself to the utmost gravity (a mother’s grief over the loss of her soldier son, gusty war footage you won’t see on American televi- sion). The shifts in scale and in tone are as stimulating as they are startling. And fi- nally, to secure the ties to his earlier work, Moore revisits the four theme, or in other words the mind-control theme, from Bowel- ling for Columbine, and inevitably he revisits his hometown of Flint, Michigan (see Roger and Me as well as Columbine), a prime spot for military recruiters to round up cannon fodder from among the unemployed. Moore himself — his rebellious rumple- ness, his defiant unattractiveness, his cultivated slubbiness — is less on view in one of (though he is continuously in our ear in that songyong, snide, aardonic tone of voice), and his relative scarcity on screen could even be seen as a shortcoming insofar as it signals a fall-off in original material and a heavier reliance on found footage. Found, that is, or scrounged or scrounged and donated. 2004.

First Daughter — Second apolitical com- edy in the same election year to deal with the wing-spreading of the President’s only child, this girl heading west to college, in the footsteps of Chelsea Clinton, while her father campaigns for a second term. The film had the bad fortune to be beaten into the marketplace by Chasing Liberty (similar in theme and treatment right down to an undercover Secret Serviceman as suitor) and the good sense to postpone its release date till the other one had had time to evaporate in the moviegoer’s memory. This one is clearly the better of the two, with better attention to contextual detail and daily probabilities, and better direction by Forest Whitaker: some deft transitions, in particular, and a very clever camera movement that teaches a little lesson in as- pect ratios, the camera eye following a furtive couple from a side exit at a movie theater to their seats in the middle of the back seat. And although a couple of the stepping stones are unsteady (the cracked windshield, after the very first hit, immedi- ately draws the attention of a patrol car but doesn’t prompt the hit man to revise his plan; and hospital visiting hours seem to extend past closing time at a jazz club), the storyline makes its way to an exciting con- vergence on a nightclub called Fever, a col- lusion course for a team of FBI operatives, a free-lancing cop, a couple of mob torpe- does, and of course the hit man and his chauffeur. The messy result on the dance floor derails the film if not the unstoppable terminator, who has by now been built up so big that his ultimate takedown cannot help but be a source of disbelief. Jada Pink- kett Smith, Mark Buchfock, Bruce McGill, Javier Bardem. 2004.

THE BEST PICTURE OF THE YEAR!
It takes us on an extraordinary emotional journey, with sights and sounds we’ve never seen before. Break Away! See both on their opening day.

Gael Garcia Bernal gives a breakthrough performance, playing Guevara like a gathering storm.

"LEONARD MALTIN
-PETER TRAVERS
A WILD RIDE OF A MOVIE!
MAGNIFICENT! MESMERIZING!
Bravo to
Gael Garcia Bernal
Rodrigo de la Serna
Walter Salles
Based on the memoirs of
Ernesto "Che" Guevara and Alberto Granado
"THE BEST PICTURE OF THE YEAR!
LET THE WORLD CHANGE YOU...AND YOU CAN CHANGE THE WORLD.

Walter Salles
EXTRAVAGANT! MESMERIZING!
"THE MOTORCYCLE DIARIES"

THE NEW FILM FROM ACCLAIMED DIRECTOR WALTER SALLES AND EXECUTIVE PRODUCER ROBERT REDFORD.
Based on the memoirs of
Ernesto "Che" Guevara and Alberto Granado
The new film from acclaimed director Walter Salles and executive producer Robert Redford.
Screenplay by José Rivera.
The Forgotten — Science-fiction thriller that takes a good long while to declare itself as such. A grieving mother, Julianne Moore, acting as if this were no less serious a business than The Hours or Far from Heaven, continues to make daily visits to her nine-year-old son’s bedroom — his dresser, his Met cap, his baseball mitt, his photo albums — fourteen months after he went down in a plane, plus weekly visits to a psychologist. Then, suddenly, all photographic evidence of the child disappears, and the mother is told, first by her husband and then by her therapist, that he never really existed. The therapist has a word for it (telamnesia?), signifying the invention of an alternative reality. Friends and neighbors unanimously confirm the child’s nonexistence. So far, so intriguing. But bors unanimously confirm the child’s it (telamnesia?), signifying the invention of photo albums — fourteen months after he

Indecisibility of the antagonist impose heavy burdens on the film, and on the specta-
tor’s patience: in the end, there’s a logical explanation, albeit a supernatural one, but it’s also a weak one, a partial one, a dissatis-
fying one. The film as a whole mirrors the career of its director, Joseph Ruben: some early promise (Dreamscape, The Stepfather) followed by disappointment (Sleeping with the Enemy, The Good Son, Money Train, Re-
turn to Paradise). The handsomeness of the cinematography by Anastas Michos is a constant. Dominic West, Anthony Ed-

(ANASTAS MICHOSS)

MOUNTAIN; CHULA VISTA 10; CIN-
ERAMA 8; DEL MAR HIGHLANDS 8; FASHION VAL-
LEY 18; GASSLEMP 15; GROSSMONT CENTER; LA
COSTA 6; LA JOLLA 12; MIRA MESA 18; MISSION MARKETPLACE 13; MISSION VALLEY 20; OCEAN-
SIDE 16; PALM PROMENADE 24; PARKWAY
PLAZA 18; PONAWAY 10; RANCHO DEL REY 18;
RANCHO SAN DIEGO 15; SAN MARCOS 18; SAN-
TEE DRIVE IN; TOWN SQUARE 14; VISTA VILLAGE)

Friday Night Lights — Fact-based story of Texas high-school football, with Billy
Bob Thornton, Derek Luke, and Tim Mc-

Graw, directed by Peter Berg. (GIBLEY MOUNTAIN; CHULA VISTA 10; CIN-
ERAMA 8; DEL MAR HIGHLANDS 8; ESCENILO 16; FASHION VALLEY 18; GALAXY 8; GASSLEMP 15; GROSSMONT CENTER; GROSSMONT TROLLEY; HAZARD CENTER 7; LA COSTA 6; LA JOLLA 12; MIRA MESA 18; MISSION MARKETPLACE 13; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; PLAZA CAMINO REAL; PONAWAY 10; RANCHO DEL REY 18; RANCHO SAN DIEGO 15; SAN MAR-
COS 18; TOWN SQUARE 14; VISTA VILLAGE; FROM 10/8)

Garden State — Small-screen actor Zach

Braff, who also wrote and directed, as the most impressive sadfuck this side of Dustin
Hoffman in The Graduate, is amiable amid the surrounding panic of a plane-crash
dream scene; imperative in the sanatorium ambience of his bedroom, lying motionless
on his back and listening to the news of his mother’s death in a phone message from his
father; imperative in the face of abuse from customers in his moonlighting job as a
waiter at a Vietnamese restaurant. (Hard to picture him being as imperative in his other
job as he turns out to be a medical, a rational, reason for his imperativeness, but
no such internal rationale arises for the non-
stop exculpations from the hero’s viewpoint:
the sensitive: the excessive vibrato of a Jewish
funeral singer in a graveside rendition of “One, Two, Three Time as Lady,” in his
knight-in-armor at the breakfast table, the
guide dog who humps the hero’s leg in the
doclatable room, the backdoor to the

cemetery. It goes on and on like that, an
endless parade of embarrassments and bi-
arnities. The real, the external reason for
this onslaught of oddities, photographed
with a Diane Arbus-like bluntness, might be
sought in the filmmaker’s commonplace de-
sire to be Wes Anderson. Another way to say
the same thing, in broader terms, would be
the filmmaker’s dread of being dull and or-
dinary, notwithstanding his ostensible con-

tent for ordinary people in a dull New Jersey
suburb. The anticipation of the next little
lunk, the next little quick, takes place of
story interest or character interest, a poor in-

duement to stay in your seat. Natalie Port-


★ (GROSSMONT TROLLEY; HILLCREST CINEMAS 12; LA JOLLA 12; SAN MARCOS 18; TOWN SQUARE 14)

Going Upstream: The Long War of John

Kerry — Reviewed this issue. Directed by

Gene Shalit, TODAY

★ (GASSLEMP 15; LA JOLLA VILLAGE)

Goza — Odd odyssey of a young Yakuzza

who has lost his loose-cannon brother. The
gynecological impossibility of the climax is
pretty much what it is, but after the murder of
the restaurateur, the latching hotelier, the
masochistic spiritualist, the man with the two-

tared face, the soup-ladle sex toy, etc., it

seems almost normal. Hideki Sone, Sho

Aikawa, Emiko Yoshino: directed by


★★ (KEN, THROUGH 10/7)

Head in the Clouds — Métrage-a-trois in

pre-WWII Paris, composed of a flighty bi-
national socialite (“You’re very modern,
aren’t you?”), a socially conscious Irish-
mans, and a crippled dancer in exile from
Spain: Charlie Theron, Stuart Townsend,
Pepole Cruz, in order. The recipe calls to
the apparently bottomless appetite in art
houses for period cars, clothes, and uncon-
troversial politics (i.e., anti-Fascist). Writer
and director John Duigan, who would seem
to be well acquainted with the basic repu-
toires of 20th-century English music (“The
Lark Ascending” in The Year My Voice
Broke). “The Waaps Overture” in Flirting,
both by Vaughn Williams), twice calls
upon the opening march of Elgar’s First
Symphony to lend gravitas. Then again,
Hugh Hudson in Greystoke: The Legend of
Tarzan, Lord of the Apes called upon the
same piece for the same purpose. Gravitas
is not so much lent as leeched. 2004.

★ (LA JOLLA VILLAGE, THROUGH 10/7)

Here — Hugely expensive Chinese export,
hugely profligate at home, clearly wants
to get in on some of that Crouching Tiger,
Hidden Dragon action, that flying, floating,
backflipping, backscratching, slow-motion
artistic action, an ambition as ex-
pected from Zhang Yimou as it was from
Ang Lee. The hero in question goes by the
name of Nameless, a master swordsman
who, by dispatching three assassins with
prices on their heads, gains an audience
with the ruthless ruler of Qin, architect of a
plan to unite the seven warring states of an-

cient China, at whatever cost in human

lives. How this hero came to dispatch the
assassins — Long Sky, Flying Snow, Broken
Sword — is told several times, each succes-

tive version seemingly coming nearer the
truth (and thereby diverging ever farther
from Kurosawa’s Rashomon), as well as
coming nearer a state of spiritual enlighten-
ment. On that path, the action fan will be
asked to ponder the inviolability of violence and
the nobility of sacrifice. But he will also be
exposed to the dream cast of Jet Li (work-
ing for a change with a real filmmaker),
Maggie Cheung, Tony Leung, Zhang Ziyi,
and Donnie Yen, and he will be required, with
anything goes combat scenes that not
only defy gravity but defy logic, suspense,
and human interest to boot. The action —
stylized and aestheticized to within, or be-
ova — a beautiful masterpiece?” (These are some
symphony? Can a robot turn a canvas into
a beautiful masterpiece?)

Dirty Harryish lone-wolf detective who,
through inaction, allow a human being to
perpetrated, or at any rate not prevented,
four — the locked-room mystery of a
Laws of Robotics, and — from the novel
Crow, Dark City)

ion of candles, the locust clouds of arrows
the flapping fabric in the wind, the battal-
ion of knights, the heroes and heroines of the

I, Robot — A travesty of the science fic-
tion of Isaac Asimov. This adaptation of
The Crow, Dark City) retains Asimov’s Three
Laws of Robotics, and — from the novel
The Naked Sun. Second in a series of four —
the locked-room mystery of a
robotician’s murder which may have been
crime or at any rate not solved,
by one of his own robots, in clear contra-
vention of the First Law. “To quote in full: ”A
robot may not injure a human being, or,
through inaction, allow a human being to
come to harm.” The film has done
away, however, with the android cop partner who
would continue through the entire tetral-
yogy, even beyond the life span of the
human partner, and has instead fixated a
Dirty Harryish lone-wolf detective who,
out the officer, carries a bulldog-sized
chip on his shoulder: “Can a robot write a
symphony? Can a robot turn a canvas into
a beautiful masterpiece?” These are some of
the concerns of an atavistic he-man
in the Chicago of 2035.) Ensuing developments are more in
line with the vision of the original literary
inventor of robots, Karel Capek — a table-
teered sight of identical robots duplicated
on screen ad infinitum somehow seems to
symbolize a very different and much more
immediate threat to the future of hu-
mankind: the manufacture of interchange-
able Hollywood blockbusters. Another
and another and another and another...

With Bridget Moynahan, Chi McBride, Bruce

Ladder 49 — Solemn post-9/11 tribute to
firefighters, although these are Baltimoreans
rather than New Yorkers. The central one,
Joann Phoenix, lies injured and trapped in
a burning building as his life flashes before
him. Or to be more exact, he consciously
flashes back on his life at length and at in-
verses — his first day on the job, his first
fire, his first love, his first funeral, his first
rescue, his first-born, etc. — as he recovers
his strength and struggles to survive. John
Travolta, at maximum charm as the station
Captain and later citywide Chief, joins the
struggle from the outside. Director Jay Rus-
sell treats this fraternity with an adulteration
that, if aimed in another direction, would
have embarrassed to death Jesus and the
twelve Apostles, and would have driven to
drink Jimmy Cagney, Pat O’Brien, Lee
Tracy, and the rest of the regulars in Warner
Brothers working-man films of the Thirties.

2004.

Happy Times
arguably achieves a far
greater beauty without recourse to scenery

ROSENSTRASSE
PG-13

Everything is stronger than the power of love.

In 1943, a Group Of
German Women Fought To Save The
Lives of Their Jewish Husbands.
Based On
A True Story

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GARDEN STATE

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Call 444-FILM or the theater for missing information. Bargain showtimes are in parentheses.

CENTRAL

CLAREMONT

Town Square 14
4646 Claremont Drive (858-724-1234)
The Forgotten (PG-13) Fri.-Sun. (12:45, 3:00) 5:15, 7:30, 9:00, 10:30; Mon. (12:30, 2:45, 5:15) 7:30, 9:00, 10:30; Tue.-Thu. (12:45, 3:00, 5:15, 7:30, 9:00, 10:30); Fri. (12:30, 2:45, 5:15) 7:25, 9:55, 10:30; Sat. (12:30, 2:45, 5:15) 7:25, 9:55, 10:30

LA JOLLA 12
8607 Villa La Jolla Drive (858-685-2262)

LA JOLLA 13
8709 Villa La Jolla Drive (858-685-0196)
A Clockwork Orange (R) Sat. 12:00, Going Upriver: The Long War of John Kerry (PG-13) Fri.-Sat. (11:10, 2:30, 5:30, 8:00, 10:15, 12:05, 3:15, 6:20, 8:40, 11:30); Sun. (11:10, 2:30, 5:30, 8:00, 10:15, 12:05, 3:15, 6:20, 8:40, 11:30); Tue.-Thu. (11:10, 2:30, 5:30, 8:00, 10:15, 12:05, 3:15, 6:20, 8:40, 11:30); Fri.-Sun. (11:20, 2:30, 5:30, 8:00, 10:15, 12:05, 3:15, 6:20, 8:40, 11:30); Mon. (11:20, 2:30, 5:30, 8:00, 10:15, 12:05, 3:15, 6:20, 8:40, 11:30)

MIRA MESA

Mira Mesa 18
8225 Mira Mesa Boulevard (858-685-7700)

DOWNTOWN

Gaslamp 15
7037 Friars Road (858-232-4000)
Call theater for program information

REX

Horton Plaza

Casino Royale (PG-13) Fri.-Sun. (12:15, 2:45, 5:15, 7:30, 10:00) Mon.-Thu. (12:00, 3:00, 7:30, 10:00) Fri.-Sun. (12:15, 2:45, 5:15, 7:30, 10:00)

MISSION VALLEY

Fashion District 14
7037 Friars Road (858-685-2262)
A Dirty Shame (NC) Fri. (1:15, 3:25, 5:35) 7:45, 9:00, Sun. (1:15, 3:25, 5:35) 7:45, 9:00, Mon. (12:00, 3:15, 5:25, 7:45, 9:00); Wed. (12:00, 3:15, 5:25, 7:45, 9:00); Thu. (12:00, 3:15, 5:25, 7:45, 9:00); Fri.-Sun. (12:15, 2:45, 5:15, 7:30, 10:00) Mon.-Thu. (12:15, 2:45, 5:15, 7:30, 10:00) Fri.-Sun. (12:15, 2:45, 5:15, 7:30, 10:00)

MISSION HILL

Cinerama 6
1305 Market Street (858-470-5700)
The Forgotten (PG-13) Fri.-Sun. (12:30, 2:30, 4:30, 5:00, 6:30, 7:30, 8:30, 10:30, 11:30, 1:30); Mon. (12:30, 2:30, 4:30, 5:00, 6:30, 7:30, 8:30, 10:30, 11:30, 1:30); Tue.-Thu. (12:30, 2:30, 4:30, 5:00, 6:30, 7:30, 8:30, 10:30, 11:30, 1:30); Fri.-Sun. (12:30, 2:30, 4:30, 5:00, 6:30, 7:30, 8:30, 10:30, 11:30, 1:30); Mon. (12:30, 2:30, 4:30, 5:00, 6:30, 7:30, 8:30, 10:30, 11:30, 1:30); Tue.-Thu. (12:30, 2:30, 4:30, 5:00, 6:30, 7:30, 8:30, 10:30, 11:30, 1:30); Fri.-Sun. (12:30, 2:30, 4:30, 5:00, 6:30, 7:30, 8:30, 10:30, 11:30, 1:30); Mon. (12:30, 2:30, 4:30, 5:00, 6:30, 7:30, 8:30, 10:30, 11:30, 1:30); Tue.-Thu. (12:30, 2:30, 4:30, 5:00, 6:30, 7:30, 8:30, 10:30, 11:30, 1:30); Fri.-Sun. (12:30, 2:30, 4:30, 5:00, 6:30, 7:30, 8:30, 10:30, 11:30, 1:30)
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Classified ads

Business ads

Businesses include paid services, functions, and profit-making enterprises. For rates and discounts call (619) 335-2800, 9am-5pm, Monday through Friday.

Deadlines: Business classifications 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 phone credit card (619-335-8200) or in person (1703 India Street, at Date 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 it fails to the extent of the cost of the first insertion of the ad.

Free ads by mail or Internet

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 60¢ each. Ads must arrive at our PO box by 7 am, Monday. Mail all ads to the Reader Free Classifieds, PO Box 58820, San Diego CA 92186.

Internet: Free ads can also be placed online at SanDiegoReader.com. Free placed online appear only on the Reader's Web site. The deadline is 6 pm Monday. See below for instructions on placing online ads that also appear in the paper.

$8 ads by Internet, fax or in person

Quick, easy, and cheap! $8 ads are available to private parties only. Ads are limited to 25 words. Cash, check or credit cards are accepted. (Services, rentals, lessons or any other profit-making enterprises do not qualify for $8 ads. Refer to 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 us at (619) 233-7907. 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 India Street (at Date), Downtown. The deadline is 6 pm Monday.

Really, really 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) 235-8200. 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 accepted. No receipts.

Name: ________________________

Daytime phone: ________________________

Ad number: ________________________

Exp. date: ________________________

Category: ________________________

Signature: ________________________

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To provide online viewers of your ad with a map of your neighborhood, we need:

Name: ________________________

Daytime phone: ________________________

Card number: ________________________

Exp. date: ________________________

Category: ________________________

Signature: ________________________

This item is for sale only.

ADMINISTRATIVE ASSISTANT. Customer service for busy property management office. Must have excellent people skills, be able to multitasking, proven history, well-organized. Fax resume to 858-625-4205.

Administrative assistant. $11/hr. Great work hours (7am-3:30pm) and competitive base pay or top commission. Sales positions available today. We offer exciting business-to-business career opportunities. For fast-service, experience, good communication skills, and PC skills. For fastest consideration, send resume to sanmarcos@volt.com or fax 858-625-4301.


Administrative assistant. Full-time position. Computer skills. Filing, data entry, appointment setting, errands, Calendaring. $10/hr. 858-805-5231.


Animal lover. Make someone looking for an energetic individual with good people skills who loves working with animals. Experience not necessary. Training provided. Attractive compensation. $9/hr. 858-270-6876.


Bakery assistant. Young woman with Lyme disease. $10/hour. 1-2 times/week. Ideally 11am-2pm. La Mesa. Maid Brigade, 858-536-7774, fax 858-578-0202. 8am-5pm. 9am-5pm. Bilingual preferred, but will train right people. Bilingual a must. 858-526-0072.

Barista. The San Diegos prestigious new upscale market in busy downtown. Hours are 9am-5pm, Monday through Friday, and until 6pm Tuesday. Earnings potential! Sales experience preferred. GM training to right people. Bilingual a must. 858-526-0072.


Barista. Full time and part time, downtown Gaslamp District. 6 months experience preferred. GM training to right people. Bilingual a must. 858-526-0072.

Barista. Full-/part-time help needed for various downtown San Diego locations. Full time and part time, downtown Gaslamp District. 6 months experience preferred. GM training to right people. Bilingual a must. 858-526-0072.

Barista. Full time and part time, downtown Gaslamp District. 6 months experience preferred. GM training to right people. Bilingual a must. 858-526-0072.

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CUSTOMER SERVICE. E-mail resume to 16745 West Bernardo, Scripps Ranch, Mira Mesa and Clairemont. 12650 Sabre Springs Blvd. San Diego CA 92128.

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MASSAGE SPECIAL. A great deep massage. If you want your muscles worked thoroughly. 7 years’ experience. Nathalie, 619-302-7537.


EXPERIENCE THE CVB MASSAGE. Relaxing massage at our beautiful location. MTP-0089. 760-942-9375.

WELCOME! The Big Rigs! Be dazzled with pri-


WWW.MERIDIANWAY.COM

Professional Career Opportunities

PARALEGAL CERTIFICATE • Challenging Positions in Law Firms, Banks, Corporations, Government Agencies • Internship, Loans Available • Evening, Summer Sessions • 3 Month Day/10 Month Evening • Approved by the American Bar Association www.sandiego.edu/paralegal

Test Preparation!

SHARPEN YOUR SKILLS! SAT • GMAT • GRE • SAT • Experienced Faculty • Practice Exams • Flexible Schedules • www.prep4u.org

Don’t snooze through another boring CEU Class. BRN approved - get your Continuing Ed credits HERE!

Aromatherapy October 17 with Kathy Padecky, HHP

Moxabustion October 18 with Holly Halsey, L.Ac.

Mueller College of Holistic Massage Therapies 4607 Park Boulevard • San Diego 92116 (619) 291-9811 www.muellercollege.com

www.meridianway.com

Free Online Placement: Ads submitted online receive e-mail responses and voice mail. Tell more about yourself and upload a photo, too! These features are free. Online placement deadline: 7 am, Saturday.

More Free Placement Options: Can’t get online? Fill the form below and mail or fax it to us. If faxing, please photocopy first. Fax/mail deadline: 7 am, Saturday.

Meet your match! Use the form below to place your free, 2-week Reader Matches Ad and get your free Voice Mailbox.

OPTIONAL DEADLINE: 20 characters per line including spaces; the first initial of each word is capitalized; abbreviations and unusual punctuation will not be accepted; the cost of each line is $12. Continue on a separate sheet if necessary.

PRINT CLEARLY: First 25 words are FREE. $1.20/ additional word. Do not abbreviate words. Continue on a separate sheet if necessary.

FREE DEADLINE: 7 am Saturday
Mail: Reader Matches, P.O. Box 85803, San Diego, CA 92186
Fax: (619) 233-7907
Online: SanDiegoReader.com

LATE DEADLINE: 5 pm Tuesday
Fax: (619) 233-7907
Phone: (619) 235-8200
Walk-in: 1703 India St. (at Date St.) downtown

Mail: Reader Matches, P.O. Box 85803, San Diego, CA 92186
Fax: (619) 233-7907
Phone: (619) 235-8200
Walk-in: 1703 India St. (at Date St.) downtown

Reader Matches Voice Mailbox _______ $ FREE

First 25 words of printed ad _______ $ FREE

Additional words _______ $1.20 each _______ $ TOTAL _______

No cancellations. No refunds. Make check or money order payable to San Diego Reader. To order using Visa, MasterCard or Discover, please fill out the following: Card number ____________ Expiration date ____________ Signature ____________

Try online placement for your Reader Matches Ad!
Call 1-900-844-6282

The cost is $1.99 per minute. You must be at least 18 years old to call. No cords or cell phones. Call and enter the number at the end of an ad to hear the advertiser’s introduction and leave a message. The date in the ad is the last day to reply. The choice will appear on your phone bill as “Dating.”

619-235-8200 x416

Send an e-mail

Matches ads are now on the Web. You may search by specifying criteria such as age, ethnicity and nonsmoking. Respond to most ads by sending an anonymous e-mail for a nominal charge. You may also listen to online intros. SanDiegoReader.com

MEN SEEKING WOMEN

47 YEARS YOUNG, white male, 5’9”, 175 lbs. Seeking attractive woman, 40-50, that values honesty, trust, good sense of humor and nonsmoking. Must be at least 18 years old to call. (10/13) 33019

FREE DATESMART 3-HOUR CLASS

Saturdays, 1:45-5 pm in San Diego
Coco’s back room, 5955 Balboa Ave.
www.DatesmartSingles.com (since 1991)
RSVP: 760.434.3566 • E-mail: datesmart@aol.com

The next 8-week Datesmart Session begins in the New Year.

NATURAL, very loving, affectionate, carin-
g, white woman: loves to cook, loves sports and has a healthy, happy outlook. (10/13) 34048

SMART, COMMUNICATIVE, cute, ser-
ous, practical, educated, 30, white, 6’, 170 lbs., 34, sought by
social sciences, health, music, laughter, intellectual, healthy. (10/13) 34049

GREENE, CATHOLIC single 30s, size 18. Looking for that special guy who has values and honesty. Long for that long, no casual. (10/13) 34050

BEARD, RASTA, BLUE EYES, funny, 35, 6’2”, seek dis-tributed, cool woman to enjoy togetherness, adventures. (10/13) 34051

NORTH COUNTY MAN, 38, sought by
women, 38, for long-term relationship. Seeking exciting adventure, companionship, relationship. (10/13) 34052

BROAD FRIEND, WARM, tall, 70, Latin-American, 40, 5’8”, 150 lbs., seek easy to be with, caring, intelligent woman. (10/13) 34053

BARTON, JUDE, beautiful, 40, 5’2”, 125 lbs., seeking relationship. (10/13) 34054

FREE DATESMART CLASSES!!

For a limited time, Datesmart is offering FREE 3-HOUR CLASSES!!

NATURAL, very loving, affectionate, carin-
g, white woman: loves to cook, loves sports and has a healthy, happy outlook. (10/13) 34048

SMART, COMMUNICATIVE, cute, ser-
ous, practical, educated, 30, white, 6’, 170 lbs., 34, sought by
social sciences, health, music, laughter, intellectual, healthy. (10/13) 34049

GREENE, CATHOLIC single 30s, size 18. Looking for that special guy who has values and honesty. Long for that long, no casual. (10/13) 34050

BEARD, RASTA, BLUE EYES, funny, 35, 6’2”, seek dis-tributed, cool woman to enjoy togetherness, adventures. (10/13) 34051

NORTH COUNTY MAN, 38, sought by
women, 38, for long-term relationship. Seeking exciting adventure, companionship, relationship. (10/13) 34052

BROAD FRIEND, WARM, tall, 70, Latin-American, 40, 5’8”, 150 lbs., seek easy to be with, caring, intelligent woman. (10/13) 34053

BARTON, JUDE, beautiful, 40, 5’2”, 125 lbs., seeking relationship. (10/13) 34054

Call 1-900-844-6282

The cost is $1.99 per minute. You must be at least 18 years old to call. No cords or cell phones. Call and enter the number at the end of an ad to hear the advertiser’s introduction and leave a message. The date in the ad is the last day to reply. The choice will appear on your phone bill as “Dating.”

619-235-8200 x416

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From click, “on Matches.”
1. **Access**
   - 1 Go for game
   - 5 Gel made from seaweed
   - 9 Patty Hearst’s in the S.L.A.
   - 14 Not worth ____
   - 18 Get checkmated
   - 22 Crown, e.g.
   - 26 “Moonlight ____”
   - 30 From the heart
   - 39 “Lou Grant” star

2. **Down**
   - 1 corpus
   - 2 Certain drink orders
   - 6 Barbara Clemens, San Diego
   - 10 “Lou Grant” star
   - 14 Not worth ____
   - 18 Get checkmated
   - 22 Crown, e.g.
   - 26 “Moonlight ____”
   - 30 From the heart
   - 39 “Lou Grant” star

3. **Rules of the Game**
   - 1. The prize for solving the Reader Puzzle will be a Reader T-shirt.
   - 2. All entries in the Reader Puzzle contest must be received by the Reader by 9:00 a.m., Tuesday, five days after issue date (For us by 6:21-21-0489 at U.S. Mail to Reader Puzzle, P.O. Box 8300, San Diego, CA 92168).
   - 3. All entries must be accompanied by your name and address.
   - 4. Employees of the Reader and their immediate families are not eligible.
   - 5. In the event of disputes or ties, decisions of the judges will be final and arbitrary. We’ve only got five prizes each week to give away, so if there are more than five winners, we’ll have a lottery.
   - 6. All answers must be entered in the space allowed on the puzzle page. And please, no phone calls or trips to our office.
   - 7. One entry per person.

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**THE READER PUZZLE**

**Solution to and winners of the Reader Puzzle for 9/30/04.**

Of the 112 entrants, 183 were correct. The winners are:

1. Paul Stanton, San Diego
2. Julie Osburn, San Diego
3. Barry Newman, Escondido
4. Barbara Clemens, San Diego
5. Barry Hoeschen, El Cajon

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**The BestDateEver.com**

Speed Dating

**Meet 20 Singles in One Night!!!**

Spending 5 minutes with each single.

1. Get your results the same night. $25 per event

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**Tower Two Beach Cafe**

10/30, 4 PM • 30s-40s

10/31, 5 PM • 40s-50s

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**The most beautiful women on the west coast**

With over a decade of experience, Model Quality Introductions is the most effective recruiting agency in the nation. Exceptionally committed men seeking beautiful women. Wait until you hear how we operate!

“If you are ready to settle down with an 8, 9, 10, we need to talk.”

MOI seeks out gorgeous women for positions in our database. We offer them the potential opportunity to meet attractive, upscale, intelligent, financially secure, and comfortable minded men like you. We ask them in return to consider those most attractive clients who fit our need to ensure an ever-expanding database of high caliber women.

Please see a sampling of these ladies on our website and apply for an in-office evaluation. Let’s meet and discuss the possibilities.

---

**BEAUTIFUL WOMEN JOIN REGISTRY AT NO CHARGE**

**MODEL QUALITY INTRODUCTIONS**

**1-800-866-3506**

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**LOCALIZED DATING**

**1-800-323-3715**

**1-800-622-1810**

**1-800-255-1989**

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**Cardiff.** 50. DoubleStuf cookies

**Cardiff.** 52. Rotten

**Cardiff.** 55. Gel made from seaweed

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**Bay Park.** $380 deposit, 1/4 utilities. 858-278-5234.

**Bay Park.** $400, includes utilities. 10/28, 7 PM • 20s-30s

**Bay Park.** $450. Female to share bath in a big bedroom plus bath downstairs. Washer/dryer, fireplace, pool, utilities. 858-658-2879.

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**CITY HEIGHTS.**

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**CLARKE, NORTH.** $940, 1/2 utilities. $200 deposit. Female. Owner occupied. Quiet neighborhood. Close to shopping and freeways. $475, $400 security. 4 miles from UCSD. 858-525-2024, x3479.

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**CLAIREMONT.** $600, deposit. 2 bedroom, 2 bath house. Laundry, cable, internet. Near bay. $675, 1 1/2 blocks from beach. Parking. 858-278-3033.


**CLAIREMONT/MISSION BAY.** $531-4993.

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**CLAIREMONT/MISSION BAY.** $600, deposit. 2 bedroom, 2 bath house. Laundry, cable, internet. Near bay. $675, 1 1/2 blocks from beach. Parking. 858-278-3033.

LA COSTA.


LA JOLLA/UCSD.

$950/month. 2 bedroom at-


LA JOLLA/WINDANSEA BEACH.

$850, includes utilities. Fur- nished with patio. Close to bay, beach. Pool and jacuzzi. Female non- smoking/drugs. 5 minutes to beach and I-5. 858-517-4882.

LA MESA.


CALL CENTER.


OCEANSIDE.


OCEANSIDE.


PALEO BEACH.


PACIFIC BEACH.


PACIFIC BEACH.


PACIFIC BEACH.


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PALEO BEACH.


Pacific Beach, North. $550, plus utilities. 3 bedroom, 1 bath apartment, 1 block from beach. Available 10/15. 619-235-2415, x12280.

San Diego. $650, plus utilities/cable included. Large home with spacious courtyard, kitchen, privileges, utilities paid. 858-679-9246.


San Diego. $375. Great area. Associate with other female, spacious, all in room, more available. 619-917-9673.


San Diego. $125 plus utilities. Desirable commercial offices, approximately 600 square feet. Small kitchen and 1 bath. 200 South 15th, upstairs, hayden Knolls, 1 block from trolley, 858-784-3061.


San Diego. $450/month. Improve your company’s image with a window office available for professional. Available immediately. 858-495-4456, chris@coastoffice.com


San Diego. $550 plus 1/3 utilities. Fully furnished, master bedroom, own bath and balcony. 3-story 3 bedroom, 3 bath condo. Block to beach on Sunset Cliffs Dr. Close to All. 858-641-7157.

San Diego. $550, plus utilities. Roommate shared to 2 bedroom, 1 bath newly remodeled, near campus, fireplace, laundry on site, pool, gated. 200 South 15th. 619-580-4484.


San Diego. $600, including/drugs. 619-665-5013.


San Diego. $650 each, utilities paid. 2 bedrooms and bath in 3 bedroom townhouse. Pool, fireplace, laundry on site, quiet. 858-784-3172.


San Diego. $750. Share 2 bedroom, 1 bath apartment, 1 block from beach with fantastic downtown/bay views. Upstairs bedroom, semi-private. $650, 1/3 utilities/cable included. New appliances, hardwood floors, custom paint, large home, quiet house on 1 acre, POwAY, $500/month, plus utilities. 3 rooms, quiet house on 1 acre, washer/dryer, views, post, R/O shopping, female preferred. No pets/pool/mkgs. 619-580-5031.

San Diego. $700/month, plus referrals! 619-295-5030. For just $20 per week, you are finished recording, press 2. To retrieve your messages, press 2 again. If you are finished recording, press 2.

For questions regarding Roommate ads, please call Reader Line Roommate Line P.O. Box 85803, San Diego, CA 92186

Mail-in payment: Reader Line Roommate Line Roommate Line P.O. Box 85803, San Diego, CA 92186

Walk-in payment: 1703 India (at Date), Downtown San Diego

For questions regarding Roommate ads, call (619) 235-8200.

Buyer/Seller Services

1. To pay with Visa, MasterCard, Discover, check or cash, visit the Reader Line Roommate Line Reader Line Roommate Line at 123 Main Street, Suite 200, San Diego, CA 92101. 619-235-2415.


4. The system dictates a mailbox number and security code.

5. To provide online viewers of your ad with a map of your neighborhood, you need cross-streets and zip code:

6. Deadline for placing voice mail ads is 6 PM Sunday; however, printonline ads can be placed until 6 PM Tuesday by calling (619) 235-8200. Voice mail ads will be posted online by Wednesday, six days after publication.

7. To renew your mailbox and ad if you don’t need any major changes in your ad copy or mailbox recording, call (619) 235-2415 and choose the renewal option. You may renew your mailbox any time Thursday through 6 pm Monday.

8. Advertisers are responsible for checking their Roommate ads for accuracy and reporting errors by 6 PM Monday, following publication. Call (619) 235-8200.

9. Reader Line Roommate Line Reader Line Roommate Line is not responsible for changes in your ad copy or mailbox recording. You are responsible for submitting new ad copy or a new recording. See Ad Format Disclosures for the Reader Link Roommate Line Reader LineReader Line Roommate Line specifications.

For questions regarding Roommate ads, call (619) 235-8200.
YOUR SAFE ALTERNATIVE TO COSMETIC SURGERY

ENDOMELIOLOGY - 10% OFF ANY TREATMENT PACKAGE

The world's first patented technology to eliminate cells.

YOUR SAFE ALTERNATIVE TO COSMETIC SURGERY

ENDOMELIOLOGY - 10% OFF ANY TREATMENT PACKAGE

The world's first patented technology to eliminate cells.

Laser Hair Removal
Coherent Light Sheer Device

Underarms & Bikini $160 (reg. $200)
Chest & Stomach or Full Back $325 (reg. $435)

Lip/Chin

$165

Microembolization
Skin Care
Makeup
Face & Body Waxing
Massage Therapy
Sunsuns Tanning

YOUR SAFE ALTERNATIVE TO COSMETIC SURGERY

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YOUR SAFE ALTERNATIVE TO COSMETIC SURGERY

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The world's first patented technology to eliminate cells.

CARMEL VALLEY CENTER, tennis courts, pool, and more! Quiet community, jacuzzi bathtub, fitness center, tennis courts, pool, and more! $2045. Call Lara, 858-669-9999.

CARMEL MOUNTAIN RANCH. tennis. Cats OK. 858-922-8873.


Unlimited Mystic Tans Unlimited Mystic Tans $150 Only $199!!! (Level I) 1 Month 7 Days for $71. Special Occasion Gift Certificates Available.

Mystic Tans
3817 32nd St.
Mon.-Sat. 10 am-8 pm
619-563-5777
Lic. #13328

California Historical Soc.
Quiet street, no through traffic. 619-397-dryer hookups. New carpet and stove. bedroom, 2 bath upstairs unit. Washer/CITY HEIGHTS.

3734. $675 deposit. 619-737-9202.

CHULA VISTA.

298-7724. Water and trash included. Fireplace. Must CITY HEIGHTS.

4318 Meade Avenue. 619-281- deposit. 858-270-7672.


CLAIREMONT. Large, 2-car garage, appliance, 


CLAIREMONT. Large, 2-car garage, appliance, 


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CLAIREMONT. Large, 2-car garage, appliance, 


CLAIREMONT. Largest
dryer hookups. New carpet and stove. bedroom, 2 bath upstairs unit. Washer/CITY HEIGHTS.
CROWN POINT/PACIFIC BEACH, $875. 1 bed.

DELMAR, $1875. 3 bedroom. Ocean view.
310-502-6766.

DEL MAR, $1700. Spacious 3 bedroom, 2 bath
condo. 2-5 pools, patio, ocean view. 10/25.

DEL MAR, $2800. New 2 bedroom, 2 bath
condo in Park Place. 3 bedroom, 2 bath
condo in Park Place. 3 bed- room, 2 bath. 25905 Del Mar Blvd. #210. 760-486-0588.

DOWNTOWN, $1700. 2 bedroom. 2 bath, 2 story
doll house 1.5 blocks to Del Mar beach. 13754 Del Mar. Agent 619-807-6977,
619-262-9300. (Female rental)

DOWNTOWN. $2250. 2 bedroom, 2 bath
condo. 1277 Kettner #101. $1950. Hughes
Management. 619-239-7233.

DOWNTOWN, $3100. Condo. 3 bedroom, 2.5
downtown. $2800. New 2 bedroom, 2 bath
condo in Park Place. 3 bedroom, 2 bath
condo in Park Place. 3 bed- room, 2 bath. 25905 Del Mar Blvd. #210. 760-486-0588.

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DOWNTOWN, $2100. Condo. 3 bedroom, 2.5
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### Acupressure
- **Body Shampoo**
- **Hot Baths**
- **Body Contour Wraps**
- **Microcurrent Therapy**
- **Body Sculpture Therapy**
- **Spa Services**

### Acupuncture
- **Jaccuzi**
- **Meditation**
- **Yoga**
- **Reiki**
- **Ayurveda**
- **Chiropractic**
- **Nutritional Counseling**
- **Herbal Medicine**
- **Energy Healing**
- **Holistic Health Coaching**

### Oriental Therapy
- **Body Contour Wraps**
- **Microcurrent Therapy**
- **Spa Services**
- **Acupuncture**
- **Jaccuzi**
- **Meditation**
- **Yoga**
- **Reiki**
- **Ayurveda**
- **Chiropractic**
- **Nutritional Counseling**
- **Herbal Medicine**
- **Energy Healing**
- **Holistic Health Coaching**

### Sudden Slimmer
- **Melt inches from thighs, hips, belly and underarms**
- **Detoxify**
- ** Eliminate excess fat and cellulite**

### $10 Off Fat Burner Wrap or Double Mineral Wrap or Airbrush Tan
- **Cella Reduce Special $165**
- **Mineral Body Wrap**
- **Microcurrent Therapy**
- **Spa Services**

### The Friends Sudatorium Treatment
- **5% 20% body fat, born up to 40% off**
- **Diet & Nutrition Counseling**

### Acupuncture & Jaccuzi
- **Hot Baths**
- **Spa Services**
- **Body Contour Wraps**

### Oriental Therapy
- **Microcurrent Therapy**
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- **Microcurrent Therapy**
- **Spa Services**
- **Acupuncture**

### Sudden Slimmer
- **Melt inches from thighs, hips, belly and underarms**
- **Detoxify**
- **Eliminate excess fat and cellulite**

### $10 Off Fat Burner Wrap or Double Mineral Wrap or Airbrush Tan
- **Cella Reduce Special $165**
- **Mineral Body Wrap**
- **Microcurrent Therapy**
- **Spa Services**

### The Friends Sudatorium Treatment
- **5% 20% body fat, born up to 40% off**
- **Diet & Nutrition Counseling**

### Acupuncture & Jaccuzi
- **Hot Baths**
- **Spa Services**
- **Body Contour Wraps**

### Oriental Therapy
- **Microcurrent Therapy**
- **Spa Services**
- **Acupuncture**

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### Acupuncture & Jaccuzi
- **Hot Baths**
- **Spa Services**
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**Grand Opening! Brand New!**

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**Studios and 1 & 2, 3 Bedroom Apartments from $950**

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**Features and Amenities:**

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**OCEAN BEACH.**


**South Coast.**

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### BEAUTIFUL, 2 bedroom, 2 bath condo near 57th Street and Pacific Beach Drive. 1st floor, pool and barbeque area, gym, walk to the beach and Pacific Beach Street. $600. 760-582-5778.

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3-Way Induction Service & Clean Injectors $69.95
- Cleans valves, throttle body, intake, injectors & top of piston.

Power-Flush Transmission Service $69.95
- This flush replaces all the fluid in the transmission or cooling system.

Power-Flush Cooling System $69.95
- Inspect belts & hoses (as needed)
- Evacuate system
- Replace compressor oil
- Check system pressure
- Check for major leaks
- Check A/C lines and belt
- Change system with freon
- Rear A/C $15 extra

COMPLETE FRONT BRAKE JOB $99.95
- Includes resurfacing rotors. Parts and labor included.

CASTROL GTX Premium Oil Change Special $21.95
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A/C SPECIAL $59.95
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- Change system with freon
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SMOG SPECIAL $39.95
- FREE FLAT REPAIR
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Front-Wheel Alignment $39.95
- Guaranteed for life!
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Smog & Test Only $29.95
- No Rpt. Necessary!
- Open 7 Days
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Front or Rear Brake Service $129.95
- LIFE GUARANTEED FOR LIFE!
- Replace front or rear disc brake pads with Motorcraft® factory pads
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7980 Clairemont Mesa Blvd. • 858-244-1062 (on the north side of Clairemont Mesa Blvd., between Convoy & Mercury, behind The Car Store)
All offers valid with this ad. Expires 10/21/04.
Open Sun. for Smog Only 11 a.m.-3 p.m.
$8 CLASSIFIEDS!

24-hour Internet or fax for private parties. See form on page 151.

ROAD BIKE, 27.5" Shimano, lightweight, very good condition. $85. Ladies' 24" older model, good condition. $25.

TREK 800 mountain bike, 20" single track (no shocks), 21 speed. Macks wheels, get saddle, Shimano.com/ $100, selling at $375. 865-404-1614.

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WANTED:

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CASH PAY FOR LAPTOPS, CELL PHONES, PRINTERS, COMPUTER CAMERAS, VIDEOTAPE CAMERAS, DVD PLAYERS, COMPUTER PARTS, COMPRESSION TESTERS, ECT.

BOOKS.

619-231-0030.

$600. 619-200-1254.


WE BUY ANTIQUES, COLLECTIBLES. Also quality furniture, dressers, $200 each/best. Photos e-mail: HEADBOARD AND FOOTBOARD, excellent condition, possibly 1920s from CHINESE LAMPS

pressor, works great, $225. 619-561-8611.

PLATES, COMMUNITY, PHONOGRAPH, newly refurbished, circa 1915, includes 78rpm records, $530. 619-997-8275.

WANTED: RECORDS!

Coxe. Private collector. 858-496-0033.

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Discover a refreshing auto repair experience! FRIENDLY, CARING, PROFESSIONAL & TIMELY SERVICE!

Come see why we have had 16,845 satisfied clients in our 10 years of business.

5 REASONS YOU SHOULD CALL US FOR ANY SERVICETYPE
1. We’ll repair only what’s necessary and advise you of other problems we see without pressuring you.
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3. All work is guaranteed with a 3-month/4,000 mile warranty.
4. Nationwide warranty on most parts and labor.
5. All technicians are experienced to make sure you get the highest-quality repairs possible.

How can we get over $400 worth of auto repairs for only $89? Call us for information.

CARTOOL $25 Excludes fluids, filters, labor.

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1-800-4-BRAKES
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CUSTOM MINI CHOPPER... make every custom chopper you want start to finish or just for commuting around town. Call 858-505-1954.

KAWASAKI KEISO LTD. 1989, remanufactured one- and two-speed motorcyle tank start to finish. Call 858-355-3679.

MOTORS

460 ci BB Chevy, 4bbl, 12,103 miles. $2700. 619-692-3579.

240 cu. in. Chevy V8, GOOD condition. CALL 619-648-0743.

1970 Type 3, 2500 mi, $4800. 619-692-3579.

October 7, 2004

The San Diego Reader has hundreds of classified ads not printed here. Free ads can be placed online at www.SanDiegoReader.com.

WANTED: "Find this 1947 Ford coupe in excellent condition, runs great, very fast, great on gas. $1700. Call today, cash to own for only $250/month with zero down, 100% guarantee. Thermal Weld of San Diego, 3740 Kearny Mesa, (858) 542-9760. All makes and models. $27,000 firm. $2000-$6000. Call 858-549-1543. Selling country and must sell. $27,000 firm. Book says $1400, we’re selling for $900, or $350/month. Rent-to-own programs available, luxury package, Chrysler certified, lots of extras. Camino del Rio South, Mission Valley, (858) 753-2531.


1999, silver/black leather, fully loaded, premium wheels, runs great, needs paint, some rust, 619-563-0779.

BMW 325ix, tinted windows, 18” tires with custom Camper and shell extra. $18,850. 619-669-2990.


CHEVY ASTRO CARGO VAN, 1993, 17K miles, runs great, needs paint, some rust, 619-563-0779.

CHEVY NOVA, Rally package, $13,700. 619-654-6584.


CADILLAC COUPE DEVILLE, 1999, 55K miles, fully loaded, premium wheels, runs and stress great, must see to appreciate. Owner will help finance, $2500. 619-896-4533.

CHRYSLER 300M, 1999, 2 door, 118K miles, runs great, needs paint, some rust, 619-563-0779.

CHRYSLER PT CRUISER, 2000, 56K miles, runs great, needs paint, some rust, 619-563-0779.


CAR, TRUCK, VAN, OR MOTORCYCLE. Running or not. Call 619-474-2323.

EXHAUST. Very fast, great on gas. $1700. Call today, cash to own for only $250/month with zero down, 100% guarantee.

AUTOS WANTED. Muscle cars, sport cars, classic cars, import cars, all makes and models. Fast cash. Running or not. Call 619-474-2323.

CAMERON LEE, 2003, runs great, needs paint, some rust, 619-563-0779.

CHEVY SILVERADO P/CKUP, 1500, runs great, needs paint, some rust, 619-563-0779.

CHEVY CHEVETTE, 1978, runs great, needs paint, some rust, 619-563-0779.

CHEVY CAMARO RS CONVERTIBLE, 1998, runs great, needs paint, some rust, 619-563-0779.
**LEAD STORY** — The unsanitary town of Greenwood, Pa. (pop. 1,583 just east of Pittsburgh), was the site of two high-profile arrests recently. In July, James Kilpatrick, 21, was suspected as the man responsible for several thefts, including one underneath a public library table, when he allegedly kicked the feet of a 12-year-old girl and asked if he could kiss her liver. In September, Robert Domasky, 48, of Tipton, was charged with being “Kelly,” was charged with trespassing (and suspected of identity theft) after “Kelly” was found outside the girls’ locker room at Greenwood Senior High School looking for the cheerleader coach. The 200-pound Domasky said he merely wanted her to teach him some cheer. In Domasky’s apartment, police found cheerleader magazines and uniforms, pom-poms, and photos of “Kelly” in cheerleader garb.

**Nuanced Family Values** — Self-described conservative Republican Larry Schwarz, formerly a legislator and parole-board member in Colorado, was profiled in the Rocky Mountain News in August for his successful new career as warehouse manager and bookkeeper for his stepdaughter’s pornography business. The stepdaughter had retired as a porn actress using the name “Jewel Edge” (and forced Platinum X Pictures, Canoga Park, Calif., also employing her mother. Schwarz said he still believes in the Republican ideals of self-reliance, lower taxes, and individual freedom, and believes also that he perfectly well does at demonstrating “family values.”

**Throwing the Book at Them** — Under Manitoba courts’ interpretation of Canada’s Youth Criminal Justice Act, no part of a defendant’s existence can be used as a point of “deterrence.” Consequently, Judge Ronald Meyers in August sentenced two teenagers (with 22 prior convictions between them) for three armed robberies, sending them away for eight and six months, respectively, plus some community service. Judge Meyers made the news in 2003 when Judge Ronald Meyers was arrested and charged with eating an argument with herself.”

**The Litigious Society** — LaToya Finney and her boyfriend, Adrian Howard, somehow managed to become intimate while they were jailed, separately, in 2002 on robbery charges in Crawford County, Ga. The result is a daughter, Adrianna. Raising the child has fallen to LaToya’s parents, Ronnie and Patricia Finney, who petitioned the county in July 2004 for financial support for Adrianna because they say the sheriff should have kept Finney and Howard far enough apart to prevent their mating.

**Police Blotter** — On a drug informant’s trip in 2003, detectives in Waterloo, Iowa, had a police dog “search” a car. The dog started to sniff and then abandoned his post, but police took the car to the station anyway, where another dog sniffed it and signaled there were drugs. A search warrant was obtained, and owner Kirk Salis was arrested for cocaine possession. However, in June 2004, a judge dismissed the charge, ruling that the dog’s performance was so lacking it was illegal in that the first dog never “completed” the initial search because the dog, part-examined, was taken off to chase a cat.

**Least Competent Criminals** — During the recent trial in Brooklyn, N.Y., at which mob boss Joseph Massino was convicted of various charges, several tales emerged in testimony of efficient crime family behavior. “Looking Good Sal” Vitale, who turned on Massino in the trial, admitted that Massino once got angry just before a hit when a nervous Vitale accidentally fired his submachine gun in their closet hiding place while waiting for the victims. Vitale sheepishly acknowledged that Massino immediately took the gun away from him and told him to go monitor the door.

**Almost All True** — Three of these four things happened recently. Are you cynical enough to figure out the made-up story? (a) A South Carolina man robbed a bank armed with a long pistol. (b) Thailand, attempting to acquire fighter jets from Russia, offered to pay them with chickens. (c) Former weapons inspector Hans Blix, in an interview, said he accepted high-profile, dangerous U.N. missions primarily so he could meet women. (d) A Navy recruit signed up a rural Alabama woman but then, on a visit to her home, also bailed her brother, both in and out of the reserves. (Answer: (c) at end of column.)

**Recurring Themes** — In New York City in July, Albert Salcedo became the most recent person to shake a stubborn vending machine, have it fall over on top of him, and then file a claim blaming the machine’s owner. (Salcedo had received $35,000 in a previous lawsuit after he fell through a broken fence; both the vending machine and the fence are located at public schools.) ... The parents of a 15-year-old boy who died after falling into the Crooked River Gorge in Oregon (because, said rescuers, he was jumping from rock to rock when one broke loose) became the most recent plaintiffs to file a lawsuit blaming the death on those who attempted a rescue.

**Readers’ Choice** — Emergency medical technicians summoned to the home of a grossly overweight woman in Stuart, Fla., in August had the usual problems removing her (inadequate stretcher, doorway too small), but there was a more serious concern for the 480-pound woman: she had battled her brother, father, and mother in the reserves. (Answer to Almost All True: (c) is false (as far as I know).)

Send your Weird News to Chuck Shepherd, San Diego Reader, P.O. Box 85803, San Diego, CA 92186 or to newsweed@sd.com
SAN DIEGO

CD/am/fm, keyless entry, alarm, $10,400.


2019, white, 4-door, sporty, automatic, cruise, CD, automatic, very nice, $25,600. Leave message, 858-831-0000.

JEEP GRAND CHEROKEE


1999, Holland/AHZ, 126K miles, defender, 4-door, high-quality, low-maintenance, $12,995. Used car sales, 844-390-9172.


1992, standard, lot of work done by the buyer, $13,995. Plainview Auto, 601 Main St., 718-684-2300.

CUSTOMER SATISFACTION GUARANTEED

1995, Holland/AHZ, 126K miles, defender, 4-door, high-quality, low-maintenance, $12,995. Used car sales, 844-390-9172.


1995, Holland/AHZ, 126K miles, defender, 4-door, high-quality, low-maintenance, $12,995. Used car sales, 844-390-9172.


1995, Holland/AHZ, 126K miles, defender, 4-door, high-quality, low-maintenance, $12,995. Used car sales, 844-390-9172.


Victim's Statement: I was at work when I heard the sound of someone juggling the fence. I looked over to the parking lot and saw a white male messing with my boss’s Mercedes Benz. The suspect was standing along the driver’s side door and the front driver’s side door was opened. The trunk was also opened. I said to the suspect, “What are you doing?” The suspect said, “What?” and then took off running. I jumped on a bike and chased him. At Grand Avenue, the suspect fell down while running through the baseball field. I jumped off my bike and tried to hold him down. The suspect pulled out a knife and started hitting me. He hit me first with some type of wooden object. I just saw the wood in his hand. After hitting me with the object, he punched me five or six times with his fists around my head. Stephanie got him off me. He ran out of the house. I want him arrested for this. He has been violent with me in the past.

Investigation: Following a verbal argument, S.W. hit P.W. on her head with a wooden hammer handle and punched her several times. S.W. fled the scene but was arrested a few miles away. We booked him into Juvenile Hall. P.W. was hysterical and bleeding from the top of her nose/lower forehead.

Victim’s Statement: S.W. has always been violent with me! Today, I was laying in bed with Stephanie. We have a relationship together and sleep in the same room. S.W. is really mad at me because of our relationship. He came into our room and started yelling at us. He jumped on the bed and started hitting me. He hit me first with some type of wooden object. I just saw the wood in his hand. After hitting me with the object, he punched me five or six times with his fists around my head. Stephanie got him off me. He ran out of the house. I want him arrested for this. He has always been violent with me in the past.

DISPOSITIONS: C. was booked into jail. C. had no money on his person when arrested.

DOMESTIC VIOLENCE

Origin: Sgt. Hoffman #4147 and Officer Schwenn #7489 were flagged down by pedi-cab operator Tanner Y. Y. then placed Michael C. under citizen’s arrest for failure to pay $21 in pedi-cab fare.

Statement of Tanner Y.: I picked up that man in the blue shirt and two girls at On Broadway (625 Broadway). I drove them to LS (100 5th Ave.). The cost of the ride was $21. The man in the blue shirt refused to pay me. Then he offered me $2, saying that was all he had. I refused the $2. I followed the man in the blue shirt and his friends here and then flagged down the police. I want him arrested for not paying me.

Statement of Michael C.: I paid the driver. I paid him $120 before the ride began. The $120 was for some girls and my friends to go to the W Hotel. Then we stopped at the pizza place here. The driver confronted me, he was very angry. He demanded I pay him $21. I had already paid him $120, so I refused...

DEFRAUDING AN INNKEEPER

Location: 900 Fifth Avenue, Galisp
Time/Date: 2:50 a.m. on 9/12/04

Investigation: Officer Butts #5719 and I were dispatched to investigate a report of a 911 telephone call. Upon our arrival, Officer Butts talked with Raul M. I talked with the victim, Myrna M. Myrna was crying and appeared to be very upset. She said she wanted Raul arrested for battery. After I took custody of Raul, [he] angrily yelled at his wife: “Is this what you want?” Myrna said she did not want Raul to go to jail.

Officer Butts walked Raul out of the apartment. Myrna said she no longer wanted her husband arrested and if I did not release him, she would recant her statement.

She said she was in the living room separating clothes when Raul grabbed (her) and threw her to the floor.

Raul said he was arguing with her in the living room. Myrna became angry and swung at his face. Raul said he took a blow. Myrna lost her balance and fell to the floor.

— Michael Hemmingston
San Diego’s Transmission Specialist

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parts & labor from $395

CLUTCHES
parts & labor from $175

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parts & labor from $89

FREE TOWING
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(on select models, on approved credit)

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Credit Problems-OK
- Bankruptcy • First-Time Buyer
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- Re-establish Your Credit


TOYOTA RAV4 4x4 ABS, 2003. 4 door, black, automatic, power steering, air conditioning, CD player, classic, leather. Reduced. $14,995. Hertz Car Sales, San Diego. We sell cars. You know. 866-BUY HERTZ.

TOYOTA TACOMA EXTRA CAB, 2002. 4x4 limited automatic, 4 door, clean, gas saver, air conditioning, stereo, power locks/windows, light gray, original owner, $12,000. 858-676-5332.

TOYOTA CAMRY CE, 1993. 5-speed, 4-cylinder, runs great, beautiful! $3688. 619-954-7491.


NISSAN XTERRA XE, 2003. $17,995. Hertz Car Sales, San Diego. We sell cars. You know. 866-BUY HERTZ.

NISSAN SENTRA XE, 2003. $10,595. Hertz Car Sales, San Diego. We sell cars. You know. 866-BUY HERTZ.

NISSAN XTERRA XE, 2003; 2-wheel drive, like new, only 7500 miles, automatic, CD, power windows, tilt, cruise, etc., yellow, $11,995 sales. Leave message, 858- 292-4300.

NISSAN XTERRA XE, 2003. Used rental vehicle. $17,995. Hertz Car Sales, San Diego. We sell cars. You know. 866-BUY HERTZ.

NISSAN Sentra 571-7003. 4-door, air conditioning. Used rental vehicle, $4590. 619-501-6264.

NISSAN SENTRA GXE, 2003. 4-door, automatic, power package, emerald green, 10,500 miles, $10,595. Hertz Car Sales, San Diego. We sell cars. You know. 866-BUY HERTZ.


NISSAN CX4, 1994, Needs timing belt. $11,995 to 15,000 miles. Original owner. Spotless except for battery, clutch, tires, brakes, stereo. 96K miles. $11,995. Hertz Car Sales, San Diego. We sell cars. You know. 866-BUY HERTZ.

NISSAN MAXIMA SE LIMITED, 1999, the right one, too many extras to list. $10,995. Hertz Car Sales, San Diego. We sell cars. You know. 866-BUY HERTZ.

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NISSAN MAXIMA SE LIMITED, 1999, the right one, too many extras to list. $10,995. Hertz Car Sales, San Diego. We sell cars. You know. 866-BUY HERTZ.
In a parking lot outside a gym, I ask Ian Crawford, “How long have you had your driver’s license?”

“I got it on June 3 of this year.”

“And your birthday?”

“No, my birthday is May 12, but I didn’t make my DMV appointment until May 5 and they were booked, so June 3 was the earliest I could get it.”

“I hear there are restrictions on new drivers.”

“For the first six months of having your license, you can’t drive with any person under age 25, and you’re not allowed to drive between midnight and five a.m. unless you have a reason, like coming home from the movies. After six months, you can drive with people. But for the first year after you get your license or until you’re 18, you can’t drive between midnight and five a.m.”

“How do you buy your own car?”

“Actually, my friend loaned this one to me for as long as I need it, until I get my truck fixed. He has a motorcycle and another car.”

“He must think you’re a good driver. I mean, a lot of people when they get their license don’t seem to realize their mortality, and they speed around, and their moves aren’t automatic yet. They have to think before they can act, like step on the brake. Only by that time, my dad gave them a bus or a pedestrian. Are you a good driver?”

“I think so. When I was eight years old I learned how to drive a stick shift, and from there I practiced driving up at our cabin in Julian. Still, when I first got my permit, I wasn’t the best driver. But I’ve seen my friends drive and it’s scary.”

“As much as I don’t like the rule, I think it’s a good idea about not having friends in the car for the first six months. Because it’s distracting.”

“Tell me about this loaner car.”

“It’s a Subaru RS Impreza, with the 2.5-liter four banger and all-wheel drive. This thing goes zero to 60 in 6.3 seconds. It has a five-speed stick shift. My friend has taken it up over 130 mph.”

“But you said you’re only going to drive it until you get your truck working. What kind of truck?”

“It’s a 1984 Ford Ranger, stripped out. But it came with a bunch of random parts. My dad gave it to me. He said, ‘If you put it together you can have it.’ I get it up and running, but I still need to get it painted and other things.”

“How are you going to feel giving up this speedy little car for a Ranger?”

“Oh, I’m looking forward to driving my truck. I’ve been working on it for so long, and it’s four-wheel drive and made for off-roads — low gears, a new 4:11 limited-slip rear end with post traction. It’s got a brand-new engine, brand-new everything.”

“But I’m enjoying driving the Subaru while I have it. I mean, it’s such a blessing that my friend’s loaning it to me. That’s such a trusting thing to do, so I try to keep it clean and I never take anyone in it.”

“He’s a good friend,” I say.

“Yeah, I love the guy.”

To suggest future “Driven” stories, e-mail ken@kenkuhlken.net.
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