LETTERS

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 92186; fax them to 619-231-0499; or e-mail them to letters@SanDiegoReader.com. Include your name, address, and telephone number. Letters may be edited for length and clarity.

Whitworth Snooze

“The Curse of the Ranch” (October 21)? Pretty scary stuff there.

I picked up a copy of your paper today and for the first time in 20 years made myself read the cover story. Maybe, if you’re still in business, I’ll give it another go 20 years from now.

I found it curious that there was no mention of the purple-shrouded mass suicide, the Applewhite debacle ten years ago. That in itself was worthy of a Halloween cover story. But this Whitworth drama is without a doubt one of the most boring articles I’ve ever read. And reading is what I do. While laid up for the last month after foot surgery, I’ve read 20 books. Everything from Madam Bovary to Bob Dylan’s Chronicles. Volume One.

Already a hundred pages into The 9/11 Commission Report, I can only say that it is a breath of fresh air in comparison to “The Curse of the Ranch,” which in my opinion might well have been better titled “The Curse of the Reader.”

Jeffrey Schulze
San Diego

Kook Diploma

In reference to “Wild Nights” (October 21), let me get this straight: the state university had a drug addict leather fag teaching poetry to our nation’s young people. He had a special class where he discussed his drug use. Oh, dear, well, just put his name on the top of the pay-roll for SDSU because that, my friends, is such a valuable asset to our society, you know…and something special for the Mormon Church to be proud of.

I’m glad I dropped out of school and never went to church. I would rather be an average working-class stiff than a degreed professional.

The next time I see a diploma on some kook’s wall, I will wonder what they did for it.

When I was young, I would cut school and wander in the woods. The animals and trees taught me what was important. Not society, school, or religion. Good luck to our poor children of the coming generations.

H. Vaccaro
San Diego Beach

SDSU Situation So Sad

Thanks for shedding light on SDSU athletic prowess: sex, money, and video (“Football Scandal Rocks State,” September 30). So sad that SDSU supporters aren’t willing to listen to collective criticisms. Maybe if fewer people were so willing to pay the major daily for spoon-feeding them their propaganda they could see the reality of our region: regular collusion, no matter of legality or ethical position, to get taxpayer funds to promote or build their projects.

To Mr. Boyd (Letters, October 7), I say he forgot that coach Brad Holland (or Hill), whose team regularly kicks SDSU butt, is a D1 coach making less than Fisher, with a lot fewer perks, I imagine. It’s sad to see our tax dollars and “public” education system abused like this. Needless to say, what it is teaching the collegiate student.

John Moore’s abuse of power, and of stockholders, is what has enabled SDSU to hold its place in D1 sports. This is so disturbing that someone so unethical can get his, and the family name, upon public-institution structures. Not only is that illustrating that bad and unethical behavior is tolerated but that it can be rewarded.

As for your cover, being a born-again Christian (I personally chose Christ), I realize we were all born naked and most with nipples. Though I don’t appreciate the business illustrated, I’m aware it happens. If it takes that type of artwork to awaken society to unethical and immoral behavior, then God bless you. Blinders never dismiss truth. Children are aware of nakedness. Too bad they aren’t aware of the naked truth of public abuse and unethical behaviors of our civic leaders.

Because I don’t need hate mail, I’ll just give my initials.

DMB via e-mail

SAN DIEGO Reader

October 28, 2004

NEWS & FEATURES

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Sempre’s Murphy juice  The struggling reelection campaign of San Diego mayor Dick Murphy has been getting some under-the-table financial support from Sempre Energy, the utility giant that owns San Diego Gas & Electric and depends on Murphy’s friendship to assist it in a variety of regulatory matters. The scheme works this way: two weeks ago, on October 15, the San Diego County Republican Central Committee paid $44,161.61 to Lemon Grove-based Western Graphics for mailings “to support Friends of Mayor Dick Murphy,” according to the committee’s latest campaign-disclosure report filed in Sacramento. That same day, Sempre wrote a $75,000 check to the central committee. Under city law, donations to Murphy’s official campaign committee are limited to $250 each, and corporations like Sempre are prohibited from giving any money at all. To get around those restrictions, Sempre and other big donors are taking advantage of a loophole in state law that allows groups like the GOP to make “independent expenditures” in support of mailers and other material aimed at their “members” — in other words, registered Republican voters. The same ploy is being used in races for the board of the San Diego Unified School District, where on October 7 the Lincoln Club, another group of GOP fat cats, purchased $33,850 worth of radio advertisements in support of Miya Reiff, who is favored by chief Alan Bersin over her opponent Mitzi Lee. The Lincoln Club reports it spent another $21,000 in radio spots promoting another board candidate, Sharon Whitehurst-Payne, who is running in a different district.

Subsequent filings show that the club has so far spent more than $100,000 for Reiff and $31,000 for Whitehurst-Payne. If both candidates win, insiders say San Diego’s GOP establishment will be in a position to gain the crucial fourth board seat.

Job preservation movement  It turns out that civic watchdog Mel Shapiro isn’t the only one spending money to defeat Prop F, the measure on San Diego’s ballot that would abolish the city’s traditional city-manager form of government in favor of a strong mayor. Last week foes of F picked up $15,000 from the Washington, D.C.-based International City/County Management Association, which bills itself as a “professional and educational organization for chief appointed managers, administrators, and assistants.” The California City Management Foundation, which anted up another $500, says its purpose is to foster the “well being of city managers.” Ex-city manager Jack McGrory, who now works for La Jolla financier and Democrat Neal Obermeyer — who signed the ballot argument against Prop F — gave $10,000. Those on the other side of the issue include Padres owner John Moores and Carl DeMaio, a self-billed government-efficiency expert who so far has raised $150,000 for a campaign committee in favor of Prop F and against Prop J, the hotel room tax increase backed by Mayor Dick Murphy.

DeMaio’s committee has also taken positions on three other city ballot measures. DeMaio has personally contributed $85,000, and his Performance Institute has given $15,000, according to campaign-finance filings. The balance of $50,000 has come from Summit Resources and the Taxpayer Protection Association. Both entities have the same address: the 33rd floor of the Hyatt Grand Regency Hotel downtown, which just happens to be the nerve center of hotel mogul Doug Manchester and his sprawling real estate empire. State records list Republican Manchester, who opposes the hotel tax, as president of Summit. In addition, another Manchester entity, the Mighty 1090 sports radio station, has been giving free spots to the Yes-on-F effort.

On a related front, Prop F insiders are blaming ex-mayor Maureen O’Connor for the Union-Tribune’s editorial opposition to the measure. The paper has long editorialized in favor of a strong-mayor system, and the insiders claim that O’Connor intervened with publisher David Copley, her close friend, to order a flip-flop after the August death of her mother Helen. O’Connor did not respond to phone messages.

Borderline  If those Mexican migrant-bashing messages from GOP assembly candidate Tricia Hunter sound like the commercials in favor of controversial anti-immigrant Proposition 187 back in 1996, there may be a reason. George Gorton, onetime political guru to Pete Wilson, who master-minded the Prop 187 campaign that featured TV spots of immigrants storming the Tijuana border crossing, is a key Hunter strategist ... just in case someone wants to know.

Jim Bell, San Diego’s perennial “pro-environment” mayoral candidate who has yet to make it past any primary election, has endorsed Ron Roberts over Donna Frye and Dick Murphy. In an e-mail to supporters he says, “I didn’t endorse Donna because: She didn’t ask me. Ron and Dick did.” Bell added, “To her credit, Donna did vote against a number of things I would have voted against, but you can’t run a city by just saying no to stupid things.” — Matt Potter

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

Pols Wanted to Give Candy to Unions  By Don Bauder

Who dines on filet mignon when pension accounting is baloney? The Securities and Exchange Commission may look at that question, now that it is probing how phony pension accounting is used to inflate companies’ profits.

This month, three business professors (two at Harvard, one in Chicago) published a paper looking into the motivation behind corporate pension accounting deceit. Pensions are manipulated “when managers are most interested in inflating profits and stock prices,” says the authors. That’s most likely to happen when the company is making an acquisition or the chief executive officer is exercising his or her stock options. “Managers are inflating profits to enable empire-building and self-enrichment through option exercises.”

Ah, those words: empire-building, self-enrichment. The City of San Diego’s pension morass, if not the nation’s worst, is its most publicized. So the question arises: who advanced their careers and lined their pockets as they played a role in worsening the crisis? As interviews reveal, city officials reaped political capital as well as financial capital.

“For city councilmembers, “It was raw political gain,” says Carl DeMaio, head of the Performance Institute, which is trying to introduce reforms into city government. “The...continued on page 6
They’re Practically Salivating

By Joe Deegan

Mark Ruford (not his real name) understands that the cab company he works for makes plenty of money off people stranded when their cars are towed at the beach. He drives them so often to pick up the cars that he cites from memory the $15,50 fare from the parking lot of Longs Drugs on Mission Bay Boulevard in Pacific Beach to Western Towing Company’s yard on Pacific Highway.

The most dramatic scene takes place in the Belmont Park parking lot at 3:00 a.m. on Saturday and Sunday mornings. “The flow is continuous, a regular assembly line,” says Ruford, who sometimes cruises the lot as soon as the action starts. “You’ll see five or six tow trucks driving into the lot and three or four driving out loaded. Drivers coming are very animated. Their bodies look tense, and they are craning their necks to see how many vehicles are there for the picking.

“When drivers get into the lot, they move quickly,” according to Ruford. “You can tell they’re hustling. They’re practically salivating. They sometimes even set up before 3:00. Their trucks are already angled into position in front of the cars. Their chains are out, and they will be moving their equipment around. As soon as 3:00 a.m. comes, they hook the cars up and drive them away.”

People whose cars are parked in the Belmont Park lot between 3:00 and 4:00 a.m. are violating a posted private-property restriction. But parking in Mission Beach is so difficult to find that many people still try to park in the lot overnight. They soon find that Western Towing has towed their vehicle and, to retrieve each vehicle, they must pay a fee of $240, give or take, depending on times of day, days of week, and what equipment the company had to use.

Contrast this with the $40 fee (plus mileage) most towing companies charge — including Western Towing — to tow your car to a service station when you can’t start it. There is a big difference, according to Western Towing’s general manager Mick Malone, between private-property removals and consensual towing. “When you’re there,” he says, “you’ve got the keys. It’s a straightforward situation. If you’re talking about removing a vehicle when the keys aren’t available, when timing is often crucial, the costs are double, triple, and even quadruple [the rate for consensual towing].”

Tow-truck drivers who can do the job safely and without damage to vehicles are in demand. Malone adds. They usually receive commissions for the towing they complete. “And our charges are within what’s allowable by the state,” he says. “We’re not the highest, and we’re not the lowest. The situation is market-fueled. At the beach, 95 percent of no-parking signs on properties are our signs. Everybody at the beach has cars towed. It’s not the towing company’s fault.”

Scott Hardy runs a wireless Internet business out of his home in Mission Beach. He and other people, he says, used to leave their cars overnight in the Belmont Park lot. But since 2000, local businessman Tom Lochtefeld has had a lease with the City of San Diego to renovate the historic attraction. This past August, Lochtefeld opened the Wave House Bar across the street. That’s when everything changed, and cars started disappearing in the middle of the night from the Belmont Park lot.

According to a June 26 Union-Tribune article by Terry Rodgers, Lochtefeld said, “A key to making the property profitable is fixing the parking shortage, which won’t be easy.” The article goes on to say that whenever “Lochtefeld has suggested converting all or a portion of the center’s free parking to paid parking, he has met stiff resistance from business and community leaders. He has also suggested building a low-rise pay-to-park structure in partnership with the city.”

In Hardy’s view, “Since Lochtefeld can’t convince either the Mission Beach town council or planning commission to put in paid parking, he is doing it the sneaky way — in the middle of the night.”

Both Hardy and his wife have had their cars towed from the Belmont Park parking lot after 3:00 a.m. Once he arrived a minute after 3:00 to remove his car only to find it already in the clutches of a tow truck. “I asked the driver how much I could pay him to drop my car and let me take it,” he says. “He told me $62. I said, ‘I’ll have to run over to that ATM across the street to get $80’ and pointed it out. On my way back, I noticed the driver was already starting to tow the car down Mission Bay Boulevard. But I flagged him down, and he finally dropped my car for $40.

“I go out real late to look at them towing the cars,” says Hardy. “A Western Towing Company manager is sometimes out there waving tow trucks into the lot. Once, even though I stayed out of the parking lot on the sidewalk, a driver called the police on me. I told one driver who was about to tow a car shortly after 4:00 a.m. that it was too late and that he couldn’t do it. The guy said, ‘Watch me.’ The thing that worries
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CANDY TO UNIONS
continued from page 2

City politicians were driven by two major things: they wanted to give candy to unions, but they didn’t want to go to the taxpayers, so they concocted an elaborate and illegal scheme to not pay the mortgage.

City attorneys, financial personnel, auditors, and managers also deserve scrutiny; they were raking in the generous benefits the council handed out. “There is personal financial gain. It’s the oldest motivation in the world besides sex,” says DeMaio. These bureaucrats should have raised red flags, but there is a mitigating factor, he concedes. “A manager is not to say ‘no’ to a majority on the council. If they do, they will be on the next bus out of town.”

Mike Conger, the attorney who successfully sued the city over the pension scandal, blames both politicians and bureaucrats. In November of 2002, the council voted to continue the underfunding of the pension system. The city faced making a balloon payment of $500 million over the following two years. “The mayor [Dick Murphy] was trying to avoid financial Armageddon on his watch,” says Conger. The council members knew the balloon payment “might mean bankruptcy or dramatic cuts in services. By 2002, every member of that council knew the magnitude of that situation, so they were furiously covering it up.” Only Donna Frye voted against the measure.

Says Conger, “The city manager, city auditor, city attorney had the additional motivation of knowing the balloon payment would alarm Wall Street.” Also, they knew that the underfunding had not been revealed in bond prospectuses, and the city was vulnerable to fraud charges, he says. They were protecting their own rear ends.

Then there were the labor-union representatives who were on the pension board. They were granted large pension benefits in 2002, apparently as a quid pro quo for getting the pension board to go along with the council’s November 2002 vote to extend the underfunding. Those union members must share the blame, and some may be held legally accountable, Conger says.

Frye blames the many officials who contribute to city government’s “culture of secrecy.” One example was the critical vote in November of 2002 being placed on the so-called consent agenda — normally, quickie votes with out discussion. “It’s standard procedure — putting critical issues on the consent agenda to discourage public discussion.”

Who should have prohibited that? “The city attorney [Casey Gwinn] allowed that to go on the consent agenda,” says Jim Gleason, who served 12 years on the city pension board, including two terms as president. Overall, “I do blame city management; they were the proactive people causing this to happen.” (Gwinn would not comment.) But employees took gleeful advantage of the goodies they were offered. They could purchase service credits for pennies on the dollar; guys with 15 years of service all of a sudden had 20. You contributed to the system at a lower salary, but you got your pension at the higher salary of your last year.”

This mentality goes back years, says Gleason. In 1996, city manager Jack McGorry began the underfunding to finance the Republican convention. Also that year, the voters approved Proposition D, a measure that would fund healthcare benefits by skimming surpluses off portfolio earnings in good investment years. On the ballot argument, voters were assured that “it would save taxpayers between $5 million and $6 million a year,” says Gleason. This strategy was a disaster because there are good years and bad ones, and skimming the cream off good ones guarantees poor long-term performance. The reports by the Pension Reform Committee and by city-hired Vinson & Elkins indicated this skimming was one of the major factors that got the city into trouble.

In 1996, then-city attorney John Witt refused to let his department rule on McGorry’s underfunding proposal because it was an obvi...
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ous conflict of interest, says Gleason.

Witt says he can’t remember the incident, but such a refusal “might have been a logical response,” he says. McGrory claims that the city attorney’s office was in on the consideration of the moves at the time, which he refuses to call “underfunding” and denies had anything to do with the Republican convention — positions that veterans such as Gleason find un-supportable. “McGrory personally benefited, everybody in management benefited; it was the start of the culture of corruption,” says Gleason. A number of people, such as former city auditor Ed Ryan, could have blown the whistle but didn’t. They were too busy raking in the escalating benefits, says Gleason.

“It’s like an addiction,” says Conger. “In 1996, the city started smoking cigarettes. By 2002, it was on crack cocaine.” DeMaio compares it to the proverbial frog that will leap out when dumped in a pot of hot water, but will remain if the heat goes up to the same temperature gradually. “It was a culture of people year after year taking more license. It started getting outrageous, but no one noticed there was a culture of mismanagement.”

Rob Butterfield, pension attorney who was on the Pension Reform Committee, agrees that the situation got worse, “but there is not a smoking gun,” he says. “People were carried along by the stock-market bubble. There was a false sense of euphoria.”

Also, both the city administration and the pension board had been told that, if the system were actuarially funded over 30 years, “it was acceptable. But the pension reform committee was able to analyze” that methodology and show that it put the system in the hole. “I’m not sure it’s proper to assign blame to any one person or group,” continues Butterfield. “I have a hard time believing people have criminal problems,” although the U.S. attorney’s office has a criminal investigation to go along with the Securities and Exchange Commission’s civil probe.

Former councilmember Bruce Henderson says that the city used the Deferred Retirement Option Plan (DROP), by which employees’ pay is doubled in their last five years, “to buy off almost every single person in a position to know what was going on. Did any of these people have a duty under the law to step forward and blow the whistle? Did they have conflicts of interest? There needs to be a thorough investigation of who got what, when, and how much.”

State government codes 1090 and 87,100 and city charter section 94 ban officials from influencing decisions that would advance their own financial interests, yet city employees and their labor-union leaders vote on their own benefits as members of the pension board. And there was a more pernicious consequence: because of the culture of secrecy and corruption, “it was open season on city money. Wherever you looked, everyone who had access to the public trough was told there was room,” Henderson says, citing big spending by the Data Processing Corp. and Convention & Visitors Bureau, along with till-tapping by...
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Practically salivating
continued from page 3
Hardy is that when the
nearby bars close at 2:00 a.m.,
"Young guys coming out
drunk will look at the signs
in the parking lot and say, 'I
can't leave my car here
overnight' and drive away. It's
a real drunk fest out there on
Friday and Saturday nights.
If people don't have places to
leave their cars, they will be-
come drunk drivers.'

Cab driver Ruford can't
understand why the charges
for towing are so high. "It
would take me 12 hours on a
good day to make $240. The
towing company makes it
with one trip. The people he
picks up whose cars have
been towed are extremely
irate — or scared. 'I had a
college girl one night who
was crying in the backseat all
the way to the yard because
she worried there wouldn't be
enough funds on her credit
card to retrieve her car.'

If people cannot retrieve
their cars on the day they are
towed, the towing company
adds an additional charge of
$30 per day until they come
give it up. After a month of
waiting for the calls.
Ruford wonders
whether the initial charge for
towing, as well as the daily
impound fees, are intended
to make it so financially diffi-
cult for some people to get
their cars back that they lose
them to the auction. "Then the
towing company makes a
whole lot of money," he says.

Ruford has paid special
attention to the way people's
cars get towed at Longs
Drugs. "I've noticed a 55- to
60-year-old Caucasian man
slouching down in a sports
car in the parking lot mark-
ing up a clipboard," he says.
A Longs employee told him
that people who park there
will walk off the lot to another
business are given 15 minutes
until the tow truck gets there
to take their cars. "But the
tow trucks get there in one or
two minutes," says Ruford, "be-
cause several of them hang
out in the alley behind the
Taco Bell next to the Longs
Lot waiting for the calls.

"Wouldn't it make more
sense for Longs to hire some-
one to warn people off the lot
rather than towing them
away? It would only cost them
about $65 a day. Since they do
it by towing instead," says
Ruford, "it makes me
wonder about a possible per-
centage of the towing fee,
maybe 20 percent, being paid
to Longs. In all this, the
money motive is too great."

Western Towing's Malone
says "spiffing" is the name for
the practice Ruford is talking
about. He also insists that
his company has never engaged
in it.

Still, says Ruford, "Think
of the profits. If the towing
company tows 20 cars a night
near the beach at $240 each,
they're taking in $4800. And
that's probably a low
estimate."

As a cab driver, Ruford
looks for return business. "An
East Coast woman who had
her car towed told me that
she will never come back to
San Diego. I tried to point out
other good things she could
enjoy in town if she would
only follow the rules. 'I'm
never coming back here,' she
said."

Candy to
unions
continued from page 8
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Hello, Matt:
I was talking to a customer at my business yesterday about the election. I commented that I found it handier to go to the Registrar of Voters office on Ruffin Road and vote rather than my regular polling place. He said you shouldn’t do that because they don’t count absentee votes unless the outcome is close. Is that true? You always hear the commentators on TV talk about waiting for the absentee ballots to be counted before they declare a winner, so I am of a mind that they are counted. What do you think?

— Andrea McCarren, the net

I think you need brighter customers. So this whole “one man, one vote” thing, the basis of American democracy, is a lot of hooey? It should be “one man, one vote, unless it’s a landslide, in which case we won’t waste our time counting your useless opinion”? Does the registrar just trash those “unnecessary” votes? And who decides if the race is “close”? Too many holes in your customer’s logic, I’m afraid. The registrar’s office loves to count ballots. The more we vote, the happier they are. Of course all votes are counted; some are just counted sooner than others.

If you vote at the registrar’s office, they give you an absentee ballot because you’re not at your regular polling place. If you vote at the registrar’s office (or your mailed-in ballot is received there by election day), not only is your vote counted, it’s counted first, before the ballots that have to be shipped in from the hinterlands or later-arriving absentees. Absentee-ballot envelopes must be signed. That signature must be checked by human eye against the sample signature on the voter’s registration card before the ballot is accepted. The sooner you get your ballot in to them, the sooner they can do the tedious work of qualifying it. The envelope is opened, and they pop your ballot into a lock box, where by law it must sit, uncounted, until the polls close on election day.

Ever wonder how the TV folks can have seemingly instant election results? You know — “The polls have just closed in Weedville, and with 1 percent of the vote counted, we predict Donald Duck will be the new mayor”? Those early returns are the counts of ballots already received and processed by the registrar’s office at poll-closing time. That means you, Andrea.

Usually, absentee ballots are newsworthy only when a race is close and could be decided by the later-arriving, later-processed ballots (absentee ballots mailed on election day or turned in at a polling place). Since this is what we most often hear on the news, that might be where your misguided customer got his daffy “facts.” So don’t worry, Andrea. You keep votin’, the registrar will keep countin’. It’s the law.

Mr. Alice:
Here it is. There is a mouse, a rodent; and a mouse, a thing you direct the arrow with on your computer. Plural for a mouse — the rodent — would be mice. I know that ‘cause I’m book-learned. But what is the plural for mouse, the computer thingy? If you have four of them, would you refer to them as mice…mouses? I’ve asked a few people in the know, and they don’t know.

— Lucious Periwinkle, Normal Heights

Sometimes a little book larnin’ just gives you a headache, Lucious. Grandma is applying compresses to the elves’ overheated domes even as we speak. They say, “Use either one! Use either one! Who cares? Go away and leave us alone!” They couldn’t find any general agreement at all. Some conflicting trends, but no straight answer. Linguists and the press and anyone who deals with words for a living has from the beginning been in favor of “mice.” Mice is the plural of mouse, and that’s that. Doesn’t matter whether we’re talking about a field mouse or a computer mouse, and the answer is so obvious the word squads can’t imagine why we would even bother to ask.

There was a time, early on, when techies snickered if you called more than one mouse “mice.” Mouses was the preferred word for those in the know and still is for some. Maybe it’s the nagging from their editors, but lately many tech dictionaries give “mice” as the preferred choice but hedge their bets by saying either one is correct. Any Internet search of device sellers will show that both are in use. Microsoft has always advised its employees to avoid the issue completely by referring to “mouse devices.” A typically crafty solution.

Independent thinkers from both sides of the fence argue that “mouse” is no different from, say, “Walkman,” the portable radio. The plural of Walkman isn’t Walkmen, so why should the plural of a computer mouse have to be “mice”? If somebody pinches your butt, then pinches it again, that’s gooses, not geese. But the elves suggest you might want to throw in a third possibility, the always-popular “meeses.”

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

Got a question you need answered? Send an email to heymatt@cts.com or fax to 619-231-0489 or mail to Matthew Alice, c/o the Reader, Box 85803, San Diego, CA 92186.
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Dear Saffron,

My older sister and I have always had friendly relations. Over the past few years she has been having marital problems, financial difficulties, problems at her job, and two of her three kids are having trouble in school. Understandably, she has been frustrated, grumpy, and stressed. We live in different parts of San Diego and see each other maybe once a month. We talk on the phone every few days. She is so short-tempered now that when we talk on the phone she ends up getting angry and, while not exactly yelling at me, takes a harsh tone and gets very snippy and terse. I try to understand. I know her life is tough. But I am getting wounded when she so often takes it out on me. I am no part of her problems. It’s souring me on wanting to talk to her when she so often takes this fed-up tone and snaps if I say anything at all. I am always gentle with her. Most of what I do during these conversations is listen to her troubles, saying little. Unfortunately, I can’t really do anything about her woes except be sympathetic. I know it’s important for her to vent, but this has been going on for years. A lot of the time she doesn’t even ask me how I am anymore. She often says, “My life sucks,” but her tone is so hostile I almost feel like she’s saying that I suck. I don’t want to add to her troubles, saying little. Being careless of your feelings is so far into our own despair that we forget how we sound or how we’re treating loved ones. Being careless of your feelings doesn’t help her and is injuring you. She needs to get a grip on herself.

Dear Saffron,

My husband is a super-gregarious guy. It’s part of his charm. He loves people and people love him. I’m shyer than he is. He is always spontaneously inviting people over, or out to dinner with us, or to a ball game that he and I had planned to go to...just the two of us. This is usually okay with me, although I would rather be consulted ahead of time. I’ve gotten used to it and usually have fun, even if it wasn’t what we had origi- nally agreed on. He and I had planned a nice quiet Thanksgiving this year with one other couple we both like very much. I was really looking forward to it. Now he has gone and spontaneously invited another two couples without consulting us. So not only are we suddenly hosting dinner for eight instead of a simpler meal for four, but I’m not crazy about one of the couples he invited. I’m trying to be open and game and flexible like he is, but I find myself fuming when I think about how I will have to spend Thanksgiving, my favorite holiday, with people I dislike because my husband up and asked them without letting me have any say in the matter.

BLUE IN GROSSMONT

Dear Blue,

Repeat after me: “Honey, I love your warm and inviting spirit, but our shared social life needs to be just that: shared. I want to have a vote. I want to participate in these decisions to invite people over — not just hear about it after it’s a done deal. Can we please make this a family policy? ‘Ask, don’t tell’? Ask me first, before you tell some- one they’re invited over?”

Thanks, darling. I knew you’d understand.”

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@sdreader.com

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BestBuys

Electric sweepers, automobiles, and eyelash curlers. Those are the three things my dear old Aunt Areda griped about on a regular basis. “I hate to say it,” she’ll begin, “and Lord knows I don’t want to sound like some old codger, but they don’t make them like they used to.”

I felt sorry for my aunt, left behind as the world marched along — sorry, and a little jealous. I decided to give her a little taste of the past. I promised her a Halloween party, one that, besides screaming kids in costumes, would feature red candy apples. I hadn’t seen one in at least 20 years, but I couldn’t believe they had disappeared completely. Surely there were other old times like my aunt, people with a nostalgic sweet tooth.

It took a little looking, but I finally found my confection at La Jolla’s Rocky Mountain Chocolate Factory (858-454-0077). There, David Stroud, who owns the Factory with his wife Georgia, turns out a wide variety of candy apples, from the plain caramel ($3.30) to the extravagant Love Apple ($9.95, covered with milk, dark, and white chocolates; caramel; almonds; walnuts; pecans; and cashews) to the red candy apple of Aunt Areda’s eye ($2.95).

“Red candy apples were invented around the turn of the last century on Coney Island,” offered Stroud. “Many modern foods — like the hot dog or the pizza — were popularized there. Maybe that was why I hadn’t seen one in so long — because I’d gone and moved out West.”

Stroud was kind enough to take me through the process, offering tips for the home cook along the way. For starters, he said, “We feel the best apple to use is the Granny Smith. The sweetness of the candy and the tartness of the apple make a good combination. First, we twist the stem out. We take a standard wooden stick and put it in the bottom of the apple so that the apple is upside down. It looks more attractive, and gives the apple a little more stability.”

After that, the only ingredients are sugar, water, corn syrup, red food coloring and sometimes cinnamon oil.

“Basically, all candy making is like a chemistry experiment. It’s important to have the proper ingredients, make sure they are correctly stirred, and know when they hit the correct temperature. All the pots we use are copper; it spreads the temperature evenly, so you don’t have hot spots. It’s best to stir with a wooden paddle, because it doesn’t absorb heat. The red candy apple is the hottest thing we cook; it takes about 45 minutes for it to get up to the correct temperature of 290 degrees.”

The mixture starts as just water and sugar, and the trickiest part is getting it up to temperature without burning it. “When you cook, heat rises incrementally. It gets to 220 degrees really fast. Then it takes about 20 minutes to go up those next 30 degrees. Once the mixture crosses 250 degrees, it tends to shoot up again; but the most critical time is between 220 degrees and 250 degrees. We add the food coloring at 250 degrees, and the cinnamon oil when it’s fully cooked.”

Stroud waits on the cinnamon because “the more items you add, the more likely the mixture will burn. If it burns, it turns light brown, and smells and tastes burnt.”

Stroud stressed again the importance of continual stirring, but noted that even if you do, “the sugar tends to rise up the sides of the pot, and can burn. So, we take a brush and do three or four ‘wash downs’ with cold water on the outside of the pot as we cook. Also, it’s good to dip the thermometer in hot water and get it up to around 115 degrees before checking the temperature of the mixture. That way, you’re less likely to break the thermometer — you’re saving it from the extreme temperature change.”

He also noted that, while 290 was the correct temperature for him in La Jolla, it was not a county-wide absolute. “The temperature is very altitude-sensitive. The higher you go, the lower the temperature. Humidity also affects it. If you were up, say, 2000 feet in the mountains — where it’s also drier — your candy temperature might be 270-275 degrees. If it’s humid, you have to be very careful to make sure your candy comes out bright and shiny and not grainy. It’s easier in the desert than it is in Florida or Atlanta.” He gave his best guesses for the region. “In Julian got the mountain estimate of 270-275; downtown, 290; La Mesa and inland North County, 280. At the correct temperature, a drip of the candy placed in cold water will separate into brittle threads.

Once the mixture is ready, “we take the apple on a stick, dip it, spin it, and wipe off the excess. We leave an inch around the top of the apple uncovered. The contrast of the red candy and the green apple catches the eye, and the apple tends to stay fresher, because the fruit can still breathe. We put a nonstick coating on the tray, because the apples are very sticky. They cool quickly — about 10 to 15 minutes. The apples generally last about three to four days. You want a hard, shiny shell; by the fourth day, it’ll be a little bit soft.”

Rocky Mountain Chocolate Factory prepares red candy apples every Thursday evening, and sells them daily during the summer and weekends all year-round. Do It with Icing in Clairemont Mesa (858-268-1234) sells wooden sucker sticks ($1.75 for 30) or sucker sticks ($8.99 for 25). Candy thermometers range in price from $6.09 to $19.99. Cinnamon oil runs $1.49 per dram.

Candy Apples

8 Granny Smith apples
8 wooden sticks
3 cups sugar
1/4 cup light corn syrup
1 cup water
1/4 teaspoon red food coloring
3 drops cinnamon oil

Follow directions outlined in this column.

―EVE KELLY
Twenty-Five Years Ago
Scattered around a small back room in the Pennant Bar in South Mission Beach, the board of directors — seven men ranging in age from their late twenties to midforties, all clutching a Bud, Lite, or rum and Coke — tone down their jabbering long enough for Millenbah, president of the Old Mission Beach Athletic Club, to call for the treasurer’s report.

“We’ll be starting out at the Brass Rail with two yellow school-bus loads of OMBAC members,” Daly begins, a rising crest of snickers acknowledging the Brass Rail’s reputation as a gay bar in Hillcrest. “I was going nuts!”

You say, “a new generation of girls with bad taste” are making Donny popular. I don’t think those girls have anything but good taste. I’m ecstatic that they’re excited over him.

— CITY LIGHTS: “CHEETAH FALSELY CHARGED?”
— **LETTER: “CHUNKS OF HATEFULNESS.”**
— Dinna Rossi, November 2, 1989

Ten Years Ago
“Respected Animal Trainer Joan Embery Attacked by Cheetah,” bowled a recent news release from the show, which reported that Embery received “two long, deep gashes” to her face, and was treated on the set by “another guest, celebrity dermatologist Dr. Howard Murad.” But zoo spokesman Jeff Jouett insists Embery’s cat fight was overblown.

“It was not an attack, there were no long, deep gashes, and the dermatologist did not rush to her aid,” he says. Another guest, Stefanie Powers, was “playing foosball” with the cheetah’s tail, “and the cheetah just reacted and flacked out, like a house cat.”

— **LETTER: “CHEETAH FALSELY CHARGED?”**
— Thomas K. Arnold, October 27, 1994

Five Years Ago
The October 5 edition of San Diego State’s Daily Aztec included accounts of two acts of exposure in the school’s library on September 27. In the second, a female library employee was kneeling between two book stacks when she looked up and saw a man in his 20s facing her. “He pulled down his shorts and began to masturbate in front of her.”

On that same October 5, a group of 15 or so students met in the Chicanos room to discuss Paul’s first letter to the Corinthians. The week previous, they had treated his second letter to Timothy. “I charge you preach the word, be urgent in season and out of season, convince, rebuke, and exhort.”

— **“SET AGAINST THE STATUS QUO,”** Matt Lickona, October 28, 1999

### Thirty Years Ago
(ED. Phil Gross is a longtime local musician who grew up in Lakeside.)

With Blue Ridge, in Encinitas, closed for concerts, there’s only one real possibility in San Diego proper for performers. Can you give us a history of the place?

Blue Ridge, one year, small guitar shop, most of the audience local. Mostly local performers: Jack Tempchin, Tom Waits, Wayne Stromberg, Rob Strandlund, Ray Bierl. Evidently, the reason for their closing was not lack of audience or problems with management, but that performers were not showing up.

— “CONVERSATIONS WITH A LOCAL FOLKIE.”
— Anne Hutchison, October 31, 1974
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When the bands Arthur Lee & Love and the Zombies came to 4th & B, I knew that wouldn’t go to any parties, even though I had just seen the Zombies six months earlier in San Juan Capistrano.

Arthur Lee is somebody I’ve spent hours and hours talking about with fellow music writer Jay Allen Sanford. Jay was once interviewing him when Lee freaked out, grabbed Jay’s tape recorder, and smashed it to the ground. He claimed Jay was working with the police.

I wanted to interview him before his Belly Up Tavern show a few years ago. When I saw him walk by in his cowboy hat, I grabbed his arm, smiled, and said, “Are you Mr. Lee?” He said, “Don’t touch me, man! Don’t ever touch me.” And he walked away.

When Lee played at the Street Scene with an entire string section, the “will call” lady couldn’t find my tickets, and I ended up missing their set.

I wasn’t about to miss this show at 4th & B with both bands. The parties would have to wait. Then I got a call from David Sams saying his party was starting in the afternoon. I decided I could make that before the show. My photographer and I drove into Pacific Beach and spent 20 minutes trying to find a parking space.

When I showed up, David was on the front patio cooking tacos. They smelled great, and he immediately hooked me up with a few. He said, “We bought 30 pounds of meat for all these. Ten pounds are carne asada. We also have a keg of Sierra Nevada in the back and a full bar, so help yourself.”

I asked the occasion of the party, and David said, “My neighbor is named David Paleno. They call me D1 and he’s D2. And both our birthdays are today.”

Having heard that Siskel and Ebert once had a big fight over whose name would be first, and having read that Paul McCartney is now putting his name first in the Lennon/McCartney song catalog, I jokingly asked if they had an argument over who was number two.

David Paleno walked over and said, “No. I’ve come to grips with being number two. You see, we were both born on the same day in 1971. He was born five hours earlier, so that’s how it was determined.”

D1 added, “It’s so weird that we ended up being next-door neighbors, having the same name and same birthday.”

D1’s sister Sarah came down from San Francisco for the party. She’s a chef in a fancy restaurant. I asked her why chefs wear those big white hats. She said, “Nobody does. At school you do because it’s part of the uniform. Those are the only ones I’ve ever seen wear them.”

Even though D1 was born and raised here, he has a job working for Apple computers and is probably going to be moving up to San Francisco for a job. He said, “If I do move, I’ll throw one last party before I leave. It’ll be a moving party.”

I’d rather be invited to that than be asked to help somebody move.

There was a front patio and a back yard, but for some reason the bulk of the people were crowded into a small alleyway between the two houses. At first I thought it was because that’s where the table was set up with all the alcohol. But it wasn’t as if people were crowded around that. And there was more booze inside and a keg out back. It was hard walking through so many people.

When I told Steve to take a picture showing the number of people in the alley, everyone wanted to look at his photos. With digital cameras, it’s strange. You can take pictures and immediately the people in the photos want to see them. If they were blinking, you reshoot. If someone wasn’t smiling, they tell you to do it again. If one girl says, “I look
fat in that photo," you shoot it again (and you want so badly to say, "Maybe that's because you are fat").

I asked if digital cameras had made it harder or easier doing photographs. Steve said, "Oh, it's so much easier. And it's made me a better photographer. I can do the shot over and over until I get it the way I like. I can see how the light looks and try different angles. It's kind of the same way the spell checker on the computer has made me a better speller."

"How is that?"

"Well, when I see that I've spelled a word wrong five times and I have to correct it, I remember how to spell it the next time."

With Steve continuing to shoot photos that would make each person in the shot happy, I slipped into the car as they scrambled up and shined flashlights backseat of his car with a story about being in the Jacuzzi.

I climbed out of the Jacuzzi and they both went inside to get dressed. We were forced to get out and have towels nearby. They were naked in the Jacuzzi. And they didn't know why a car was parked there late at night.

I told a story about my senior year of high school. It was Valentine's Day, and I gave my girlfriend of two months a couple of dozen roses and a box of chocolates. We went out to dinner and a movie. When we got back to her place around midnight, we went to her room. It was the first night we were together. Two hours later, she was fast asleep under the covers, and I was wide awake, completely nude, on top of the sheets. I heard a knock on her bedroom door. I didn't move, because I thought they would hear the springs of the bed (although it did not occur to me that they may have heard those springs a few hours earlier). After the second set of knocks, the door opened and the light was turned on. My girlfriend's mom screamed. And, for some reason, instead of trying to cover myself up with my hands, I started rubbing my eyes as if I was just waking up. I thought that, if she thought I was sleeping, maybe she wouldn't think we had sex. I still laugh thinking how silly I must have looked rubbing my eyes while a woman was staring at my naked body screaming. (If I had a nickel for every time a...
woman laughed at my naked body ...) Her father got up, thinking somebody had broken into the house. I'll never forget the screaming as I was looking all around the bed for my underwear. But I digress ... Later at the party, I was standing by myself watching the crowd. A gal named Kimmie Mullen came up and started talking to me. There was an Oingo Boingo song playing, so we talked about them. She also brought up Björk and said that some people said she looked a little like her. For some reason, I brought up Tom Waits and the record Swordfishtrombones. She said she loved Waits. D1 then came over and said, “So you’re talking to the prettiest girl at the party.” I couldn’t argue with him there. He later told me, “For my birthday, and David’s, she said she’d bring 14 girls to this party. That was supposed to be our present. She only brought 4. But she just got back from Costa Rica yesterday, so she didn’t have much time. I told her she still owes us ten women, though.” I thought that sounded like something you might hear at Hugh Hefner’s bashes. Kimmie and I were talking about a guy who was getting drunk, and she did an impression of a drunk woman at a party that had us all rolling. She had the beer over her head and was screaming. One guy grew up with D1, and I asked if he had any good stories from their time growing up together. He said they had a bar fight in Mexico when they were teenagers. He then laughed and said, “Oh, the glider story!” He went on to tell about how they went to these cliffs in Mexico to throw these electronic gliders that they had. “We were walking and he stepped right into quicksand. He started sinking and held the glider over his head. All I could do was laugh and point. He was yelling for help and I just kept laughing. When he stopped sinking, he was yelling for me to take the glider so it wouldn’t get ruined. I was just on the ground rolling around laughing.” The party was so much fun, and Kimmie was so funny, I didn’t want to leave. But Steve and I had already bought our tickets. And we had eight minutes to make it downtown for the concert. As we walked in, proud of ourselves for breaking the speed limit big time and not getting pulled over, the security guards grabbed Steve. They wouldn’t let him in with his camera. The car was parked a mile away, and the band had just hit the stage. I threw him the car keys and walked in. Crash your party? Call 619-235-3000 x421 and leave an invitation for Josh Board.
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LTE: March 1, 2014

San Diego Reader October 28, 2004 9
Manipulate: to control (others or oneself) or influence skilfully, usually to one's advantage.
— thedictionary.com

When my sister Jane asked me what I was doing next Monday, my response was, “What do you want?” I learned years ago that if one inquires after your availability, you do not reveal it until you know the extent of that person’s design on your time. Ironically, it was the same passive-aggressive sister who was instrumental in teaching me this lesson.

Once, I answered my ringing phone to hear Jane ask, “What are you doing three weeks from today?” She was referring to the second Saturday in December. I thought she might be looking to share some quality time, so I offered, “Nothing,” and then asked, “Why?” She told me she had a work function and hoped I could help her with it. Imagining myself next to Jane at a booth, handing information to doctors (she was, and still is, a pharmaceutical sales rep.), I said, “Sure! That sounds like fun. Is it like a fair? A Christmas party or something?” “Yeah, something like that,” she said, and then added, “But there’s more.”

Jane told me we’d have to arrive at 6:00 a.m. I am rarely conscious on a Saturday morning before 11:00. Then she said the event was being held in La Jolla. The line was silent for a moment as I did the mental calculation — to be in La Jolla by 6:00, we’d have to leave, at the latest, around 5:30. Add time for getting ready, and… I’d need to be up by 4:30! In order to help her on Saturday, a Friday night would have to be sacrificed.

“That’s really early,” I said.

“Yes, I know. But Dad’s coming too,” she informed me. At this point, I was committed. She knew I was available, and I had already said I’d help her out. As the rest of the conversation unfolded, I regretted my inability to back out of the deal. But how was I to know what she expected of me? I asked her what kinds of things I’d be “helping” with — handing out packets? Greeting guests? What? Then she dropped the bomb: I would be reading to children. Before I could question or object to this bit of information, her voice dripped honey into the phone in a litany of praise: “You’re so great with kids, your voice is perfect, there probably won’t even be that many of them. But you can handle it, you’ll be wonderful, I have no doubts! Thanks so much, Barb, you’re awesome for helping me!”

How could I say no? Though I’ve never cared for most children, it was true that I could handle them well. “Fine,” I said, “I’ll help you with your work function, I’ll be there before dawn, and I’ll read to children for you.” My ears couldn’t believe what my lips were saying. I detected a deep intake of breath on the other end of the line, which was slowly let out before Jane said, “There’s one more little thing.”

“What?”

“I need you to dress as a snow fairy.”

For the next few weeks, my mother and I shopped for fabric and accessories befitting a “snow fairy.” While Mom toiled away to create and sew a costume, Jane continued to reinforce my role with comments like, “You’re so good at doing makeup, you wear costumes all the time, this will be fun!” It’s true I had a side job as a makeup artist and enjoyed dressing up for clubs, but that was no reason to go prancing around as a snow fairy at my sister’s work function.

On the big day, I looked like a Macy’s Christmas display. Covered in glitter from the crown on my head to the snowflake ornaments dangling from hooks around the neckline of my silver sweater, my face an advertisement for the many shimmer shades of blue available at Sav-On, and with the fabric of my skirt dragging on the floor, I waved my wand as I entered the hallway, surrounded by kids and the many viruses dripping from their noses and living on their fingers, I read stories for hours. The only thing my father had to do was put on a Santa hat and smile.

Though I resisted Jane at first, I had to give her kudos — I was the one dressed like a Disney misfit. In the end, Jane was happy. I’m not the only sister Jane has suckered in this way. Once, Jane’s friend Ellen was at LAX with a two-hour layover. She asked Jenny to ride with her to L.A. and cited reasons such as, “You’d be great company, and ‘Ellen would love to see you!” Jenny agreed, and an hour into the drive, Jane told her that the real reason she asked her along was because she wanted to beat traffic in the carpool lane and needed another body. At the airport, Jenny took pictures of the women and sat silently while the two exchanged stories.

Every woman in my family is adept at getting what she wants, and each of us uses our own individual tactics of manipulation to do so. Manipulation is not necessarily a bad thing — it is a skill required by any person in a position of power or influence, and it can be a strong tool, if wielded properly.

In order to get what you want from others, you must be able to accurately read people. It also helps to be a bit of an actress (if I’d gone into the business, I’d have an Academy Award by now).
Maybe it’s because we moved around a lot as kids. Maybe it’s because we have a tight yet outgoing family. Whatever the reason, I have nothing else on the schedule, I’m happy to do it. But Jane, out of habit, continued in her natural persuasion technique — “You don’t have cable, but I do, so if you’re here, you can watch it!” I assured her it is the baby in which I’m interested, not the television. In the family, Jane is the most notorious for using the bait-and-switch tactic to get what she wants.

Our sister Faye has the subtlest approach, using a mixture of honest, calm reasoning with a pinch of guilt. This works with her family, as well as with her students and their parents. Jenny uses aggressive persistence. When she was 14, she told my parents she would have a Toyota 4-Runner by the time she could drive. She told them every day. Sure enough, when she turned 16, there it was in the driveway.

And as for me, well, I have my very own sly tactics of getting what I want, but I’m hesitant to state them here and give away my secrets. Instead, I will reveal them in parts throughout the next few months in my column. It takes three people together to work out the coded messages, so you might want to get two friends to help decipher my words each week.
Elections San Diego Style

(Continued from front page)

Supervisor Ron Roberts and Mayor Dick Murphy, combatants in 2000, still seem interchangeable: Republican barons of their county and city manors; white males in their 60s; buddies with the developers; supporters of municipal unions; and overseers of massive pension deficits, which in the case of the city amounts to $1.17 billion. Many believe that Roberts wouldn’t be any better than Murphy — a mayor who was saddled with the pension mess by his predecessor, Susan Golding. Murphy voted with all but one member of the council in 2002 to continue the underfunding.

The case stood until Donna Frye, the councilwoman who voted against pension underfunding, declared herself a write-in candidate for mayor on the last day of September. Whether or not Frye wins next Tuesday, her candidacy has been the biggest hurrah in local politics in years. A Democrat seriously challenging the Republican dynasty in San Diego is as rare as August rain. Almost unheard of in the lore of local elections was Frye’s disclosure: she was running because everyday people had urged her to run so that they had, in her words, “somebody to vote for.” In the wake of the pension debacle, she was listening: “It’s hard to explain sometimes,” she told the Union-Tribune, “when the public becomes very, very frustrated. Sort of like a big wave riding over the ocean just keeps building and building and building momentum.”

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exceptions, been cut from the same conservative cloth. But these are not just any old conservatives” who fight wealthy “pioneers” for local control; political parties; newspaper publishers...
and editors; and, since the 1980s, special interests like labor unions, environmentalists, religious factions, issue-oriented attack groups, and a new class of hired guns — partyless campaign consultants who commission and interpret polls and spin the political news.

A.I. Liebling, the New Yorker’s preeminent critic, once said that freedom of the press belongs to the man who owns one. San Diego media owners are no exception; they, too, are players in the game. Their TV and radio stations as well as newspapers bring us the rhetoric, media rhetoric, which is one reason attack ads, political attack ads, political rhetoric, media skewing — rarely serves the interests of the voters, rarely holds a candidate to a promise.

When you study the most contentious and covered campaigns in our history — from the Workingmen’s mayoral victory by William J. Hunsaker in 1887; to the rise and fall of white supremacist Tom Metzger, the Democrats’ candidate for Congress in 1980; to the dirtiest campaign of all, the bitch-slapping between Susan Golding and Peter Navarro in 1992 — you find you’re soiled by the same spill. It’s the September-October stain of negative campaigning, in which both camps rouse our fears (or defend themselves from an opponent’s provocation) until we’re convinced that one candidate must be the worst, the one we should vote against. Conditioned by smear, we find it near impossible to see that the candidate we choose may be a cutout of the one we don’t.

Long ago, Englishman Thomas Hobson, who ran a livery stable, told those who asked for a horse that yes, the customer always had a choice. He could take the horse nearest the stable door or he could take nothing. For more than a century, Hobson’s choice has been at work in our political stable.
The Workingmen put up William Jefferson Hunsaker, a portly, campaign-loving lawyer who had worked in Tombstone, Arizona, where he had defended vigilantes. The story of their campaigns comes to us from two newspapers. The Daily San Diegan, which supported the interests of laborers, backed Hunsaker and the Workingmen. The San Diego Union, the paper of capital, which opposed labor's desire to unionize, aligned with Reed and the Citizens. Both papers practiced the sensational style of the late 1800s called yellow journalism. During election season, the front pages were full of vituperative attacks against the candidate the rival paper was backing.

The papers were as wild as the West and as belligerent as the boom. With few graphics, their table-size pages, either four or eight in number, featured tiny print and airless columns. The columns changed willy-nilly from city hall news to gossip, help wanted ads, ship arrivals, and letters from tourists.

In September, the quarreling between the two parties was launched when the Daily San Diegan published the Workingmen's platform. The laborers wanted a larger share of the wealth and profit their bosses were reaping; they believed their “producing interests... should be of first consideration in the legislation pertaining to the city government”; and they called for businesses to hire native-born workers instead of foreign-born, namely, the Chinese who had arrived by thousands throughout California during the 1880s.

The Union didn't print the Citizens' platform but, rather, declared that by voting for the Workingmen, investors and workers would lose their money. In one story, the paper said “idle capital” was lying in the vault of a “leading banker” and that several big depositors had refused to “make any large investments in city property or improvements unless the Citizens' ticket should be elected.” The Daily San Diegan responded that it would “produce twenty-five reputable, legitimate real estate men” who'd prove that land sales were increasing. The list of men included the McFarvin brothers, who held that articles in the Union “would have no effect on people of brains.”

Next, on the front page, the Union printed a visitor's letter. The man warned that with Hun-
saker’s election, San Diego would become like Chicago, “an object of terror to other cities on account of the domination there of brutal, dashingly hordes of law-defying, bomb-throwing Anarchists and Socialists.” He was referring to the 1886 riot in Haymarket Square; seven policemen had been killed by a bomb while fighting strikebreakers. The letter implied that San Diego’s Workingmen would, if elected, unionize, strike, and, if necessary, riot.

The Daily San Diego accused the Union of labeling the Workingmen “an irresponsible mob of Stingaree gutter snipes” and Mr. Hunsaker “the friend and bosom companion of drunkards, blacklegs, and thieves.” Attorney Hunsaker had defended “saloons criminals, the denizens of Chinatown and other disreputables.” The paper also reminded its readers that “they had been paid” by “the best families are corrupted by these things.” To underscore the evil, the Union carried a story three columns to the right sympathetic to Harwood’s claim. One of its headlines read, “How Men Are Made Captives and Robbed — Dens of Vice on Second and Third Streets.” Affixing salvation, the Golden Rule, and the love of Christ to the principles of citizenship and prosperity, Harwood made his truest feelings known: “I would not vote for the capitalists against labor, never; but I would vote for the people against the saloons, always.” It was a careful bit of religious-cum-political rhetoric, designed to impugn the morality of the Workingmen.

Lost in all this “reporting” were comments by the two candidates, Hunsaker and Reed. At one point the Daily San Diego quoted Reed as declaring with “his usual gusto and contempt for the laboring classes” that no workingman was fit to hold office. Little else, however, from either candidate was deemed attributable. Presumably candidates spoke on soapboxes in Horton Plaza. Presumably they said things that the newspapermen reasoned they could say better.

On November 9, across the Daily San Diego’s six front-page columns ran a graphic of six crowing roosters. “Hip, Hurrah!” “The Result.” Of the men-only vote, Hunsaker received 1041; Reed, 867. At the bottom of the page, beneath a jab about the Union’s mudslinging (the paper had enough “unused mud to start a brickyard”), was a rooster vomiting.

Although Hunsaker won, the majority of the new council were members of the Citizens’ party. For 11 months Hunsaker and his conservative opponents stalemated: his every proposal was turned
George Marston v. Louis Wilde (1917)

It would be incorrect to suggest that the local battle between labor and capital ended with the demise of the Workingmen. And yet, except for the occasional socialist candidate or New Deal Democrat, except for E.W. Scripps’s liberal San Diego Sun, which folded in 1939, working-class issues have seldom been a force in local elections. San Diego’s political trail has been blazed by the growers, not the field hands. To grow slowly or to grow fast has been for a century the city’s and the region’s prime political issue. This issue has dominated nearly every election, ensuring that candidates either kowtow to the city’s growth-and-wealth machine or risk unfunded and uncovered campaigns.

Slow growth took to the political stage first in 1899, when Edwin Capps, an engineer, ran for mayor on the following plank: “We should cater to the entertainment of the tourist, make [San Diego] pleasant and congenial, have public places of resort in the nature of beautiful parks, fine boulevards, roads and drives.” That popular philosophy, combining development with preservation, got Capps elected mayor twice, in 1899 and 1915. But catering to the tourist required that someone bring the resources of civilization — water, railroads, schools, culture — to the garden. Enter John D. Spreckels, a carpetbagger whose father’s sugar profits in Hawaii allowed him to buy rights and access to much of the city’s water supply as well as, in 1890, the San Diego Union. For years, Spreckels and his ilk helped lay development’s fast track.

In 1917, the city’s population had reached 50,000, and the speed of
the city’s growth became the issue of the mayor’s race. Slow-growth advocate George W. Marston opposed Texas oil tycoon Louis Wilde. Marston was a department store owner, a city councilmember, and a park builder. Wilde was a banker who invested in imported silkworms, downtown apartment and office buildings, and hotels, one of which, the U.S. Grant, he rescued from bankruptcy with a $1.35 million shot in the arm.

In a 1917 photo, Wilde is a pasty-faced man whose pince-nez enlarge the judgmental aspect of his deep-set eyes. In his photo, Marston has a haughty countenance, a man who used a small pocket comb on his mustache before speaking to the Ladies’ Auxiliary. Wilde tagged the mayoral battle a contest between his wool socks and Marston’s silks.

San Diego had recently held its Panama-California Exposition in Balboa Park, which, like other local park and waterfront projects, Marston had shepherded. Such a display of commercial possibility had infected San Diegans with the desire for another boom. The city fathers, though, knew Los Angeles was being overrun by capital. There, the economy’s foundation — based in motion pictures, clothing manufacture, oil wells, fish canning — meant further expansion would likely be unstoppable. Did San Diegans want this?

Wilde said, yes, bring it on. He announced that unless the city invited manufacturers in, we’d remain a convalescent center. “We don’t want San Diego to become ‘the amen corner’ of the United States.” For Wilde, it was a simple choice, “whether we are to be a second Palm Beach or another Philadelphia.” Marston countered that the exposition had revealed the beauty of our climate and natural surroundings. Now millions knew what we knew. “The development of the city’s beauty and civic welfare,” Marston wrote, “can go along with industrial development.” Marston never opposed growth. If elected, he would “encourage…manufacturing, commerce and horticulture.”

The Wilde-Marston race was nicknamed “Smokestacks v. Geraniums.” Marston became Geranium George, Wilde, the “Smokestack” candidate. Marston opined that those leaning toward Wilde were “terrified at the thought that the aroma of flowers may destroy the fumes emanating from ten thousand smokestacks.” Though Marston had a sizable payroll of workers, he ignored labor during his campaign. In his slow-blooming Eden, productivity was not the point. Wilde courted labor’s vote, arguing that as a capitalist he was really their candidate. What else but smokestacks would bring good jobs and good wages? “Remember,” he
wrote, “that this is a fight to the last ditch [for] the wage earner, against big interests, high taxes, bond issues and expensive parks and flowers along millionaire row, against big expenditures for the pleasure of a few smug plutocrats.”

Marston stuck to his aesthetic. Dedicating the Spreckels pipe organ at the exposition, he’d said, “I consider the giving of the exposition, he’d said, “that this is a fight on Germany, Into San Diego, as one local historian wrote, a massive new industry came via naval ships “belching smoke.” From that day on, San Diego was a Navy town whose growth would accommodate a whole new enterprise.

The day before the election Wilde had published The Daily Smokestack, a four-page newspaper/campaign ad with an unforgettable illustration: in one panel, a George Marston–like dandy is snoozing in the smokestack, while a George Marston–like politician is wearing a hat and glasses, with an unforgettable illustration: in one panel, a George Marston–like dandy is snoozing in the smokestack, while a George Marston–like politician is wearing a hat and glasses.

Marston often refused to respond. His daughter remarked later that the “name-calling and slandering” of Wilde’s attack ads “warmed him. Marston made the fatal calculation that by championing restraint, he’d win. Sure, he may have predicted urban sprawl in a letter — “Here in Southern California there is bound to be a great population. The land will be so well covered…that there will be very little wild woods left for future generations” — but the visionary’s insight didn’t do the politician much good.

Despite support from Scripps’s Sun and Spreckels’s Union, where Marston was the biggest advertiser, the Geranium withered. Wilde received 12,918 votes, Marston 9167. A few days after Wilde’s election, Congress declared war on Germany. Into San Diego, as one local historian wrote, a massive new industry came via naval ships “belching smoke.” From that day on, San Diego was a Navy town whose growth would accommodate a whole new enterprise.

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Following the 1950 census, in which the county population reached more than a half-million, Southern California gained a new congressional seat. In 1951, the San Diego County Republican Central Committee began trolling for a candidate. The committee fell on 35-year-old Bob Wilson, a commission? Access? Contributors began to influence candidates unduly, as their money bought campaign ads. Until television came along, the newspapers cashed the checks.

DeGraff Austin v. Bob Wilson (1952)
Kevin Starr, California’s former state librarian, describes Marston’s political conviction as “public interest detached from economic motive.” It was a losing conviction. San Diego would rarely unshift its wagon from the oligarchical team of banker-builder. Such would be the case not only in most city elections but also in congressional races. In 1952, one campaign for Congress turned on the region’s relationship with its biggest partner in development, the Navy, and the now-flourishing military-industrial complex in Southern California.

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who earned $500 a month in an advertising firm. Flat-topped and iguana-eyed, Wilson was not an attorney nor did he possess a college degree. Though he’d served in the military, he hadn’t fought overseas in the Second World War. But he had spearheaded Eisenhower’s local campaign for president, and he had an exceptional talent for cooking the Republican meal. When he phoned the missus with the news of his selection, she laughed: “You a Congressman?”

The Democratic nominee was DeGraff Austin. He was brown-bear big with a paddle-face like actor John Goodman. His handlers offered him to the voters as Mr. San Diego, a local Enterprise system. Wilson touts Herb Klein, later become President Nixon’s communications director. Wilson writes that the newspaper is run by “ardent Republicans and substantial contributors [to the party] of many years standing”; the Union is “of un estimable [sic] value to the Eisenhower campaign, as well as to my campaign. I have personally gained substantially by favorable editorials written by Mr. Klein.” At bottom, Klein’s inestimableness meant...
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Wilson need not buy any newspaper ads.

Evidence of this comes from the Union’s thoroughly partisan reporting in September and October of 1952. Recalling the tendentious coverage of the 1880s, that fall the Union published a regular page-three feature, “The Union’s Informed-Voter Page” with the reminder “Read! Think! Vote!” In its blurbs, the Union warned that “words can be used to inform — or to confuse and even to deceive.”

In 1952, the Union was the Fox News of its day. Its coverage was neither fair nor balanced. The major story was the presidential race, Adlai Stevenson v. Dwight Eisenhower, along with his running mate, California senator Richard Nixon. The “informed voter” page showcased stories favorable to Eisenhower four times more often than stories favorable to Stevenson. The headline slants toward the Republicans were blatant, as in “Stevenson Sees No Tax Relief Before 1955.” The Union also ran, in several variants, “news” about commie-hunter Senator Joseph McCarthy, including a front-pager, “McCarthy Says Reds Support Gov. Stevenson.” Translation: a vote for Stevenson was a vote for communism. Wilson even outscored Austin, three to one, in the number of personal photos featured on the “informed-voter” page.

The only news story about Bob Wilson cited his honorable solution for ending the Korean War: “put in the Marines — remarked that he would look well on TV — remarked that he would like to be back in Korea — he hates the commies so much.” Other notes promise to present a range of people (or potential voters) — a physician, a dentist, a skilled worker, a fisherman, an insurance salesman, a person of Spanish ancestry, and “a colored man.” Additional topics touch on “fear, inflation, high taxes…Social Security, roads, pensions.” In his business telecast, Austin talks about the “healthy climate” in San Diego “for small business to succeed under Democratic Party leadership.”

In another telecast, he discusses “the need for maintaining the peace of the world” because these two young men (the camera shows two soldiers) “are fathers of three children” and “I will do every possible thing…to prevent these youngsters (from) ever having to go to war.”

Austin even brings his grandson Brucie on camera and reminds voters that Brucie’s dad is fighting in Korea. Austin used television to advertise his anti-communism and toughness on Korea, both of which meant money for the Navy. And yet he did so positively, red-baiting no one, seldom mentioning nuclear war, and never stating his religious beliefs. Rarely did Austin share his feelings publicly about the Republican Party and San Diego’s major papers, the Union and the Evening Tribune. But he did write his feel-

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as do many people I’ve talked to locally, that the Republican Campaign here in San Diego is not the crusade they’d have you believe, but simply a mighty big and expensive high-pressure campaign to put in office their own candidates."

Austin was creamed by Wilson, 121,332 to 82,311. Even Wilson admitted "Ike’s coattails" had helped secure his victory. Ninety-five percent of congressional incumbents are reelected; Bob Wilson was typical, serving 13 more terms.

At his 1981 retirement, Wilson was ranked number three on the House Armed Services Committee. The warm seat came from his backing the aerospace and defense-industry smokestacks that proliferated here during the 1950s and 1960s.

Was Austin a sore loser? Was it naïve of him to expect issues, not ads, to rule? From his notes, it appears he knew that he was losing and that he had to push even harder against the Republican machine. In fact, he expresses concern about amassing a $6000 debt, most of the money spent on TV. Throughout, though, he was outwardly upbeat, stopping short, as we say today, of going negative. At some level we think we prefer a positive campaign to a negative campaign. Despite what we think, Austin’s integrity — and the fact that he was not quite as conservative as Bob Wilson — did him in.

Lee Hubbard v. Pete Wilson (1975)
Otis Jones was a bright-faced, straight-talking attorney in 1975 when he — along with councilmember Lee Hubbard

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and several others — challenged Mayor Pete Wilson for his job. Jones’s campaign was rooted in what he thought was the number-one issue of the day: unemployment. Double-digit inflation, a stock-market slump, and bank failures had stymied the economy severely. San Diego’s especially. In November 1974, with an unemployment rate near 8 percent, labor unions marched down Broadway, demanding that Wilson hire more city workers.

Jones believed that, as the city’s first African-American mayor, he could make a difference. The only problem was, by mid-August, one month before the September primary, the media had ignored his candidacy. So Jones held a news conference to berate television and newspaper alike for disregarding him. He began by saying that this news conference proved his point: only a handful of reporters had showed up. They were, Jones said, busy attending to the two top candidates, Wilson and Hubbard. Jones was mad as hell that he was tagged a “minor candidate” — or those who the media say are the major candidates — say growth and crime are the issues. I don’t think the average person is interested in growth or no growth. That is a big-business platform. The average person wants to know about jobs.” Jones was right about his treatment: the Evening Tribune covered this news conference and then returned to tracking donors and the supposed divide between Wilson and Hubbard. Jones stewed and got disgusted. The debates rolled around, and he refused to participate.

In 1971, when Pete Wilson was first elected mayor, he was 38, the youngest mayor in San Diego history. A moderate Republican, he had advocated “controlled growth” in a city that had begun sprawling suburbs like crazy. In his campaign, Wilson got mileage by stating, “We don’t want to be another sprawled-out Los Angeles monster.” A workaholic, his face was, according to Patricia Lee Murphy of the Los Angeles Times, “no big advertisement for San Diego sunshine and outdoor life.” That Cub Scout visage also had, Murphy wrote, an almost “Wall Street pallor.” His main opponent in 1975 was the curly-haired, six-foot-four Hubbard, a San Diego native and businessman whose concrete company built warehouse slabs, bank floors, and city sidewalks. Hubbard, whose service on many local boards had won him the cuddly nickname “Mother Hubbard,” differed strongly with Wilson about growth management.
Wilson portrayed himself as the victim — all he was trying to do was preserve land, "mostly canyons and sloping areas...as open space." Besides, Wilson charged, changing the subject, Hubbard was the real villain. He had a blatant conflict of interest: 27 percent of his cement-pouring business came from contracts with the city.

The combatants also argued about relocating the airport. Hubbard called Wilson's idea of moving it to Otay Mesa "the height of idiocy." Only one in five people, Hubbard said, would drive that far; the loss of the airport would cost. The award for pandering, however, had to go to Hubbard. The pavement king called Wilson "out of touch" with voters because he, Wilson, "evades the issue of Black's Beach nudity," Hubbard tried to cast Wilson as a libertine on an issue of social conservatism. But it was the 1970s, and few people were worried about naked sunbathers.

In the September primary, Wilson gored Hubbard badly. Wilson received 62 percent of the vote, well beyond the 50 percent required to win the election outright. Hubbard said he lost because he was "pictured as being pro-growth, and it was made to sound like a dirty word." And yet, eight months into his second term, Wilson was speaking to the chamber of commerce, hoping to clarify his slow-growth position once and for all. He said his job as mayor was to rein in the "leapfrog development" of the suburbs. Since new tracts hadn't been paying for their police, fire, and road services, taxes on citywide residents had to be raised. His crusade during the campaign, he now said, was more anti-tax than it was managed growth. Wilson said he desired to redevelop downtown, creating projects for builders and sources of new tax revenue. To achieve development friendly to the city, he said, we needed to do a better job of "selling San Diego, and I think it's time we got off our fanny and did so." That was his Job One, "being a salesman" for the city. The businessmen cheered. It was the first of Wilson's many invitations to commercial businesses to relocate to San Diego. Even beyond downtown. Two years later, in a nod to local builders, Wilson ventured into the growth column with the suburban development North City West, now Carmel Valley. Wilson's support...
West in 1979, in part, because Wilson promised it would pay for its services and the city would collect new taxes on its businesses and homes. Voila: managed growth. Simple, except that the city's northern expansion would be called "managed sprawl" and lead to hellacious traffic at the I-5/I-805 merge.

In a 1979 piece for San Diego Magazine, Harold Keen assessed Wilson's near-decade of maneuvering. Keen quoted Ed Butler, the man Wilson beat in 1971 for mayor, who was "awed by Wilson's ability to retain the blessing and financial support of the very people whose industry might be hobbled by his crusade for controlled growth." Keen also quoted Democrat Si Casady, who had run against Wilson for mayor in 1979 and lost. Casady characterized Wilson's ongoing support of downtown redevelopment with public funds, often earmarked for a select set of builders and donors to Wilson's election bids, as "worst for the rich." This, 15 years before John Moores unpacked his bags downtown.

Casady wasn't disappointed. "Our local political leaders" in San Diego history to date had almost all the "established. He said that almost all the "establishment leaders" in San Diego history to date had been Republicans. "And those who aren't Republican, act Republican when the indications are it would be beneficial to them. Our local political races have been the domain of what the San Diego Sun once termed "a divided majority" of Republican leaders. Countervailing political forces such as labor, environmentalists, or Democrats seldom have the money or a strong enough vision to challenge the stranglehold of the city's designated conservatives.

Tom Metzger v. Clair Burgener (1980)
In June 1980, San Diego took its first political terrorist strike: Tom Metzger, Ku Klux Klan supporter and founder of the White Aryan Resistance (WAR), narrowly won the Democratic primary for Congress in the 43rd District. (At the time, the 9000-square-mile district extended across San Diego, Imperial, and Riverside Counties.) Metzger, a Fallbrook TV repairman whose hairpiece and swagger were his way of representing the forgotten and abused "white working class," faced Republican Clair Burgener. Burgener was as northern as Metzger was pugnacious, businessman v. bigot. The five-time representative wasn't planning on campaigning. How could he lose to a Klansman who...
was to most voters neither choice nor echo! But Burgener, like everyone else, got hot once the press started reporting, in detail, Metzger’s every claim:

• that the creed “all men are created equal” could never be proven;
• that Jews were a “parasite people” who should be deported to Israel “first class”;
• that the Holocaust hadn’t occurred but was “staged”;
• that blacks were “inferior” and that all the “colored” races were descended from Satan;
• that Fidel Castro’s “desire for oil” will be deported to Israel
• that the “good-looking gal who gets raped when she walks down the street and then someone tries to blame her for the rape just because she’s attractive”;
• and that “win, lose, or draw, I come out winning… I come out far better than how I went in.”

Some Democrat. By October, Burgener had endorsements from Governor Jerry Brown and Senator Alan Cranston, both Democrats. The big issue, Burgener said, was no longer inflation but the Klan. He called Metzger “an admirer of Hitler.” Metzger didn’t deny it. Burgener’s biggest worry was that the Klan-man might receive 40 percent of the vote. Such a high “losing” percentage, he said, would be a “moral victory” for white supremacy. Worse, it might suggest that his constituents were racists. By November, however, the Union’s spotlight (both anti-Klan and anti-Democrat) had overexposed Metzger’s oddity. Of the nearly 300,000 votes, Burgener garnered 82 percent. But it was clear that a good 35,000 Southern Californians.
Duncan Hunter v. Lionel Van Deerlin (1980)

That same year, the race in San Diego’s 42nd Congressional District pitted 66-year-old Democrat Lionel Van Deerlin against Republican challenger Duncan Hunter. Van Deerlin had been San Diego’s lone Democrat in the House of Representatives since 1962; Hunter, a 31-year-old Vietnam War Army paratrooper, was a strong-on-defense and tax-cutting supporter of Ronald Reagan. Unlike the Bur- gen-Metzger race, the Van Deerlin–Hunter fight was civil. Unrelated to the civility, though, was a significant push by one religious group that insisted on moral issues that voters and candidates could not escape.

The stocky Hunter, with the set jaw of a Georgia football coach, walked precincts in the 42nd, which had the lowest per capita income of San Diego’s three congressional districts. Registration of Democrats in the 42nd outnumbered Republicans two to one, and the non-Anglo population was close to 50 percent. As workers entered plants and shipyards at 6:00 a.m., Hunter met them with the message that Van Deerlin was weak on defense spending. Translation: you — and your jobs — aren’t safe. He got 55 retired admirals, most living in Coronado, to sign a petition that stated, “We are in greater danger today than at any time since Pearl Harbor.” The “open letter” also said that Hunter’s opponent voted “regularly against adequate national defense even though he is one of the big spenders in Congress.” As important as national security was to Hunter’s campaign, so too was military-related employment. From his law-office base in Barrio Logan, he appealed, according to the Union, to “an area of steel fabricating, boat building, large and small businesses” that contained “many minorities.” In one of Hunter’s TV ads, he showed his National Avenue neighbors, a welder and an immigration counselor, who decried the lack of defense jobs in San Diego. Hunter made much of his pre-law-school working-class background: he had “operated heavy equipment, built homes, laid pipelines, and farmed.”

Van Deerlin, educated at the University of Southern California, was a former newspaperman and TV producer who had regularly won reelec-

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**Department of Neuropharmacology**
The Scripps Research Institute
tion by 70 percent. He was lanky and dapper, a man who was, by several accounts, “no ball of fire” but decent. In Washington, he conducted congressional hearings into deregulating the $300 billion broadcasting and telephone industries in what would become the breakup of AT&T. At first, Van Deerlin wasn’t worried about his opponent. He made it known that he would retire in 1982; he hoped this last dance would be a waltz. One early poll had him out in front of Hunter 61 to 22 percent, so his campaign neither polled nor bought ads. After Hunter’s early TV attacks, Van Deerlin responded that “it’s just utter nonsense to believe that someone could have been elected from this district nine straight times and be anti-defense.”

But Hunter was gaining from his weak-on-defense claim and from a political tsunami that was carrying him and other New Right candidates with it. Stoked by the national Republican Party, disaffected Democrats were being told to rethink their party affiliation. Traditionally, Democrats were aligned with labor, the working class, and professional and trade classes like teachers and government employees; Republicans represented the interests of businessmen and the rich. The Republican Party was already pro-military, pro–tax cut, and anti-union. But once the liberal indulgences of the 1960s Democrats were counted, Republicans repositioned themselves as antiregulation, anti-welfare, antiabortion, and pro-Christian. As a result, the party recast itself as the mad-as-hell domain of antigovernment working-class Christian Americans. This movement of “populist conservatism” has meant that today, according to Thomas Frank’s

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What's the Matter with Kansas: How Conservatives Won the Heart of America, millions of people are voting for Republicans and against their own economic interests. "While earlier forms of conservatism emphasized fiscal sobriety," Frank writes in his 2004 book, the Republican "backlash" mobilizes voters with explosive economic issues — summoning public outrage over everything from busing to un-Christian art — which it then marries to its first expression locally with Hunter and Van Deerlin.

In September 1980, the San Diego Evangelical Association, following the model of the Moral Majority, sent a "moral" questionnaire to all candidates in the county. The questions sought their views on "civil rights for homosexuals, legal penalties for prostitution and drug use, sex education, abortion for minors and protections for the tax-exempt status of churches." Another query asked the candidate to describe "your relationship with God." One of the evangelicals was the Rev. Tim LaHaye, who cofounded the Moral Majority with Jerry Falwell and later coauthored the Left Behind series. LaHaye's comment at the time was that "God created the church, the family, and the government." And government had, in his words, "become the enemy of the family, and therefore must be changed."

Hunter responded to the questionnaire, his answers reflecting Christian values. Van Deerlin made news by refusing to fill it out. He disapproved strongly of evangelicals assessing his or anyone else's morals. He complained in a letter that the queries "deal with complex social problems, on which it seems to me we might well differ without attributing our differences to higher or lower moral standards. Your questions seem to restrict morality to the confines of sexual morality. In fact, you seem to equate morality itself to sexual morality. There is not one question regarding my views on the virtue which together with charity, mercy and peace, form the heart of the Christian message." The director of the San Diego Evangelical Association noted Van Deerlin's refusal to cooperate and published that fact — but not Van Deerlin's letter — along with the results of the questionnaire in the group's newsletter. Thirty thousand copies of the newsletter were printed and distributed in 150 churches on the final two Sundays prior to the election.

Suddenly, Van Deerlin was trailing — and it was too late to mount an attack against Hunter. Besides, Van Deerlin was dispassionate by nature; typically he would hold his tongue rather than accuse his rival of dirty politics. He did respond, angrily, during the last week, when Hunter suggested that Van Deerlin's support of AT&T's spinoff of the Baby Bells would raise everyone's long-distance phone rates. He was especially pissed when national GOP strategists sent voters a mailer designed, as the Union reported, to "look like a telephone company letter that attacks his bill to deregulate major portions of the phone industry."

Van Deerlin lost by 9500 votes, or 6.5 percent; he blamed his own "complacency." In the past, he had "won too easily, too often." He vowed he would not become a lobbyist "like many former legislators. I don't want to be grubbing around utilizing my friendship with congressmen on behalf of any industrials." And then, expressing a conundrum of political life, he noted that "if you have relied on the people's judgment for 18 years, and bene-

---

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**Do you know a child who has Attention-Deficit/Hyperactivity Disorder (ADHD)?**

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All inquiries are strictly confidential.
fitted by it, it's hard the morning after the people have turned to someone else to say their judgment has gone awry.”

Duncan Hunter benefited greatly from voters who were reidentifying their loyalties. What was perhaps most interesting about this change was that such loyalties could be expressed not only by the candidate and the support of his or her local newspaper but more so by partisan groups. From 1980 on, campaigns would outsource their party's historic role of attacking opponents to organizations bent on a single issue. One such group, the National Conservative Political Action Committee, targeted 51 Democrats for defeat in 1980. After knocking out half of them, the committee announced that it would, in the future, give half its money directly to Republican candidates and spend the other half on “negative campaigning against” the next set of “targets.”

How did the Union perform that year? Though it had endorsed Van Deerrlin, it said in a postelection editorial that its board was “impressed” by Hunter’s “logic.” The editors “came away from a pre-election interview with Mr. Hunter convinced he was a likely candidate to take over the seat...but two years from now, when Mr. Van Deerrlin intended to retire. Our instincts were right but our timing was off.” The Union covered the Metzger-Burgener race two to three times more often than any other race, once headlining a story about a Jew in Imperial Valley who was voting for Metzger. One other thing: the Union had stopped editorializing for Republican candidates on the front page. That practice was finally confined to the editorial page. Wherever possible, though, the moral issues of the campaigns were given prominent position.

The future of San Diego should have as much of the past in it as possible.
— Pete Wilson (1975)
The Republican backlash figured only marginally in the sleaziest of all local campaigns, Golding v. Navarro for mayor in 1992. What consumed the candidates was

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- Talks and fidgets excessively?
- Difficulty organizing tasks?
- Difficulty sustaining attention?
- Easily distracted?
- Forgets and misplaces things?

Provided for qualified participants:
- Assessment & diagnosis
- Physical examinations
- Study medication
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- Compensation for time/travel

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enmity; no combatants in San Diego history have ever hated each other with as much Cyclopean fury as these two. Golding and Navarro tried to rely on direct mail to proffer image and position. But whenever they got into each other’s space, typically in their radio debates, they went berserk. The slashing was typical in their center of it.” In leaked memos, Golding was told not to discuss her ex and to emphasize campaign ethics as an issue to “dispel doubts about her own ethics.” She was also reminded to play to her strength. As Tony Perry of the Los Angeles Times noted, Golding had always been a vicious campaigner; she was “one of the foremost practitioners of the politics of demonization.”

A self-christened “conservative Republican,” Navarro had changed his affiliation to independent not long before the primary. At 42, he had a Ph.D. from Harvard in economics and taught at the University of California Irvine. Navarro had held no elective office but had organized and chaired the growth-control group Prevent Los Angeles Zonation Now!, or PLAN! The group was popular in a year of anti-incumbency; during a recession-weary 1991, both Ross Perot and Bill Clinton had arisen to challenge George H.W. Bush. Navarro applied the local tonic: San Diego was “a Republican town that takes pride in the fact that we don’t spend enough for public services. The developers are making a lot of money. Their fees are five to ten times too small. We need to force them to pay full price.”

Preprimary adjectives befitting each candidate were indistinguishable: both were labeled aggressive, arrogant, attractive, abrasive, and ambitious. Navarro was termed “a cross between Robert Redford and Roger Hedgecock.” A political novice, he often revealed “unending inconsistencies” and was said (by many) to be on “a colossal ego trip.”

Golding epitomized the “a colossal ego trip.” She was also branded “a cross between Robert Redford and Roger Hedgecock.” A political novice, he often revealed “unending inconsistencies” and was said (by many) to be on “a colossal ego trip.”

Golding called Symington a “pig.” What’s more, he had to fess up to the insult because it was, like the Rodney King beating, caught on tape. The slope slipped south from that moment on.

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version of their point-counterpoint. Navarro was an outsider and inexperienced; Golding, an insider and an incumbent. Navarro was dubbed Professor Navarro; Golding, Supervisor Golding. Navarro was “scary”; Golding, a “megalomaniac.”

Navarro’s ideas were “idiotic,” “classroom, cockamamie”; Golding’s were “trickledown to the last drop,” a reference to Reagan’s voodoo economics. Many of Navarro’s supporters were “academicians”; Golding’s, “developer dawgs.” Navarro relied on volunteer academics for strategy, and they pumped him full of “ivory-tower theories”; Golding’s, “development insiders”; Golding’s, “devoporters were “academic voodoo economics.”

Many of Navarro’s supporters were “acolytes”; Golding’s, “classroom, cockamamie!”

Navarro’s words were “really juvenile.” If he were looking for fat cats, “he ought to look in the mirror.”

Next was the jail-beds controversy. Navarro said there were only 3200 beds in the county for inmates. Golding said there were 6800. Navarro called her number “fantasy” because she included beds in East County that had not yet been open. A bed was a bed, Golding said, occupied or not.

Next came Navarro’s personal finances. He claimed he had loaned his campaign $220,000 from his savings. But, one reporter found, the assertion was untrue. Navarro wanted more debates than Golding did. He said she was avoiding them because “she’s trying to reserve a lot of time for big-dollar fund-raisers with the fat cats.” Golding responded that Navarro’s words were “really juvenile.” If he were looking for fat cats, “he ought to look in the mirror.”

In August, the he-said, she-said began. Navarro’s words were “r-eally juvenile.” If he were looking for fat cats, “he ought to look in the mirror.”
had inherited the money from his mother, a fact he told no one. He said his secrecy was to protect
Mom. What’s more, Navarro, a critic of “real
estate speculation,” had made money by selling
properties in Massachusetts. Golding
called him a hypocrite. In
return, Navarro ques-
tioned Golding’s loan of
$278,000 from her
financier ex-husband Sil-
berman, a man she mar-
rried during her 1984 run
for supervisor. How was
that money acquired?
Navarro’s salvo was
remarkable for his appar-
ent unawareness of what
he was actually saying: “I
have no intention of per-
sonally attacking Susan
Golding — I have not
and I don’t intend to.

However, if she wants to
tough with me per-
sonally, I will get tougher
with her. If she wants to
throw dirt at me, I’ll bury
her with her own dirt.”
Navarro wasn’t being
cute. After reminding
voters that Golding’s pre-
vious races had spawned
lawsuits, he poured his
money into TV ads in
late October; he alleged
that Supervisor Golding
in 1986 supported a
change in tax law that
would have benefited
Silberman’s clients.

While Golding and
Navarro gibed in forums,
while aires for both said
their bosses exaggerated
their attacks, the issues
other than growth that
the public was interested
in — jobs, crime, home-
lessness — died. In fact,
some argued that issues
weren’t discussed because there wasn’t much differ-
ce between Golding and
Navarro — and
that’s why they fought.
Aside from slower v.
faster growth and
Navarro’s opposition to
NAFTA, which Golding
supported, they had sim-
ilar stances: higher utility
rates; new power plants;
no new taxes and no tax
raises; needle-exchange
programs to fight AIDS
(though when pressed,
Golding changed her
mind); controlled expan-
sion of the suburbs; pub-
lc funds to build home-
less shelters; tax breaks
for biotech development;
no upgrade of the city’s
sewage treatment pro-
cess; more cops; and less
red tape at city hall.

Newspaper reporters and
the papers’ editorials
continued covering the
dirt, attacking the pair
for their “petty charges
and countercharges.”
Only one or two astute
journalists bothered to
show that Golding and
Navarro were peas in a
pod.

In September a poll
showed Golding trailing
Navarro 29 to 41 percent.
Navarro might have been
content to let his candi-
dacy appear as a choice
for voters. But, for some
reason, he felt a face-lift
in order. He began
calling himself — like his
famous mayoral forerun-
ner Louis Wilde — the
“jobs candidate.” He was
also hoping to resurrect
one of Pete Wilson’s poli-
cies, namely, that man-
aged development would
lead to greater productiv-
ity. Calling him the “jobs
terminator,” Golding gid-
dily said that Navarro’s
new tack was “one of the
most unbelievable politi-
cal flip-flops in history.”

What Golding saw in
Navarro was a person
whose decisions would
lead only to fewer jobs,
higher home prices, and
less expansion. What
Navarro saw in Golding
was a person whose deci-
sions would lead only to
more gridlock, more eco-
monic depression, and
more paved-over green-
belts. Voters knew things
were not that polarized.
And yet this was the
choice: no matter how
you voted, according to
either candidate, you
were voting for a demon.

Even if you sided with
the one who was closest
to you politically (what-
ever that meant), you
were still doing business
with the prince or the
princess of darkness.

One day in Septem-
ber, Barry Horstman
wrote in the Los Angeles
Times that in an effort to
clean up their negative
campaigns the two
pledged “to stay on the
high road during the
remainder of the race but
took a detour minutes
later and by day’s end
were again stuck in a
muddy rhetorical ditch.”
Golding accused Navarro
of taking money from
pornographers; Navarro
accused Golding of hav-
ing a prostitute on her
campaign staff. Golding’s
camp ran an ad that

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showed a back-lit marquee of a porno theater and naked women in suggestive silhouette. The implication was that Navarro had been bought off by the pornographers. In reality, two adult bookstore owners had given him several hundred dollars (one-quarter of 1 percent of his donations), which Navarro returned when he found the money so tainted. Navarro responded that Nicole Ramirez-Murray, a politically active female impersonator in the gay and lesbian community and a fund-raiser for Golding, was a “male prostitute.” Navarro got his comeuppance when Ramirez-Murray held a news conference and showed a photo of herself in drag with Navarro: saying Navarro had viciously impugned her integrity. Both candidates called these spurious attacks unavoidable—the other had forced his or her hand.

In November, Golding squeaked by Navarro, 222,603 to 205,448, 52 to 48 percent. Navarro would continue to suffer election defeats in 1993, 1994, 1996, and 2001; Golding would serve two terms as mayor. She is remembered in the current political season for beginning, in 1996, to underfund the city’s pension system. It was a decision that echoes in the choice we make for mayor next week.

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— Thomas Larson

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**WE AREN’T VERY CLEVER**

Twenty-one-year-old Joni Conner lives in University City and attends Mesa College. She says she will be voting next month.

Will it be the first time you’ve voted? “In a presidential election, yes. I turned 18 in April of 2000, so, unfortunately, I was a couple months too late. Since registration, though, I have voted in the state elections during the governor recall as well as on local propositions and so on.”

Have you already registered to vote? “Yes. It was incredibly easy. All I had to do was fill out the form. I went to the DMV to do it. I was also signing up to get a California ID card that day. The best times to go to the DMV, be it for anything, is midmonth, midweek, at about 10 a.m. They did a study for that on one of the local news channels.”

Do you consider yourself a liberal or conservative? “Conservative, in general, but more accurately I am middle-of-the-road. I registered as a Republican, but when it comes to certain issues I go back and forth. I am pro-life. However, I think the drinking-age minimum should be abolished as a civil rights violation. It isn’t about having the opportunity to get drunk with friends and party — I’m not the partying type, really — it’s more about being able to observe religious practices that do involve alcohol consumption. As an orthodox Jew, to participate in these observances is critical to the faith, but it breaks the law. Also, it’s interesting that at 18 we are considered old enough to fight and die for our country, but not old enough to make responsible decisions about alcohol.”

What are the political leanings of the rest of your family? “My family is very liberal; both of my parents are Democrats. However, the issue of partisanship isn’t very central to my political understanding because I do not believe we should only vote within our party; rather, we should make voting decisions based on the overall qualifications of whoever is running and the facts behind the proposition.”

Did the views of anyone in your family influence your political outlook? “I’m very big on thinking for oneself. My family of course had an influence, if only because I take a look at everything presented to me, my family’s perspectives included. We talk about a lot of different issues, like gay marriage, war in the Middle East, or other social and political issues and come to our own conclusions.”

Can you name anyone in the entertainment industry who influenced your political beliefs? “[Bill] O’Reilly. He’s a very cool guy. He isn’t a Nazi like he gets pinned as. People who say that obviously have never watched his show nor listened to what he actually has to say. If you sit down and listen, he is a very genuine person. He also isn’t afraid to change his mind; he has the integrity to admit publicly when he has made an error in his judgment, and he doesn’t gloss it over.”

What or who influenced your political views more than anyone/anything? “Not to be too bland, but I feel that the religious background gave me a unique person. He also isn’t afraid to change his mind; he has the integrity to admit publicly when he has made an error in his judgment, and he doesn’t gloss it over.”

Who will you vote in as San Diego’s mayor? “I have yet to make any decisions on that as well.”

Are there any other campaigns or issues that you’re interested in voting on? “Well, I was asked to sign a petition at school to get something on the ballot for a clean-water act that would cost the city lots of money and it might not even be a real problem. Thing is, these people who are there to get your signature don’t know the facts even about what they’re pushing!”

San Diego native Gemma Markham, 20, lives in Chula Vista. She goes to Southwestern College and will be voting in the upcoming elections.

Will it be the first time you’ve voted? “Yes.”

Have you already registered to vote? “Yes; several websites had very helpful information on how to register to vote; however, it did take me a while to mail in my signature due to my hectic lifestyle. I think these websites should have the electronic signature available.”

Do you consider yourself a liberal or conservative? “I consider myself more of a liberal although I come from a Catholic background, and that religious background gave me a conservative response to many ideas that I later had to rethink when I had
positive exposure to nontraditional or unconventional ideas and circumstances. The area I grew up in has played a major role in keeping me liberal, because I lived in one of the San Diego suburbs that had a lot of racial and classist diversity: Paradise Hills. I am a white and Filipino mixed-heritage female who has been raised very close to the street culture while maintaining average suburban customs and lifestyle. I go to church to sing every Sunday but you can also find me rallying for gay rights. Do you consider yourself a Democrat or a Republican? Although I don’t consider myself either, I am probably more along the lines of a Democrat. In spite of the little information I have on both parties, I’ve come to think that the Democratic Party has always geared more towards helping those who are financially unstable, as opposed to Republicans that favor tax cuts for the wealthy.

Are you a registered Democrat or Republican? “I am neither; I registered as independent because I felt all the parties lacked what I was really looking for.”

What are the political leanings of the rest of your family? “My father is a Republican; my mother, however, does not participate in political parties or issues. Both my sisters are not registered to vote at this time.”

Did the views of anyone in your family influence your political outlook? “Yes, absolutely. When I was younger I favored my father’s view of politics. As I grew older and became a college student, the examples of my dad’s political views I saw in the news; [then] my experiences shifted my perspectives and I became totally opposite. Since my dad is a war veteran, his views of going to war — such as the one in Iraq — are easily justified because of these so-called terrorists. Many heated debates have gone on in my home due to this issue because I feel that Bush and his administration led us to war for oil and money purposes.”

Can you name anyone in the entertainment industry who influenced your political beliefs? “No.”

What or who influenced your political views more than anyone/anything? “College has made a very big impact on my political views, and I feel I have changed more in my two years of college than in all the years I have lived. Many of my professors have had an impact on me.”

Who would you like to win the presidency? “I would like Kerry to win the presidency. In any other case, I would most likely vote for the underdog, who in this situation would be [Ralph] Nader. However, it is important for me that Bush doesn’t get reelected because I feel he has led this country blindly and he has lied to many Americans in order to fulfill his own agenda. He has led us on the wrong track and...”

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taken away many jobs. I also believe September 11 could have somehow been avoided."

Who will you vote in as San Diego’s mayor? "I have no clue who the candidates for the next mayor of San Diego are, and I really think they should publicize this more. Most young adults, I presume, don’t take voting in the mayor of their cities seriously, but it is just as important as the presidency because many issues that go on on the local level the president has no authority over, and these are the things that directly affect us all."

Amy Killingsworth, 21, was born in Everett, Washington. She lives in Linda Vista and attends Mesa College. She plans to vote next month.

Will it be the first time you’ve voted? "No."

Have you already registered to vote? "Yes. It was easy...[at] Rockthevote.com. I didn’t know where to register to vote online, and it was one of the only websites I knew of, which goes to show what a good campaign it is. I was 18 and I thought, ‘Why not?’"

Do you consider yourself a liberal or conservative? "Liberal. I’ve never identified myself with the typical Republicans who are all stuck in their ways and are narrow-minded. I have a Republican standpoint on a lot of political issues, but at the same time many of my beliefs and ideals lean to the left. I know it sounds weird; I’m just in the middle."

Do you consider yourself a Democrat or a Republican? "Republican. I think it would have to be the way I was raised. My parents are both Republicans. Although we don’t agree on a lot of issues — I’m a lot more open-minded than they are — I still hold the same core values that I was raised with. Issues like abortion, gun control — I am generally pro-life and pro-gun ownership. The basics that Democrats and Republicans are always split on, I’m usually still on the Republicans’ side. But I think much more liberally than the old-school, hard-core Republican. For example, gay rights. I’m all for the gay rights."

Did the views of anyone in your family influence your political outlook? "Yes. I have great parents; I really respect them a lot and I value their opinions. I see a lot of the person I want to become in them, as far as my values go, how they treat other people. I also see a lot of what I don’t want to become; my father is a very stubborn man and I have a little bit of that sometimes and I hate it. I don’t want to be close-minded to the world around me and stuck in my own ways."

Can you name anyone in the entertainment industry who influenced your political beliefs? "Not that I can recall."

What or who influenced your political views more than anyone/anything? "My closest friends and family members. My good friend Zach is a huge influence, if not necessarily toward his own beliefs then as a catalyst for me to delve into information and knowledge. We have a lot of great discussions about politics and current events. He teaches me to think for myself more liberally than the old-school, hard-core Republican. For example, gay rights. I’m all for the gay rights."

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(it’s the little things that maintain your youth)
endorsement for him, because I recognize the still a Republican at wonderful things and I am he's done a lot of won-
made in and about Iraq, takes he unfortunately sure about all of the mis-
to win the presidency? opinions."

"We have already registered to vote? Yes, it was easy. I did it at the DMV. I was there to do something else; I was registering for my driver's license. I knew I had to register to vote at some point in my life."

"Do you consider yourself a liberal or con-
servative?" Well, in current events, being a lib-
eral basically is saying war is bad and don’t 
fight; meanwhile, conservatives are the opposite opinion, right? I’d say I’m a liberal, mainly because I do oppose war. People don’t need to die for virtually unknown — to the public — reasons or allegedly fictitious rea-
sions. I oppose war because it’s ridiculous and good people die. I only want to see peace across the world, and if we haven’t figured out how to resolve conflicts without war, then we aren’t very clever. But also, I lean toward liberal because a liberal is typi-
cally a person who believes in the protection of civil liberties, is for progressive thought, supports social reforms, and is usually very open-minded. That’s me."


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“...my views developed in myself when I looked at the world as a whole. For example, I see war; I see a waste of good people. I don’t understand the losses and how they are necessary to make some kind of ideological point. I could understand if a country strikes you, you strike them back. As far as I know, Iraq specifically did not strike us; and as far as I know, many people have suffered for our strike ever since.”

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-Carmen P., San Diego

look? “Not really. A lot of my views developed in myself when I looked at the world as a whole. For example, I see war; I see a waste of good people. I don’t understand the losses and how they are necessary to make some kind of ideological point. I could understand if a country strikes you, you strike them back. As far as I know, Iraq specifically did not strike us; and as far as I know, many people have suffered for our strike ever since.”

What or who influenced your political views more than anyone/anything? “My high school government teacher at UC High, the infamous Mr. Fox, was responsible for much of my brain-washing — I mean, beliefs! At the time I had him as a teacher, he was supporting Gore and talked about how our country is always in debt and, however, since Bush had been in office the U.S. was in a downfall. He helped me to figure out my own sense of truth about our country.”

Who would you like to win the presidency? “I honestly don’t know anything about Kerry, but I will vote for him because I am very adamant about Bush not returning to office. I’m so sick of Bush. I remember that he seemed to have our interests at heart in surviving 9/11. But ever since this ‘war on terrorism’ began, it seems we’ve had another big loss of lives as those who died that day. He’s sending good people off to die without offering up concrete reasons that hold up under speculation, and we don’t need a president who makes critical decisions that way, especially when these decisions impact us all.”

Who will you vote in as San Diego’s mayor? “I’ll support anyone who isn’t a crook for Bush. I hope whoever is running will support education and put our state’s budget to good use. Not that education would even matter if these young minds are sent off to die at 18.”

Are there any other campaigns or issues that you’re interested in voting on? “Any decision I make will be toward the bettering of California and to positively support individual freedoms.”

Nineteen-year-old Diana Elyse Snyder, born in Fallbrook, lives in Clairemont. The Mesa College student says “of course!” she’ll be voting. Will it be the first time you’ve voted? “No. I voted in November 2002 because I wanted my views to be represented and heard.”

Have you already registered to vote? “Yes. I registered online. It was

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so easy."

Do you consider yourself a liberal or conservative? "A liberal. A liberal is someone who is pushing for changes in society and in the world at large; all kinds of changes, from redistribution of wealth to greater freedoms in areas such as religion and marriage. I want to be a part of a group that generally shares in my beliefs. I believe that all people are equal by nature and should be treated as such. Certain groups of people should not be favored simply because of their race, gender, sexual orientation, national origin, or any other factor."

Do you consider yourself a Democrat or Republican? "Neither. Republicans tend to be conservatives and Democrats mostly moderate but leaning towards liberal, but I feel both parties are too conservative for me. Democrats are very sensitive about their image as radicals and tend to hold back so as not to appear as troublemakers. They are too concerned about being deemed too liberal and thus losing support; therefore, they often take a moderate approach to issues. For example, John Kerry will not declare that he is for gay marriage, nor will he say he is against it. Instead, he says that the states should be able to decide rather than having a constitutional amendment."

What are the political leanings of the rest of your family? "The generations above me are Republican, with the exception of my grandfather on my mother’s side, who is Democrat. Being Christian, they believe that the Republican Party best represents their views.

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and their wishes for the citizens of the country. My sister is liberal, and I believe she is registered Democrat although she shares my views that that party is too conservative… My mother has never voted.”

Did the views of anyone in your family influence your political outlook? “When I was growing up I disagreed a lot with my family’s views… Because I was unable to get out of my house when I was younger, the insulation of that purist environment only fueled my disagreements. So when my political ideas and beliefs developed, they directly opposed those of my family. My respect for my sister, on the other hand, tends to pull me toward her views. The only issue we have any real difference of opinion on is abortion, and even then I can see her points.”

What or who influenced your political views more than anyone/anything? “I think that the widespread support of an artist such as Eminem has made me more aware of the homophobia in this country because whether or not he intends to, his music tends to perpetuate negative stereotypes about homosexuals that are already difficult enough to fight — such as perversion. The music also popularizes an acceptance of hatred and even violence towards both homosexuals and women — songs like ‘Kim.’ It has made me realize that we still have a long way to go for acceptance, and [it] has motivated me to speak up politically on a day-to-day basis.”

What or who influenced your political views more than anyone/anything? “My mother influenced my political beliefs more than anyone else. By witnessing her [views] toward others in society, I saw in her everything I did not want to be.”

Who would you like to win the presidency? “Ideally, I would have to say I would like Ralph Nader to win, for his viewpoints are closest to mine. However, I don’t think he is an appropriate candidate to run this country, and as such I would prefer Kerry to Bush by far.”

Who will you vote in as San Diego’s mayor? “I haven’t researched the candidates for mayor, and until I do so I cannot say. I do remember that during the governor elections I voted for a woman from the Natural Law Party.”

Are there any other campaigns or issues that you’re interested in voting on? “Of course I am interested in all kinds of issues, especially those listed above. Certainly I am most interested in pressing for equal rights for gay, lesbian, bisexual, and transgender persons.”

— Marcel Reyes
We had known each other since high school and were best friends. It was natural for us to be roommates when we were accepted at the same college. After several months, his grades went downhill, and he started keeping strange hours. I figured he was partying. I often loaned him my truck; he didn’t have a car.

One Sunday morning a loud knock came at the door. I found two police officers on my porch. I was taken down to the station, booked, and charged with three counts of armed robbery. Seems two guys wearing ski masks had robbed two liquor stores and a gas station the night before, using my truck as a getaway vehicle. My truck and roommates were long gone, but the police found the ski mask and gun in my house. I matched the description of the driver and didn’t have an alibi, so my lawyer advised me to plead guilty. I didn’t, and the day of my trial, my roommate who is pudgey and repulsed by pudgy. I didn’t think anything of Roxie losing ten pounds every time she was about to visit him in Chicago.

I’d spend $35 on groceries Thursday night, and by Saturday, they’d all, inexplicably, be gone. Maybe I was in denial; I mean, a roommate who is pudgey was long gone, but the police found the ski mask and gun in my house. I matched the description of the robber and didn’t have an alibi, so my lawyer advised me to plead guilty. I didn’t, and the day of my trial, my roommate who is pudgey and repulsed by pudgy. I didn’t think anything of Roxie losing ten pounds every time she was about to visit him in Chicago.

I liked Dominick; we all liked Dominick. I liked Dominick; we all liked Dominick. Dominick was thin, almost translucent. He was conscious is a good influence, right? But, wait a minute, how does she consume three one-pound bags of Doritos and a tub of guacamole in one evening and still appear so thin, so healthy?

Okay, so pinch me that I didn’t understand why our toilet kept overflowing when Roxie was home alone. And why did she, in tandem, run the shower and flush the toilet every night?

Then, after a while, Roxie didn’t have money to go to Chicago. I had a friend, Travis, who was known to have money and a heart of gold. Travis was the next victim on my list for becoming more than a friend; I had it all planned out: “He will be mine,” I schemed. “Oh, yes, he WILL be mine…”

And then a friend told me, “Travis approached me, all freaked out, and said Roxie called him asking for money. He asked her what it was for, and she told him you needed an abortion…” Wow.

— Shawn Dennis, San Diego

BOTTOMLESS ROOMMATE

I knew Roxie from high school — a sweet girl, she seemed — a bit shy, polite, approval-seeking. Roxie had a long-distance boyfriend, Dominick. I liked Dominick; we all liked Dominick. Dominick was thin, almost translucent. He was conscious is a good influence, right? But, wait a minute, how does she consume three one-pound bags of Doritos and a tub of guacamole in one evening and still appear so thin, so healthy?

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— Shawn Dennis, San Diego

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About 15 years ago, while a junior at SDSU, three fraternity bros and I decided to rent a house together. We found a great old split-level house in La Mesa with a huge back yard with avocado trees and grapevines and even a real water spring. Every now and then, I still drive by and remember the amazing Jimmy.

Jimmy was a transfer student from OSU. None of us knew him well, but we needed a fourth roommate. It took a month, but it became apparent that he was the odd man of the bunch. The only food we could recall him bringing home was Lucky beer ($2.49 a 12-pack), pork rinds, and mashed potatoes.

It also became apparent that cleaning anything, including himself, was against Jimmy’s religion. His unwillingness to do dishes was annoying. After a while, the general consensus was that if we refused to do his dishes, he might get the point after they started piling up. This went on for a month until one of my other roommates decided subtlety wasn’t working. Once each day he would hurl one of Jimmy’s dishes or pieces of silverware out the balcony window into a big pine tree. All of Jimmy’s dishes eventually disappeared, and he never seemed to notice. One evening, during a party, a gust of wind blew one of his plates out of the tree, and it landed in the grass next to him. With a hurt look on his face, he mumbled, “There’s one of my plates…” He put it back in the sink, petrified mashed potatoes and all. It remained unwashed and sailed back into the pine tree several days later.

Jimmy’s personal hygiene and laundry habits were on the same level as his kitchen cleanliness. He would wait until he had no clean clothes before doing laundry. If he ran out, he would retrieve some dirty article of clothing out of his pile. After a while, our whole downstairs (where the utility room was located) began to smell like a bus station bathroom. When all of his clothes were either too slick or too smelly even for him, only then did he do laundry.

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Health and Beauty
caught a portion of the tur-
diet flood. I picked the box
up and set it outside, where
it eventually dried. Jimmy
recovered the box and con-
tinued to use the “deter-
gent” the rest of the time he
lived there. Since all of us
were plotting to either kill
him or kick him out, none
of us felt it was our duty to
inform him of the new
secret ingredient in his
White King.

Jimmy’s next trick was
performed the day the land-
lady was coming for an
inspection. After she saw
the carpet and woodwork
downstairs, we could tell
she wasn’t happy. She was
especially unhappy when
she stepped in the six quarts
of drained motor oil Jimmy
had dumped in her rose
bed. She read us the riot
act and told us we had one
month to clean up or we
were evicted. We eventu-
In the space of
one week, we
had our gas and
electric, water,
and cable TV
shut off.
ally did get evicted, but not
before Jimmy screwed all
of us over in his grand finale.
About two weeks after
the motor-oil trick, Jimmy
announced he was “going
on vacation.” We presumed
it was back to Corvallis,
where he had transferred
from, and where his par-
tents lived. We didn’t give it
much notice when we saw
him packing some suitcases
one particular Friday night,
and we all went to our var-
ious destinations that night.
That was the last time we
saw Jimmy, but he was about
to get even for the pink
sock.

I came home from
work the next day, which
was a Saturday, and was
the first home. I was astonished
to discover all of the major
furniture, the TV, the dishes,
and even most of the food
gone. Someone had even
tried to take the refrigera-
tor (which belonged to the

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landlady) but apparently found it too heavy. Luckily, I had installed a lock on my door at this point, because food, supplies, and things like radios and LPs had started disappearing. I came up with food missing, but Mark and David were relieved of all their furniture, stereo gear, and LPs. One of the neighbors recalled Jimmy and another man loading furniture into a U-Haul truck that morning.

Jimmy wasn’t through with us yet. Still stunned from having all of our furniture ripped off, we started getting shutoff notices for everything. Seems we had trusted Jimmy to collect the money for the utilities and supposedly pay them. What he had been doing, in fact, was not kicking in any of his own cash and playing hopscotch with the bills. In the space of one week, we had our gas and electric, water, and cable TV shut off. After paying the past-due balances and forking out for new deposits, we were all bankrupt.

We tried everything to track Jimmy down, including writing to our fraternity chapter at Corvallis. They wrote back telling us Jimmy had been expelled from the fraternity. No one had ever bothered to check him out. Turns out he was leaving SDSU because he was failing every class he had taken, and judging by the ensuing calls from banks and collection agencies, he was deeply in debt.

David, whom I still hear from now and then, still wants to break Jimmy’s legs. I’ve lost track of Mark now, but for several years we kept in touch. Strangely enough, one of the last times I talked to Mark, he said he had run into someone who said they had spotted Jimmy in a suburb of San Francisco. “Not washing dishes or clothes, obviously,” I said. “No, would you believe branch manager of a [well-known] bank?” replied Mark. As ridiculous as it sounded, somehow it was appropriate. All we could do was laugh.

— Joe Kievit, San Diego
Most people who bother with the matter at all would admit that the English language is in a bad way, but it is generally assumed that we cannot by conscious action do anything about it. Our civilization is decadent and our language — so the argument runs — must inevitably share in the general collapse. It follows that any struggle against the abuse of language is a sentimental archaism, like preferring candles to electric light or hansom cabs to aeroplanes. Underneath this lies the half-conscious belief that language is a natural growth and not an instrument which we shape for our own purposes.

Now, it is clear that the decline of a language must ultimately have political and economic causes: it is not due simply to the bad health and especially of any kind of political writing.

This mixture of vagueness and sheer incompetence is the most marked characteristic of modern English prose, and especially of any kind of political writing.

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(5) If a new spirit is to be infused into this old country, there is one thorny and contentious reform which must be tackled, and that is the humanization and galvanization of the B.B.C. Timidity here will bespeak canker and atrophy of the soul. The heart of Britain may be sound and of strong beat, for instance, but the British lion’s roar at present is like that of Bottom in Shakespeare’s A Midsummer Night’s Dream — as gentle as any sucking dove. A virile new Britain cannot continue indefinitely to be traduced in the eyes or rather ears, of the world by the effete languors of Langham Place, brazenly masquerading as “standard English.” When the Voice of Britain is heard at nine o’clock, better far and infinitely less ludicrous to hear stitches honestly dropped than the present priggish, inflated, inhibited, school-ma’amish arch braying of blameless bashful mewing maidens!

Each of these passages has faults of its own, but, quite apart from avoidable ugliness, two qualities are common to all of them. The first is staleness of imagery; the other is lack of precision. The writer either has a meaning and cannot express it, or he inadvertently says something else, or he is almost indifferent as to whether his words mean anything or not. This mixture of vagueness and sheer incompetence is the most marked characteristic of modern English prose, and especially of any kind of political writing. As soon as certain topics are raised, the concrete melts into the abstract and no one seems able to think of turns of speech that are not hackneyed; prose consists less and less of words chosen for the sake of their meaning, and more and more of phrases tackled together like the sections of a prefabricated henhouse. I list below, with notes and examples, various of the tricks by means of which the work of prose construction is habitually dodged:

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thought by evoking a visual image, while on the other hand a metaphor which is technically “dead” (e.g. iron resolution) has in effect reverted to being an ordinary word and can generally be used without loss of vividness. But in between these two classes there is a huge dump of worn-out metaphors which have lost all evocative power and are merely used because they save people the trouble of inventing phrases for themselves. Examples are: Ring the changes on, take up the cudgel for, toe the line, ride roughshod over, stand shoulder to shoulder with, play into the hands of, no axe to grind, grit to the mill, fishing in troubled waters, on the order of the day, Achilles’ heel, swan song, hotbed. Many of these are used without knowledge of their meaning (what is a “rilf,” for instance?), and incompitable metaphors are frequently mixed, a sure sign that the writer is not interested in what he is saying. Some metaphors now current have been twisted out of their original meaning with those who use them even being aware of the fact. For example, toe the line is sometimes written as tow the line. Another example is the hammer and the anvil, now always used with the implication that the anvil gets the worst of it. In real life it is always the anvil that breaks the hammer, never the other way about: a writer who stopped to think what he was saying would avoid perverting the original phrase.

Operations or false verbal limbs.
These save the trouble of picking out appropriate verbs and nouns, and at the same time pad each sentence with extra syllables which give it an appearance of symmetry. Characteristic phrases are render inoperative, militate against, make contact with, be subjected to, give rise to, give grounds for, have the effect of, play a leading part (role) in, make itself felt, take effect, exhibit a tendency to, serve the purpose of, etc., etc. The keynote is the elimination of simple verbs. Instead of being a single word, such as break, stop, spoil, mend, kill, a verb becomes a phrase, made up of a noun or adjective tacked on to some general-purpose verb such as prove, serve, form, play,

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render. In addition, the passive voice is wherever possible used in preference to the active, and noun constructions are used instead of gerunds (by examination of instead of by examining). The range of verbs is further cut down by means of the -ize and -de- formations, and the banal statements are given an appearance of profundity by means of the not un-formation. Simple conjunctions and prepositions are replaced by such phrases as with respect to, having regard to, the fact that, by dint of, in view of, in the interests of, on the hypothesis that and the ends of sentences are saved by anti-climax by such resounding commonplace as greatly to be desired, cannot be left out of account, a development to be expected in the near future, deserving of serious consideration, brought to a satisfactory conclusion, and so on and so forth.

**Pretentious diction.** Words like phenomenon, element, individual (as noun), objective, categorical, effective, virtual, basic, primary, promote, constitute, exhibit, exploit, utilize, eliminate, liquidate, are used to dress up a simple statement and give an air of scientific impartiality to biased judgments. Adjectives like epoch-making, epic, historic, unforgettable, triumphant, age-old, inevitable, inexorable, veritable, are used to dignify the sordid process of international politics, while writing that aims at glorifying war usually takes on an archaic color, its characteristic words being: realm, throne, chariot, maild javelin, trident, sword, shield, buckler, banner, jack-boot, clarion. Foreign words and expressions such as cul de sac, ancien regime, deus ex machina, mutate mutandus, status-quo, gleichschaltung, weltanschauung, are used to give an air of culture and elegance. Except for the useful abbreviations i.e., e.g., and etc., there is no real need for any of the hundreds of foreign phrases now current in the English language. Bad writers, and especially scientific, political, and sociological writers, are nearly always haunted by the notion that Latin or Greek words are grander than Saxon ones, and unnecessary words like expedit, ameliorate, predict, extraneous, deracinated, clandestine, subaqueous, and hundreds of others constantly gain ground from their Anglo-Saxon numbers. The jargon peculiar to Marxist writing (hyena, hangman, cannibal, petty bourgeois, shoe-gentle, lackey, flunky, mad dog, White Guard, etc.) consists largely of words translated from Russian, German, or French; but the normal way of coining a new word is to use the Latin or Greek root with the appropriate affix and, where necessary, the size formation. It is often easier to make up words of this kind (degenderalize, impermissible, extramural, non-fragmentary, and so forth) than...
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San Diego Reader October 28, 2004 19

Meaningless words.
In certain kinds of writing, particularly in art criticism and literary criticism, it is normal to come across long passages which are almost completely lacking in meaning. Words like romantic, plastic, values, human, dead, sentimental, natural, vitality, as used in art criticism, are strictly meaningless, in the sense that they not only do not point to any discoverable object, but are hardly ever expected to do so by the reader. When one critic writes, “The outstanding feature of Mr. X’s work is its living quality,” while another writes, “The immediately striking thing about Mr. X’s work is its peculiar deadness,” the reader accepts this as a simple difference of opinion. If words like black and white were involved, instead of the jargon words dead and living, he would see at once that language was being used in an improper way. Many political words are similarly abused. The word Fascism has now no meaning except in so far as it signifies “something not desirable.” The words democracy, socialism, freedom, patriotic, realistic, justice have each of them several different meanings which cannot be reconciled with one another. In the case of a word like democracy, not only is there no agreed definition, but the attempt to make one is resisted from all sides. It is almost universally felt that when we call a country democratic we are praising it consequently the defenders of every kind of regime claim that it is a democracy, and fear that they might have to stop using that word if it were tied down to any one meaning. Words of this kind are often used in a consciously dishonest way. That is, the person who uses them has his own private definition, but allows his hearer to think he means something quite different. Statements like Marshal Petain was a true patriot, The Soviet press is the freest in the world, The Catholic Church is opposed to persecution, are almost always made with intent to deceive. Other words used in variable meanings, in most cases more or less dishonestly,
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verse from Ecclesiastes: worst sort. Here is a well-known version in modern English of the original text:

Here are my thoughts in that precise and detailed way. The whole tendency of modern prose is away from concreteness. The beginning and ending of the sentence follow the original meaning fairly closely, but in the middle the concrete illustrations — race, battle, bread — dissolve into the vague phrases “success or failure in competitive activities.” This had to be so, because no modern writer of the kind I am discussing — no one capable of using phrases like “objective considerations of contemporary phenomena” — would ever tabulate his thoughts in that precise and detailed way. Now analyze these two sentences a little more closely. The first contains 49 words but only 60 syllables, and all its words are those of everyday life. The second contains 38 words of 90 syllables: 18 of those words are from Latin roots, and one from Greek. The first sentence contains six
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The attraction of this way of writing is that it is easy. It is easier — even quicker, once you have the habit — to say In my opinion it is not an unjustifiable assumption that than to say I think. If you use ready-made phrases, you not only don’t have to hunt about for the words; you also don’t have to bother with the rhythms of your sentences since these phrases are generally so arranged as to be more or less euphonious. When you are composing in a hurry — when you are dictating to a stenographer, for instance, or making a public speech — it is natural to fall into a pretentious, Latinized style. Tags like a consideration which we should do well to bear in mind or a conclusion to which all of us would readily assent will save many a sentence from coming down with a bump. By using stale metaphors, similes, and idioms, you save much mental effort, at the cost of leaving your meaning vague, not only for your reader but for yourself. This is the significance of mixed metaphors. The sole aim of a metaphor is to call up a visual image. When these images clash — as in The Fascist octopus has sung its swan song, the jackboot is thrown into vivid images, and only one phrase (“Time and chance”) that could be called vague. The second contains not a single fresh, arresting phrase, and in spite of its 90 syllables it gives only a shortened version of the meaning contained in the first. Yet without a doubt it is the second kind of sentence that is gaining ground in modern English. I do not want to exaggerate. This kind of writing is not yet universal, and outcrops of simplicity will occur here and there in the worst-written page. Still, if you or I were told to write a few lines on the uncertainty of human fortunes, we should probably come much nearer to my imaginary sentence than to the one from Ecclesiastes. As I have tried to show, modern writing at its worst does not consist in picking out words for the sake of their meaning and inventing images in order to make the meaning clearer. It consists in gumming together long strips of words which have already been set in order by someone else, and making the results presentable by sheer humbug.

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the melting pot — it can be taken as certain that the writer is not seeing a mental image of the objects he is naming; in other words he is not really thinking. Look again at the examples I gave at the beginning of this essay. Professor Laski (1) uses 5 negatives in 53 words. One of these is superfluous, making nonsense of the whole passage, and in addition there is the slip — alien for akin — making further nonsense, and several avoidable pieces of clumsiness which increase the general vagueness. Professor Hogben (2) plays ducks and drakes with a battery which is able to write prescriptions, and, while disapproving of the everyday phrase put up with, is unwilling to look egregious up in the dictionary and see what it means; (3), if one takes an uncharitable attitude towards it, is simply meaningless: probably one could work out its intended meaning by reading the whole of the article in which it occurs. In (4), the writer knows more or less what he wants to say, but an accumulation of stale phrases chokes him like tea leaves blocking a sink. In (5), words and meaning have almost parted company. People who write in this manner usually have a general emotional meaning — they dislike one thing and want to express solidarity with another — but they are not interested in the detail of what they are saying. A scrupulous writer, in every sentence that he writes, will ask himself at least four questions, thus:

What am I trying to say?
What words will express it?
What image or idiom will make it clearer?
Is this image fresh enough to have an effect?

But you are not obliged to go to all this trouble. You can shirk it by simply throwing your mind open and letting the ready-made phrases come crowding in. They will construct your sentences for you — even think your thoughts for you, to a certain extent — and at need they will perform the important service of partially concealing your
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fessed aims of the political party. Thus political language has to consist largely of euphemism, question-begging, and sheer cloudy vagueness. Defenseless villages are bombarded from the air, the inhabitants driven out into the countryside, the cattle machine-gunned, the huts set on fire with incendiary bullets; this is called pacification. Millions of peasants are robbed of their farms and sent trudging along the roads with no more than they can carry: this is called transfer of population or rectification of boundaries. People are imprisoned for years without trial, or shot in the back of the neck or sent to die of scurvy in Arctic lumber camps: this is called elimination of unreliable elements. Such phraseology is needed if one wants to name things without calling up mental pictures of them. Consider for instance some comfortable English professor defending Russian totalitarianism. He cannot say outright, "I believe in killing off your opponents when you can get good results by doing so." Probably, therefore, he will say something like this:

While freely conceding that the Soviet regime exhibits certain features which the humanitarian may be inclined to deplore, we must, I think, agree that a certain curtailment of the right to political opposition is an unavoidable concomitant of transitional periods, and that the rigors which the Russian people have been called upon to undergo have been amply justified in the sphere of concrete achievement.

The inflated style itself is a kind of euphemism. A mass of Latin words falls upon the facts like soft snow, blurring the outline and covering up all the details. The great enemy of clear language is insincerity. When there is a gap between one’s real and one’s declared aims, one turns as it were instinctively to long words and exhausted idioms, like a cuttlefish spouting out ink. In our age there is no such thing as “keeping out of politics.” All issues are political issues, and politics itself is a mass of lies, evasions, folly, hatred, and schizophrenia. When the general atmosphere is bad, language must suffer. I should expect to find—this is a guess...
which I have not sufficient knowledge to verify — that the German, Russian, and Italian languages have all deteriorated in the last 10 or 15 years, as a result of dictatorship.

But if thought corrupts language, language can also corrupt thought. A bad usage can spread by tradition and imitation even among people who should and do know better. The debased language that I have been discussing is in some ways very convenient. Phrases like a not unjustifiable assumption, leaves much to be desired, would serve no good purpose, a consideration which we should do well to bear in mind are a continuous temptation, a packet of aspirins always at one’s elbow. Look back through this essay, and for certain you will find that I have again and again committed the very faults I am protesting against. By this morning’s post I have received a portion of one’s brain.

I said earlier that the declara-
dion of our language is prob-
ably curable. Those who deny this would argue, if they produced an argument at all, that language merely reflects existing social conditions, and that we cannot influence its develop-
ment by any direct tinkering with words and constructions. So far as the general tone or spirit of a language goes, this may be true, but it is not true in detail. Silly words and expres-
sions have often disappeared, not through any evolutionary process but owing to the con-
scious action of a minority. Two recent examples were: explore every avenue and leave no stone unturned, which were killed by the jeers of a few jour-
nalists. There is a long list of flyblown metaphors which could similarly be got rid of if enough people would interest themselves in the job; and it should also be possible to laugh the not-sent formation out of existence, to reduce the amount of Latin and Greek in the average sentence, to drive out foreign phrases and strayed scientific words, and, in general, to make pretentiousness unfas-
cionable. But all these are minor points. The defense of the English language implies more than this, and perhaps it is best to start by saying what it does not imply.

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ing to do with archaism, with the setting up of a “standard English” which must never be

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On the other hand, it is not concerned with fake simplicity and the attempt to make written English colloquial. Nor does it even imply in every case preferring the Saxon word to the Latin one, though it does imply using the fewest and shortest words that will cover one’s meaning. What is above all needed is to let the meaning choose the word, and not the other way around. In prose, the worst thing one can do with words is surrender to them. When you think of a concrete object, you think wordlessly, and then, if you want to describe the thing you have been visualizing you probably hunt about until you find the exact words that seem to fit it. When you think of something abstract you are more inclined to use words from the start, and unless you make a conscious effort to prevent it, the existing dialect will come rushing in and do the job for you, at the expense of blurring or even changing your meaning. Probably it is better to put off using words as long as possible and get one’s meaning as clear as one can through pictures and sensations. Afterward one can choose — not simply accept — the phrases that will best cover the meaning, and then switch round and decide what impressions one’s words are likely to make on another person. This last effort of the mind cuts out all stale or mixed images, all prefabricated phrases, needless repetitions, and humbug and vagueness generally. But one can often be in doubt about the effect of a word or a phrase, and one needs rules that one can rely on when instinct fails. I think the following rules will cover most cases:

1. Never use a metaphor, simile, or other figure of speech which you are used to seeing in print.
2. Never use a long word where a short one will do.
3. If it is possible to cut a word out, always cut it out.
4. Never use the passive where you can use the active.
5. Never use a foreign phrase, a scientific word, or a jargon word if you can think of an everyday English equivalent.
6. Break any of these rules sooner than say anything outright barbarous.

These rules sound elementary, and so they are, but they demand a deep change of attitude in anyone who has grown used to writing in the style now fashionable. One could keep all of them and still write bad English, but one could not write the kind of stuff that I quoted in those five specimens at the beginning of this article.

I have not here been considering the literary use of language, but merely language as an instrument for expressing and not for concealing or preventing thought. Stuart Chase and others have come near to claiming that all abstract words are meaningless, and have used this as a pretext for advocating a kind of political quietism. Since you don’t know what Fascism is, how can you struggle against Fascism? One need not swallow such absurdities as this, but one ought to recognize that the present political chaos is connected with the decay of language, and that one can probably bring about some improvement by starting at the verbal end. If you simplify your English, you are freed from the worst follies of orthodoxy. You cannot speak any of the necessary dialects, and when you make a stupid remark its stupidity will be obvious, even to yourself. Political language — and with variations this is true of all political parties, from Conservatives to Anarchists — is designed to make lies sound truthful and murder respectable, and to give an appearance of solidity to pure wind. One cannot change this all in a moment, but one can at least change one’s own habits, and from time to time one can even, if one jeers loudly enough, send some worn-out and useless phrase — some jackboot, Achilles’ heel, hotbed, melting pot, acid test, veritable inferno, or other lump of verbal refuse — into the dustbin, where it belongs. — George Orwell, 1946
For the radio version of Invasion of the Body Snatchers, says Scott Paulson, “the sound of the pod people coming out of the pods was made by slowly removing a plastic dishwashing glove.” Paulson, who is the outreach coordinator for UCSD Arts Libraries, will provide sound effects for the Libraries’ Halloween celebration of “spooky radio drama.” The one-hour program will feature selections from Flash Gordon, Lights Out, and other classic radio science fiction and horror series. “Better to listen to zombies,” jokes Paulson, “than to become one in front of a TV.”

I ask Paulson if he had to reject any shows because they were too scary or lurid. “No,” he says, “the Federal Communications Commission was much stricter in the days of radio drama than it is today. Our patrons and librarians recommended the selections. But we didn’t want anything too long, so that eliminated Orson Welles’s Mercury Theatre drama ‘The War of the Worlds,’ which runs about an hour and would otherwise be perfect. I may play it in the back room for those who want to stay after our program is over.”

Two of the instruments Paulson uses as accompaniment to the radio selections are the Theremin and Moog synthesizers. All that’s required to get ethereal sounds from the Theremin is to wave a hand near an electronic wand on the instrument. Paulson says he owns four Theremins.

For “weird, transcendent” sounds, Paulson likes the ocean harp. He describes it as “a metal instrument with spokes, which you draw a bow across or tap with a mallet. There is water in the core of it. It makes what some people call high-pitched whale sounds and looks like a bassoon or odd piece of drug paraphernalia.”

Paulson says the scary radio drama will be interactive. He will allow audience members to play his Theremins and give them a number of other noisemakers, including ones in the form of animal hooves and goat toes, a jawbone of an ass that rattles, and large cocoons filled with seeds to create rasping sounds.

The Halloween show will occur in front of an exhibit of radio history that has been in place in the Arts Libraries since October 12 and runs through December 22. For radio history, Paulson likes Robert Mott’s book Radio Live! Television Live!: Those Golden Days When Horses Were Coconuts.

“For a tense gunfight,” says Paulson, “the old shows dragged two-by-fours with Christmas jingle bells attached to them over gravel to create the crunch-crunch of cowboys in spurs. How embarrassing for that cowboy! Publicity photos of radio drama productions often showed a gun in hand ready to make the gunshot sound. And they tried firing off blanks from real guns for the scenes. But far more reliable was a simple clipboard placed over a resonating box and snapped near the microphone. There are embarrassing stories from the early days in which a character says, ‘Put down that gun,’ and one has expectations of gunfire. Then no shot is heard, leaving the actors to improvise a new line, such as ‘Put down that knife.’ Later that gets contradicted by the coroner’s dialogue indicating a fatal gunshot wound.”

In Radio Live! Mott describes a more successful bit of ad-libbing to emphasize how much fast thinking was required. It was on the Jack Benny radio show “When the sound effects artist’s telephone bell wouldn’t ring. Sorry, your time is up,” writes Mott. “Benny repeated the cue line for the phone to ring. Reimer, in desperation, suddenly leaned into the mike and ad-libbed: ‘Ding-a-ling-a-ling.’ The studio audience roared in appreciation.”

—Joe Deegan

Spooky Radio Drama
UCSD Arts Libraries
Sunday, October 31
7 p.m.
UCSD Geisel Library, lower level, west wing
9500 Gilman Drive
La Jolla
Cost: Free
Info: 858-534-8074
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  Gastronomical Tour TITANIC Restaurant, at Calafia Hotel 7:00 PM
- **THURSDAY OCT 28TH THRU SUNDAY OCT 31ST**
  Film Festival at the Rosarito Beach Hotel and Foxploration
- **FRIDAY OCT 29TH**
  African Flag music at the Rosarito Beach Hotel
- **FRIDAY OCT 29TH & SATURDAY OCT 30TH**
  Day of the Death Altars exhibition
  Mistic conferences at the Rosarito Beach Hotel
- **SATURDAY OCT 30TH**
  Art exhibition at Villa's Gallery
- **SATURDAY OCT 30TH & SUNDAY OCT 31ST**
  Haunted house at Foxploration

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A Guide to Unexpected San Diego • By Jerry Schad

Happy Camp Canyon, near Simi Valley and Moorpark, nuzzles in a crease between two long, rounded, oak-studded ridges — part of the many caterpillar-like, parallel segments making up Ventura County’s share of the east–west-trending Transverse Ranges. Oil-bearing shales predominate in the region, evidenced by various oil wells and dirt roads built to access them. While visiting the canyon, keep an eye out for bright red stones, sometimes exhibiting a flashy texture, some right under your feet and others visible in outcrops. These rocks were formed by the slow combustion of oil-like organic material trapped in layers of shale.

Happy Camp Canyon and its surrounding hillsides are included in a 3000-acre Ventura County regional park spacious enough for hikes of a half day or more. The walk described here, with an out-and-back distance of 9.4 miles and an elevation gain of only 700 feet, takes you along the canyon bottom where much of the native riparian and oak woodland vegetation managed to survive last year’s Simi Fire. This coming rainfall season’s hopeful abundance of rainfall will likely trigger impressive displays of fire-following wildflowers, perhaps by February or March.

To get to the Happy Camp Canyon’s principal trailhead, follow the 118 Freeway west from Simi Valley or the 23 Freeway north from Thousand Oaks to the New Los Angeles Avenue exit. Go west 1 mile to Moorpark Avenue (signed Highway 23), turn right, and proceed 2.6 miles to where Highway 23 makes a sharp bend to the left. Keep going straight there, then make a quick right turn on Broadway. Proceed a short way to the east end of Broadway, which is where you will find a dirt parking lot and marked trailhead.

On foot, follow the trail, which winds north and east along gentle, grassy slopes down to the wide floor of Happy Camp Canyon. As you look down on a golf course at the canyon’s mouth, note the terraced aspect of the land on both sides. These are fluvial (streamside) terraces — sedimentary deposits from earlier flows of Happy Camp Canyon’s creeks.

At 1.0 mile you join a dirt road in the bottom of the canyon, and 0.2 mile later you pass through a gate marking the start of the “wilderness” section of Happy Camp Canyon Park. Ignoring dirt roads on the right and left, keep straight (north) into the main territory from the Black Lagoon section of Happy Camp canyon. As you look down on a golf course at the canyon’s mouth, note the terraced aspect of the land on both sides. These are fluvial (streamside) terraces — sedimentary deposits from earlier flows of Happy Camp Canyon’s creeks.

Mock Turtle Soup cooks up music, Nils Fredlund calls for confraternity on Friday, October 30, at the San Diego Civic Center Auditorium (201 Park Boulevard). Fredlund, who is known for his music that is a mix of traditional and contemporary styles, promises a night of entertainment with captivating music. Doors open at 6:30 p.m., and the show begins at 7:30 p.m. Refreshments will be served.

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by Jazz Passengers, Thursday, October 28, 8 p.m., in UCSD’s Mandeville Auditorium. Wear a costume; 3-D glasses provided. Tickets: $32 general; 858-534-8497. Tickets also available through Ticketmaster (619-220-TICK). (LA JOLLA)

Haunted) Movies before the Mast, see Dead Calm during date night, Friday, October 29; and The Goonies on family night, Saturday, October 30, on board Star of India. The Star is rumored to be “one of the most haunted locations in San Diego.” Film is projected on sails of ship. Costume contests. Dress warmly; consider bringing blankets. Gates open at 7 p.m., movies at 8 p.m. Tickets: $12 general, $7 kids. Find Star at 1306 North Harbor Drive, at Ash Street. Reservations: 619-234-9153. (DOWNTOWN)

Sundance Award-Winning Documentary The Corporation screens Saturday, October 30, 3:30 p.m., at Joyce Beers Community Center (1230 Vermont Street). Donation. 619-482-0061. (HILLCREST)

See Michael Moore’s Provocative Documentary Fahrenheit 9/11 when it screens for Sunday Matinee on October 31, 2 p.m., at San Diego Public Library (820 E Street). Free. 619-236-5800. See it before you vote on November 2! (DOWNTOWN)

Catch the “Cartoon Fairy Tale” Love Me If You Dare by Yann Samuell when it’s shown on Monday, November 1, at 6:30 p.m., for Film Forum at San Diego Public Library (820 E Street). 619-236-5800. Free. In French with English subtitles. (DOWNTOWN)

See Dead Poets Society when the First Monday Films series exploring “controversial social issues posing difficult moral dilemmas” continues November 1, 6:15 p.m., at Escondido Library (239 South Kalmia Street). Ensuing discussion San Diego Reader
October 28, 2004
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**LOCAL EVENTS**

- “Science as One of the Humanities” discussed by author Kim Stanley Robinson, author of Forty Signs of Rain, Thursday, October 29, 7 p.m., in Great Hall at UCSD’s Eleanor Roosevelt College.
- Workshop: “Parrot Personalities” (1 p.m.) and “Excessive Screaming” (3 p.m.) on Saturday.
- Designing with Natives, landscape architect Kay Stewart discusses design features and benefits of using natives in landscape on Saturday, October 30, 9:30 a.m., in Gucamaya College’s Water Conservation Garden (12122 Gucamaya College Drive West).
- “George Sand a Nohant,” Amie Prah-Perochon presents lecture in French for Alliance Francaise de San Diego on Saturday, October 30, 10 a.m., in Mahar Hall at University of San Diego (5998 Alcala Park). Talk is in celebration of bicentennial of Sand’s birth; “Sand” was nom de plume of Amandine-Aurore-Lucile Dupin, 1804-1876. $10 general.
- “Luncheon Sails,” Sundays 1-4 pm. “Champagne Sunset Sail,” 7 days a week.
IN PERSON

Fifth Annual GoGirls Music Festival 2004 takes place on Thursdays, October 28 and November 4, 6 p.m. to 9 p.m., at Humphrey’s (2241 Shelter Island Drive). On October 28, performers include Kathi Burg Band, Josie’s Ghost, Abigail’s Attic, and many others. Roster on November 4 includes Karen Real, Simply Complex, Rynata the Shredmistress, Saturn’s Day, etc. Tickets: $10. For information or tickets call 760-753-5500.

OTHERS

Dr. John Doyle performs Friday, October 29, at Holy Trinity Episcopal Church (2083 Sunset Cliffs Boulevard). Tickets: $18 in advance, $20 at door. Reservations: 858-689-2266. Ocean Beach.

Celtic Music Promised when fiddler Liz Carroll and folk guitarist/vocalist John Doyle perform Friday, October 29, 8 p.m., at St. George’s Cathedral (1072 Camino del Rio North; 619-295-2201). Free.

Entertainment

Drew Carey’s Improv All-Stars take stage on Friday, October 27 and 29, 7 p.m., at Gardenology (587 South Coast Highway). 760-753-5500.

“Negative Painting” when Foothills Art Association members gather for meeting on Thursday, November 4, 7 p.m., at Gardenology (387 South Coast Highway). 760-753-5500.

Mystery Author

Tony and Emmy Award-Winning Performer Ben Vereen sings, dances, and entertains on Saturday, October 29, 8 p.m., at Poway Center for Performing Arts (15498 West Murrieta). Tickets: $42, $45. 858-748-1000.


They Call Him “Mr. Bongo,” meet musician Jack Costanzo and explore his role in American popular music when he speaks on Monday, November 1, 1 p.m., at Museum of Making Music (5790 La Jolla High School Drive; 858-499-0180).

Storytellers of San Diego presents its 48th annual “Old-Tyme Melodrama and Olio” on weekends through October 30, at Julian Town Hall (2129 Main Street). This year’s play: Drausilla’s Dilemma, or Burned at the Stake. Live entertainment between acts including singing by Floozies. Friday and Saturday night performances commence with community sing-alongs at 6:30 p.m. and 8:30 p.m. July 31 and November 7, in La Jolla. Tickets: $18 in advance, $20 at door. Reservations: 619-303-8176. Lisa Sanders opens. 619-303-8176.

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Music For All Occasions

Four to the Nth featured for First Thursday Poetry Reading, followed by open mic, November 4, 8 p.m., at Exotic Bambo (1475 University Avenue). Free. 619-818-4099. [MIDWEST]

Hip-Hop Wordsmiths and DJs unite with Sovereign Clothing for StandAid.org benefit, Thursday, November 4, 9:30 p.m. at Aurbinger (300 Fourth Avenue). Roster includes Pep Love, Deep Rooted, Cipheroptics; front room hosted by earthbound radio; 21 and over. Donations of $10, or $5 with canned good donation. 858-336-5978. [GASLAMP QUARTER]

SPORTS

A Marathon Distance Hike of 26.2 miles is planned by naturalist Don Parrnell on Saturday, October 30, starting at 7:30 a.m. in Daley Ranch main parking lot on La Honda Drive. Expected duration: 11.5 hours, with one lunch and two snack/rest stops. Water re-plenishment, portable toilets at around third and seventh hours into hike. Registration: 760-839-4640.

Tuesday

5:30 p.m., at San Diego Gulls

Thursday

4 p.m., at San Diego State University. Free. 619-594-5318. [DOWNTOWN]

Friday

4 p.m., at California Center for the Arts, Escondido (340 North Escondido Boulevard). Admission is free, available on a first-come, first-served basis. 800-988-4253. [ESCONDIDO]

Jazz in the Park, Lyne Arriale Trio performs for concert series on Wednesday, November 3, 5 p.m., at San Diego Museum of Art. Jazz pianist Werner is joined by Jonathon Wideman and bass, Art Hornig (drums) 619-496-1966. [BALboa PARK]

Hugh C. Hyde Living Writers Series continues with reading by poet Christopher Buckley on Wednesday, November 3, 7 p.m., in room 2203 of Malcolm A. Love Library at San Diego State University. Free. 619-594-5318. [DOWNTOWN]

Poetry Unlimited showcases poet Sylvia Levinson on Wednesday, November 3, 5 p.m., at Florence Ri- ford Library (7555 El Prado Avenue).

Guest musicians Joana Skvarka (vocals), guitarist Matt Hanson perform original folk and alterna- tive music. Open readings follow. Free. 858-552-1657. [LA JOLLA]

“Kafka’s Last Love” signed and discussed by author Kathi Dia- man, Thursday, November 4, at Upstart Crow (835 West Harbor Drive). Discussion at 6 p.m., sign- ing and party at 7 p.m. Free. 619-232-4855. [SEAPORT VILLAGE]

Bluegrass may be heard when De Dios Highway performs on Thursday, November 4, 7 p.m., for Escondido Library’s First Thurs- day series in Turrentine Room (219 South Kalinstein Street). Free. 619-839-4329. [ESCONDIDO]

“A Very Good Life in the Year of George Marston, San Diego Pi- oneer and Merchant Prince” pre- sented by historical author William Doyle for “History Alive” series hosted by Lemon Grove Histori- cal Society on Thursday, November 4, 7:30 p.m. in L. Lee House (3205 Olive Street). $2. 619-460-4335. [LEMON GROVE]


Hugo Award-Winning SDSU Professor Emeritus Vernon Vinge signs and discusses his book “Kafka’s Last Love” on Thursday, November 4. Free. [MISSION VALLEY]

“Get Out the Note Pre-Election Event” features local musical improvisation. $10.

Saturday

5:30 p.m., at Escondido Library’s First Thursday Open Mic, hosted by Lemon Grove Histori- cal Society on Thursday, Novem- ber 4, 5 p.m., at Florence Ri- ford Library (7555 Draper Avenue).


Sunday

8 a.m., at Sweetwater Regional Park (500 Sweetwater Road. 619-475-8244. [CARLSBAD]

San Diego Chargers Host Oakland Raiders for football game in Qualcomm Stadium on Sunday, October 31, 10 a.m. Broad- cast on CBS. Tickets for future games: 877-CHARGERS (REGIONAL)

Halloween Tour of Graveyards, Knickerticker bicyclists head out for 25-mile tour of local graveyards in celebration of Dia de los Muertos on Sunday, October 31. Ride for novices starts at 9 a.m. at Santee Town Center (at Cuyamaca and Mission Gorda). Participants will visit “a couple of early cemeteries,” lunch at farmers’ market (on 22nd and Imperial Avenue), possibly haunted tour (Villa Montezuma). Bring money, sense of humor. 619-263-3969.

Lake Jennings Fishing University convenes every Sunday, 1 p.m. at Lake Jennings County Park (10195 Bass Road). Free. 619-390-1300. [LA JOLLA]

Learn to Play Kayak Polo with San Diego Kayak Club everyday, November 1, 7:15 p.m. at City of Poway pool (13094 Civic Center Drive). Beginners welcome. Whitewater kayak needed, some polo boats available to try. Beginners’ sessions free. 638-320-9728.

San Diego Gulls host Alaska Aces for ice hockey fun on Wednesday, November 3; and Florida Everblades on Thursday, November 4. Games begin at 7:05 p.m. at San Diego Sports Arena. Tickets range from $122 to $25, available by calling 619-224- 4625 x7. [SPORTS ARENA]

GALAXY QUARTER


Community altar building at Women’s History Museum starts at 6 p.m. on Friday. Altar will pay “homage to women in our histo- ries.” Free.


Children & Youth Programs


Community altar building at Women’s History Museum starts at 6 p.m. on Friday. Altar will pay “homage to women in our histo- ries.” Free.


Community altar building at Women’s History Museum starts at 6 p.m. on Friday. Altar will pay “homage to women in our histo- ries.” Free.


Community altar building at Women’s History Museum starts at 6 p.m. on Friday. Altar will pay “homage to women in our histo- ries.” Free.

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For more information call: 619.593.0707

St. Gregory of Nyssa’s Greek Festival 2004
2-for-1 Admission Coupon
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Children Free • Free Parking
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Final Frights Weekend!

The Haunted Hotel
Blood Bayou

Scream Zone at the Del Mar Fairgrounds
House of Horror • Haunted Hayride • 3-D Ghost Maze
West of I-5 @ Via Del Vallee
Oct 1-31 Sun, Wed, & Thurs 7-11PM / Fri & Sat 6 PM - 1 AM 619 696-SCARE

Haunted Trail of Balboa Park
6th & Juniper @ Marston Point
Oct 1-31 Sun, Wed, & Thurs 7-11PM / Fri & Sat 7 PM - Midnight
619 696-SCARE
Celebrating the Reunion of the Nonliving and Living during Dia de los Muertos festivities at Sherman Heights Community Center (2258 Island Avenue). Mexican foods, art and crafts, outdoor altar exhibitions, paper cutouts, more, on Saturday, October 30, 11 a.m. to 7 p.m.; Sunday, October 31, 11 a.m. to 5 p.m. Historic home altar tours depart Villa Montezuma at 1 and 3 p.m. on October 30 and 31. Donations accepted.

After viewing Monday and Tuesday, November 1 and 2 (no festival). Free: 619-222-5181. (MEXICAN HERITAGE)

Sledgehammer Halloween Bash promises multimedia performances, circus freaks, aerialists, music and dancing, costume contest. Party is Saturday, October 30, 9 p.m. at Venetian (338 Seventh Avenue). $20. 619.338.0526. (SAN DIEGO)

Walk ‘n Write with Jan and Jol’el in Old Town on Saturday, October 30, 10 a.m. to 11:30 a.m. at Whaley House (2482-A San Diego Avenue) with pen de muerto and hot cider; participants proceed by candlelight to El Campo Santo Cemetery “for writing exercises celebrating death and honoring spirits.” Bring memorials or photos to share. $8. Bring pen, notepad. 619.523.4355. (COSTUME)

Warm-Up America helps charitable organizations with blankets created from knitted or crocheted squares. Customers of Michael’s receive free knitting or crocheting classes. Donation. 619-298-3422.

Monday, October 28, 6 p.m., at The Congregational Church of the Good Shepherd (338 Seventh Avenue). “Scary mediums” on Friday, October 29, 2004, at San Diego Humane Society on Friday, 6 p.m., October 29-31, 7 to 11 p.m., at Sunderland WoodWorking (800 Grand Avenue #3). “Scary mediums” on Friday, October 29, at San Diego Campus for Education on Friday, 6 p.m., October 29. 619-230-1869.

Egyptian Halloween, a “multi-media Egyptian Halloween” is planned Sunday, October 31, 9 p.m., at Egyptian Tea Room (4644 College Avenue). Presentation by author Jordan Schaffner (Naked Skydiving), open readings, bellydancing, video, costumes, dancing. Free. 619-265-7287. (SDSU)

Time to Scream, head start on Halloween offered at 2004 Haunted Hotel (424 Market Street; 619-231-0131) and Blood Bayou (530 Market Street; 619-231-3611). Tickets for either spot: $12.99. Houses open through October 31, 7 to 11 p.m. Sunday, Wednesday, Thursday; 6 p.m. to 1 a.m. Friday and Saturday. (GASLAMP QUARTER)

House of Scotland presents lawn program at International Cottages on Sunday, October 31, 2 p.m. Admission is free; food for sale. 619-239-0512. (BALBOA PARK)

An Homage to “The War of the Worlds” is included in radio exhibition continuing through Wednesday, December 22, in UCSD Arts Libraries. See vintage microphones and radios, radio drama scripts, sound effects tools, radios created by local schoolchildren. Live events include radio...
**October 31, 6 a.m., at Target shopping center.** For kids and adults, on October 31, 6 a.m., at Target shopping center. Vendors will be selling various items, including crafts and spooky science activities. Admission is free. 760-755-9270.

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**November 1, 6 p.m., at California Center for the Arts, Escondido (340 North Escondido Boulevard).** History of tea, tea facts, tasting, and tea preparation will be offered by Linda Bibalo on Thursday, November 1, at the California Center for the Arts, Escondido. The event will focus on the distinguished British tradition of afternoon tea. Participants will be challenged to produce a miniature tea service and to “the dead people in your life.” Free. 619-491-0110.

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**November 5, at Korova Cafe (1527 Calhoun Street).** Day of the Dead Altars created by local artists with sugar skulls, flowers, sugar skulls, and other organic materials will be on display. The altar will be decorated with luminarias, flowers, sugar skulls, more. A group will be led by Linda Bibalo on Thursday, November 5, at Korova Cafe. The event is free. 619-491-0110.

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**November 11, 10 a.m. to 1 p.m.** History of tea, tea facts, tasting, and tea preparation will be offered by Linda Bibalo on Thursday, November 11, at the California Center for the Arts, Escondido. The event will focus on the distinguished British tradition of afternoon tea. Participants will be challenged to produce a miniature tea service and to “the dead people in your life.” Free. 619-491-0110.

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**November 13, 5-8 p.m., at the Balboa Park Japanese Friendship Garden.** Admission: $5 general, $2 for students, children 6 and under free. 619-236-5816.

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**November 17, 6 p.m., at the Westgate Hotel (1055 Second Avenue).** “Gendered Stories” is a series of quilts created by fiber artist Jill Le Crosserre to celebrate her 70th birthday on Monday, November 17, at the Westgate Hotel. The event is free. 619-236-5816.

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**November 21, 6 p.m., at the Carlsbad City Library (1775 Dove Lane).** Uchida has an exhibit of work on display through Friday, November 21, at the Carlsbad City Library. Free. 619-236-5816.

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**November 24, 6 p.m., at the Japanese Ceramicist Yuji Uchida has an exhibit of work on display through Friday, November 24, at the Japanese Ceramicist Yuji Uchida. Free. 619-236-5816.

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**November 26, 6 p.m., at the Japanese Friendship Garden.** Admission: $5 general, $2 for students, children 6 and under free. 619-236-5816.

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**November 28, 6 p.m., at the Westgate Hotel (1055 Second Avenue).** “Gendered Stories” is a series of quilts created by fiber artist Jill Le Crosserre to celebrate her 70th birthday on Monday, November 28, at the Westgate Hotel. The event is free. 619-236-5816.

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**November 29, 6 p.m., at the East Village Library in conjunction with ongoing “Stories of Faith” program.** Participants will be challenged to examine “racism and religious bigotry in contemporary society.” Series continues with Simone Schwarz-Bart’s Bridge of Beyond on November 4, 6:30 p.m., in the East Village Library. Admission: free. 619-236-5816.

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**November 30, 6 p.m., at the Westgate Hotel (1055 Second Avenue).** “Gendered Stories” is a series of quilts created by fiber artist Jill Le Crosserre to celebrate her 70th birthday on Tuesday, November 30, at the Westgate Hotel. The event is free. 619-236-5816.

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**December 1, 5 p.m., at the Japanese Friendship Garden.** Admission: $5 general, $2 for students, children 6 and under free. 619-236-5816.

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**December 5, 5 p.m., at the Japanese Friendship Garden.** Admission: $5 general, $2 for students, children 6 and under free. 619-236-5816.

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**December 7, 6-9 p.m.** Costume contests, crafts and spooky science activities; $13. Find the Birch at 2300 Expedition Way. Reservations: 858-534-7336. (LA Jolla)
A Magic Purple Potion is served up by Puppet Express through October 31, in Marie Hitchcock Puppet Theater. 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. 619-685-3990.

Fright Night Stories told Friday, October 29, 7 p.m., at Barnes and Noble Bookstore (1040 North El Camino Real); 760-943-6400. Free.

Christian Youth Theatre productions include Tom Sawyer, October 29-November 7, at Crawford Performing Arts Center (4191 Colts Way); 619-588-0206 or 800-696-0270. Free (ASL interpreted). Tickets: $9 to $12 adults, $7 to $10 seniors and $6 to $10 students. Performance on November 6 in Casa del Prado Theater. Christian Youth Theatre presents Seussical, October 30-November 7, at Escondido Children’s Museum for kids four and five years old on Saturday, October 30, 10 a.m. Handshaking, eye contact, introductions, tea manner, snacks $1.

Also offered on 30th, 1 p.m.: “Everyday Etiquette” for eight- and nine-year-olds, focusing on handshaking, remembering names, eye contact, dining savoury, napkins, snacks. $25. Find museum in studio 1 at California Center for the Arts, Escondido, 340 North Escondido Boulevard. Reservations: 760-294-1147.

Fright Night Stories told Friday, October 29, 7 p.m., at Barnes and Noble Bookstore (2615 Vista View); 760-529-0270. Free (ASL interpreted). “Folk Life Day” offered during Family Open Studio in conjunction with “Beasts and Bones: The Cartoonists of the Liniers Family,” on Saturday, October 30, 11 a.m. to 3 p.m. in courtyard at Carlsbad City Library (1773 Dove Lane). Expect hands-on art projects, bilingual storytelling, traditional Mexican dancing, demonstrations, food. Free. Materials provided. 760-434-2904 or 760-402-2021. All ages. (LA COSTA)

Halloween Trick or Treat Teas offered Saturday and Sunday, October 30 and 31, 2:30 p.m., at Westgate Hotel (1035 Second Avenue). Children in costume will enjoy full tea, spooky storytelling by Melody. $26 for adults, $19 for children under 12. Reservations: 619-557-3655. (DOWNTOWN)


Expect hands-on art projects, bilingual storytelling, traditional Mexican dancing, demonstrations, food. Free. Materials provided. 760-529-0270. Free (ASL interpreted). Fallback Festival, dress in costume and head back in time when Gaslamp Quarter hosts events on Sunday, October 31, 11 a.m. to 3 p.m. in courtyard at Carlsbad Library (1775 Dove Lane). Children in costume will enjoy full tea, spooky storytelling by Melody. $26 for adults, $19 for children under 12. Reservations: 619-557-3655. (DOWNTOWN)

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A Kick-off for America Recycles Day 2004
“ It All Comes Back To You!”

Hosted by
The 22nd District Agricultural Association
Del Mar Fairgrounds – Activity Center

Friday, Nov. 5 – Saturday, Nov. 6
10:00 a.m. to 4:00 p.m.
Admission to the event is FREE

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• Meet professionals at the forefront of their industries in renewable energy, recycling, zero waste, and ocean pollution prevention.

• Listen to experts on the impact plastic debris is having on our ocean, our marine life and us. (Saturday, 1:00 pm to 2:00 pm)

• Visit exhibitors with recycled content products and environmental services and non-profit organizations committed to improving our quality of life.

• View the competitive Recycled Art Exhibit, awarding $1,900 in cash prizes to the winners.

• Find out how we can have a Zero Waste Community (Sat. - 10:15 am – 11:45 am)

Sign up for
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Kids Day is Saturday (Nov. 6)
Bring the whole family!

Exhibits will be open from 10:00 am to 4:00 pm.
For more information and the speaker schedule please visit http://www.sdfair.com or call 858-792-4298.
**Chives of the Saints**

When the waiter said “you’re welcome” she was waylaid, completely soup. Dumpyed healed her. Both sustained. Between the server and the server passed an Olympic torch of familyhood, a fruit crepe of happiness. She was thankful for being welcomed into his arms like a brown rice bowl. She was thankful to be so single, so unbetrothed to the service she gracefully received. You are welcome, she thought of herself, an utter dish festooned with gratuity.

**Lives of the Saints**

most are quite ordinary. They speak in English, the tongue of regular paperbacks. They read for awhile, looking occasionally away. They get hungry at the usual times slated for hunger.

They do not write the script on a chalkboard held by a ceramic pig in the corner, the grinning, empty mouth. They simply make humble but delicious grilled cheese sandwiches, pressing their handprints into the flaming bread, branding it, bleeding ascentically four kinds of cheese, including a dry jack. They prefer to drink along a tomato juice.

They like to later drag a bicycle down from its stern hook and squeeze the wheels. They like to spend time in the garage, damny almost dying on pur-pose.

Then they go back inside the split-level ranch and eat potato chips, causally licking the bottom of the bag salt from their fingers.

— Arielle Greenberg

Arielle Greenberg was born in Columbus, Ohio, in 1972 and grew up in Schenectady, New York. She received a BA from Purchase College, a public arts school, then worked for cultural nonprofits in New York City before completing an MFA from Syracuse University. She is the author of Giver (Verse Press, 2002), and coeditor, with Rachel Zucker, of an anthology of essays by young women poets writing about influences upon them (forthcoming from Wesleyan University Press in 2005). She teaches in the poetry program at Columbia College in Chicago.

Of “Saints,” Greenberg writes: “As a child I loved that my first name in its original spelling, Ariel (changed when my family lived in Israel for a year to indicate that I was a girl) was on the cover of a slim volume my mother kept with the bibles and art books in our house. I started writing poetry at a very young age, so for a long time, Patth was my lodestar, and everything I wrote dark and cynical. Finally, in grade school, I realized that many of the writers I loved most were the plump ones (Joyce, Nabokov, McHugh, Tate, Notley), and I made a conscious effort to welcome humor and joy into my work. My mentor, Michael Burkard, encouraged me to try this direction, a direction that still seems risky, if one takes the humor seriously (and I do). I also draw inspiration from other women artists of my generation who dare to make serious art with the cute, the ephemeral, and the girly (I’ve coined a term for this, the Gufsque), and written about it, there’s some online). ‘Saints’ illustrates these risks, and therefore alarms me slightly: I’m represented by a poem about a grilled cheese sandwich! I wrote the poem because I was amused by the phrase/thyme’s chives of the saints.’

The stuff about the waiters is based on a real waitress who spoke with spontaneous, genuine kindness, and kindness in everyday encounters seemed woefully missing to me. And as a Jew, ‘I’ve always had saint envy’.

tutes, from amulets to animal and plant designs. Also on view: “Glassonne: A Perfect Fusion,” with over 35 pieces of animal forms and domestic objects.

Find the museum at 404 Third Avenue (at J Street), 619-338-9888. (DOWNTOWN)

Chula Vista Heritage Museum, the museum features glimpses of Chula Vista’s past; exhibits feature lemon packing crate labels, photographs of downtown Chula Vista, doors and adobe blocks from the original Star newspaper building, and relics from the Otay Watch Company. Find the museum at 360 Third Avenue. For further information, call 619-420-6916. (CHULA VISTA)

Creation Museum, a museum contrasting the evolution and creation world views is found at 10946 Woodside Avenue North. For more information, call 619-448-0900 x231. (SANTEE)

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

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

House of Pacific Relations, International Cottages are open every Sunday from noon to 4 p.m. to present the history and traditions of 30 ethnic groups. Around the World International Cottages are open on fourth Tuesday of every month. 619-524-6038. (UNIVERSITY HEIGHTS)

L. A. Cooley Museum, an eclectic collection of items — including displays on phonographs, clocks, electric trains, and 20 other types of collections — is featured at the museum. The current featured attraction is an “Industrial Product Collection,” with examples of the historical progression of auto technology from 1886-1915, with “some classics and a concept car.” Find the museum at 4233 Park Boulevard, 619-296-3112. (UNIVERSITY HEIGHTS)

Leo Carrillo Ranch Historic Park, old adobe buildings were once vacation retreat and working ranch of actor Leo Carrillo. Tours on Saturdays (11 a.m., 1 p.m.) and Sundays (noon, 2 p.m.). Find Rancho de los Quites at 6200 Flying LC Lane. Free. 760-476-1042. (CARLSBAD)

Marine Corps Recruit Depot Museum, housed in a historic building, the museum features five permanent galleries with artifacts, uniforms, vehicles, weapons, and photographs depicting Marine Corps history. The museum is located in Building 28 at MCRD, just inside Gate 4, off Pacific Highway. 619-524-6038. (MCRD)

Reuben H. Fleet Science Center, “ExploraZone S,” on view through June 5, 2005, explores “what you think you see.” The exhibit uses visual perception, thought, language, magnetism to test visitor’s senses and abilities. Exhibit includes “Hoop Nightmares,” “Cheshire Cat,” “Black Sand,” “Speech Dissector.” Ongoing exhibitions include “Technovation,” “About Faces,” “TryScience!” and “Skyscapes II.” The permanent exhibitions present a variety of hands-on exhibits illustrating scientific principles. Explore the various methods of transmission and storage and retrieval of information, such as lasers, flashing lights, waveforms, and more. Journey “To Worlds Beyond” in the planetarium show. Films are shown daily in the IMAX theater, 619-238-1233. (BALBOA PARK)

San Diego Archaeological Center, “The Harris Site Exhibit: San Diego’s Place in the Past” showcases traditional Kumeyaay objects complementing artifacts excavated from site, which has yielded important information about prehistory of West. Exhibit continues through January 2005. The museum is dedicated to “curation of archaeological projects and sharing them with the public.” Find center at 16666 San Pasqual Valley Road, 760-291-0370. (ESCONDIDO)

San Diego Automotive Museum, “Oldmobile: Farewell to a Classic,” on display through Tuesday, January 25, 2005, offers a sampling of cars from the Brass Age through the Rocket era and beyond. Parent company General Motors shut the company down in the spring. Cars on display include a 1922 Curved Dash, two of the 88s (from 1949, 1957), 1969 Hurst Olds, 1970 442 W-30 convertible. More than 80 automobiles and motorcycles from horseless carriages to future prototypes are included in the museum’s permanent collection. Find the museum near the Starlight Bowl; 619-231-2886. (BALBOA PARK)

San Diego Hall of Champions, “Shades of Greatness” is a 35-piece art exhibit on loan from Negro League Baseball Museum in Kansas City, highlighting history, lessons of Negro League baseball. Exhibit includes paintings, statues, other works. Additional exhibits include “World’s Largest Collection of Olympic Medals,” featuring medals from as early as 1896.
The Darling

HarperCollins, 2004; 392 pages; $25.95

FROM THE DUST JACKET: The Darling is Hannah Musgrave’s story, told emotionally and convincingly years later by Hannah herself. A political radical and member of the Weather Underground, Hannah has fled America to West Africa, where she and her Liberian husband become friends and colleagues of Charles Taylor, the notorious warlord and now ex-president of Liberia. When Taylor leaves for the United States in an effort to escape embarrassment charges, he’s immediately placed in prison. Hannah’s encounter with Taylor in America ultimately triggers a series of events whose momentum catches Hannah’s family in its grip and forces her to make a heartrending choice. Set in Liberia and the United States from 1973 through 1991, The Darling is a political-historical thriller — reminiscent of Greene and Conrad — that explodes the genre, raising serious philosophical questions about terrorism, political violence, and the clash of races and cultures.

WHAT THE CRITICS SAY:

From Publishers Weekly: The darling of the title is narrator Hannah Musgrave, a privileged child of the 1960s and ’70s, who now, at 59, reflects on her life. After participating in sexual experimentation and radical politics, Hannah is lured by the FBI for her involvement in the Weather Underground. Under an assumed name, she flees the U.S. for Africa...where in 1976 she meets and marries Woodrow Sundiata, a government official. Taking on another identity — that of foreign wife, and eventually mother to three sons — Hannah finds herself increasingly involved with the highest members of Liberia’s government as Woodrow’s political star rises. She also finds purpose in establishing a sanctuary for endangered chimpanzees. When Liberia explodes into civil war, Hannah’s life and the lives of her family are in danger.

From Booklist: American Hannah Musgrave, a.k.a. Dawn Carrington...finds work in a shabby medical lab that houses a group of chimps. Hannah quickly understands that this is more meaningful to her than relationships with humans. Even so, she is grateful enough for the protection of Liberia’s minister of public health, Woodrow Sundiata, to marry him. She and he are essentially unknowable to each other — Hannah’s visit to Woodrow’s village is a brilliant rendition of culture shock — but their marriage is mutually beneficial, and Hannah quickly produces three sons. But even chameleon-like Hannah and Woodrow can steer clear of the bloodshed that erupts when corrupt and vicious Samuel Doe comes to power and is, in turn, challenged by the equally ruthless Charles Taylor.

ABOUT THE AUTHOR: Russell Banks was born in 1940, and raised in New Hampshire and eastern Massachusetts. The first in his family to attend college, he graduated from Tufts University in 1962 and won a Fulbright Scholarship to study in the Soviet Union. He currently lives in upstate New York with his wife, the poet Chase Shepard, and his children. Banks has lived in a variety of places, from New England to Jamaica. He currently lives in upstate New York with his wife, the poet Chase Shepard. He currently lives in upstate New York with his wife, the poet Chase Shepard.

Balboa Park” focuses on why Balboa Park exists, examines the 1915-16 and 1935-36 Expositions, and includes exhibits, attractions, and "marvels that were found in the monumental buildings created to showcase the West." Historic film footage allows visitors to tour the Ford Building as it existed in 1935 and see displays and machinery that were there.

Also on view: "Filming San Diego: Hollywood’s Backlot," through Tuesday, November 23. The museum is located in the Casa de Balboa building; 619-232-6203. (BALBOA PARK)

San Diego Maritime Mu-

seum, visit the H.M.S. Surprise while the ship used in film Master and Commander is on exhibit through Tuesday, November 30. See artifacts, costumes, props used in making of the flick.

The museum is located at 1306 North Harbor Drive, along the Embarcadero at the corner of North Harbor Drive and Ash Street; 619-234-9153. (DOWNTOWN)

San Pasqual Battlefield State Historic Park commemorates the clash (on December 6, 1846) during the Mexican War between the U.S. Dragoons, bolstered by sailors and volunteers from San Diego, and California militia. Narrated slide show screens throughout the day, telling the story of the war in Mexico and California. Self-guided tour recounts the events of the battle and profiles the leaders of the forces and also describes the lives of the Indians indigenous to the valley. The museum is located at 13881 San Pasqual Valley Road; 760-737-2201. (ESCONDIDO)

Valley Center History Mu-

seum, serves as both a histor-
ical house museum and cultural center. Find the museum at 1925 K Street (at 20th Street). Call 619-231-2211 for more information. (DOWNTOWN)

William Heath Davis House Museum, said to be the oldest surviving structure in the new town area of downtown San Diego, the house is a well-preserved example of a pre-framed lumber “salt box” family home shipped from the East Coast to California by boat around Cape Horn in 1850. Find the museum at 450 Island Avenue (at Fourth Avenue); 619-233-4692. (GASLAMP QUARTER)

The museum — dedicated to promoting, recognizing, and preserving athletic achievement — is located at 2131 Pan American Plaza. 619-234-2344. (IRVING PARK)

San Diego Historical Soci-
ety Museum, “From Blueprints to Buildings,” an exhibit of San Diego architecture, traces this region’s architectural history from early Indian bark houses to modern and postmodern buildings. The exhibit showcases the most significant examples of various architectural styles and types of structures. See the historical artifacts, photographs, and ephemera through December.

“Romp! Children Discover Balboa Park” focuses on why Balboa Park exists, examines the 1915-16 and 1935-36 Expositions, and includes exhibits, attractions, and ‘marvels that were found in the monumental buildings created to showcase the West.” Historic film footage allows visitors to tour the Ford Building as it existed in 1935 and see displays and machinery that were there.

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but it’s too late. I’m afraid to go

"They don’t know
whether they should
admirer or not admirer.
She’s like all people
that finally know
deply enough; she’s a
little bit of everything."
**ART LISTINGS**

**SAN DIEGO READER.com**

**CLASSICAL MUSIC**

**CLASSICAL LISTINGS**

Events that are underlined occur after November 4.

**HOW TO SEND US YOUR LISTING:** Contributions must be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number (including area code), and a phone number for public information to READER CLASSICAL MUSIC, Box #5803, San Diego CA 92126. Or fax to 619-881-2401. You may also submit information online at SanDiegoReader.com by clicking on the events section.

Formed in Madrid in 1990, the Jones/Martin chello-clarinet classical music duo presents concert on Thursday, October 28, 7 p.m., at Palomar College (1140 West Mission Road). Program includes “Eternal Echoes” by Liist and “Dance Macabre” by Saint-Saëns. Concert begins at 8 p.m. on Saturday, October 30, 7:30 p.m. 

“Celebration of All Souls Day” offered when organist Tom Leonard and Point Loma Trio perform Sunday, October 31, 7:30 p.m., at First Presbyterian Church (320 Date Street, at Fourth Avenue). Listen for selections by Bach, Haydn, Beethoven, Schumann. Offering. 619-232-7531. (DOWNTOWN)

Celebrate Halloween when San Diego Civic Youth Ballet and civic orchestra performon Sunday, October 31, 2 p.m., at Spreckels Organ Pavilion. Free. 619-702-8328. (DOWNTOWN)

The Goliards Medieval Quartet presents mini-concert at noon on Monday, November 1, at Lyceum Theatre in Horton Plaza. Free. Bring your lunch. 858-454-5872. (DOWNTOWN)

Public Manifestation of Music, KONOR, the guitar/violin ensemble at UCSD, performs in concert on Wednesdays, November 3, 4 p.m.; in Beech Hall at UCSD’s Mandeville Center. $8. 858-534-4803. (LA JOLLA)


Two Works by Camille Saint-Saëns may be heard when violinist Nadja Salerno-Sonnenberg and San Diego Symphony, led by Jahja Ling, perform Thursday, November 4, 8 p.m., at California Center for the Arts, Escondido (340 North Escondido Boulevard). Tickets: $29, $39, $49. Reservations: 800-988-4533. (ESCONDIDO)

Dvořák’s “Serenade for Wind Instruments” may be heard when Dvořák Ensemble performs Saturday, October 30, 11 p.m., at Museum of Making Music (5790A Franklin Avenue). Free. 760-438-5996. (CARLSBAD)

Partito Latinoamericano performs works by Villa-Lobos, Del Aguila, and Dvořák during Reville Series concert hosted by La Jolla Music Society on Saturday, October 30, 8 p.m., in Sherwood Auditorium, Museum of Contemporary Art San Diego (700 Prospect Street). Also on program: “Altar de Muertos” by Mexican composer Gabriela Ortiz with preconcert interview with composer. Tickets: $25, $35, $75. Reservations: 858-459-3728. (DOWNTOWN)

“Autumn Atmosphere” Concerts presented by Palomar Symphony Orchestra on October 30 and November 6. There are at Palomar College (1140 West Mission Road). Program includes “Eternal Echoes” by Liist and “Dance Macabre” by Saint-Saëns. Concert begins at 8 p.m. on Saturday, October 12. General $760-744-1150 X 2453. (ESCONDIDO)

**RECLAIM ALL HALLOW’S EVE FOR CHRIST**

Join us Sunday, October 31, for a Hallows E’en Family Festival at St. John’s Catholic Church, Hillcrest — featuring —

3:30 to 7:00 pm: Family “Carnival of Culture” with games, music and displays!

5:00 to 6:00 pm: PowerPoint presentation in the church “To Be a Pilgrim: Songs, Images and Wayside Tales from the Grand Charters Pilgrimage”

7:00 pm: SOLEMN PONTIFICAL VESPERS (1962 Calendar, with the commemoration of the Vespers of All Hallows) — With Solemn Benediction of the Blessed Sacrament — H.E. the Most Reverend Salvatore Cordileone, Auxiliary Bishop of the Diocese of San Diego

8:40 pm: Candlelight procession to Church Hall with “Litany of the Saints”, and Public Dessert Reception. Children and Adults are encouraged to dress as your favorite Saint – no ghosts, thank you! Prizes will be awarded by the Bishop!!

Sunday, October 31, 2004

St. John the Evangelist Catholic Church Washington St. and Polk Ave., Hillcrest Directions to Church: 163 North or South, exit Washington St. East to top of hill; left at the light, and right into parking lot adjacent to the church.

For full festival details, please go to www.churshsvriendii.org or contact organizer John Polhamus at 858-232-4502

**ART MUSEUMS**

**California Center for the Arts Museum, time for Eloy Tucciarone’s ninth annual site-specific installation Muerte de todos aferrado de participacion/Death Comes to Everyone: A Participatory Offering. Opening community reception, Monday, October 25, 6:30 p.m. The installation consists of more than 100 wooden crosses, clay bowls — filled with grains, beans, and other organic materials symbolic of Mexico’s pre-Hispanic past — and votive candles, which viewers are invited to light. Through November.

“Niki de Saint Phalle: California Dreaming” explore 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. (ESCONDIDO)

**Mingei International Museum, “Navajo Weaves” includes 33 Navajo objects such as chief’s robes, other blankets and rug pieces in the late 19th Century and in 20th Century. Pieces of Navajo silver and turquoise jewelry dating from same era as weavings (from a private collection) also on view. “Elemental Art of the Indonesian Archipelago” includes more than 100 objects such as textiles, jewelry, puppets, baskets, beaded objects, ritual dance masks, architectonic objects, household objects, ancestor figures, and shrines. Ongoing.

The Mingei is located on the square with the San Diego Museum of Art and the Timken Museum of Art, 1508 Prospect Avenue; 858-454-5872. (LA JOLLA)

“In the Spirit of Dia de los Muertos: Alternative Altar Creators” are on exhibit through Friday, November 5, 2004, in the gallery. Show includes work by 15 artists, along with guest artists from San Pasqual Academy. Reception: Saturday, November 13, 1, 2 p.m. at the Mingei. Alhars may also be viewed through November 13 by appointment. (SAN DIEGO)

**BACH**

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RUBEN VALENZUELA • DIRECTOR

Chorus and Instrumental Ensemble

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**BAHIADE**

**Museum of Photographic Art, “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. Concurr-ent to this, see “David Forks: Borrowed Time,” in which the San Diego photographer uses his minimalistic style to focus on life on La-Martha’s Vineyard and surrounding areas. Both exhibits close on Sunday, November 14.

“The Circle of Memory” is a provocative installation by six contemporary artists commemorating children and loved ones who are missing or who have died. The installation utilizes a stelar cramial ncture and a series of pho- tographs of kerstons, 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, 619-239-4350. (BALBOA PARK)

**San Diego Museum of Art, “Visions of the Great Goddess: The Divine Female in South Asian Art,” focuses on cultural and artis- tic significance of goddess imagery in South Asia in paintings from Early to Rannquin 3rd Century CE. Works feature Devi, the “Great Goddess” or the “First Cause of Creation” in four forms: a powerful, a benevolent, and a human saint. Continues through Sunday, November 14. Currently, there’s a small display of related sculptures from South India, including a newly acquired Chola-period bronze of Goddess Devi. Explore aspects of “the Golden Age of Dutch culture” through “rarely exhibited and relatively an- known medium of domestic tiles” in “Seventeenth-Century Dutch Tiles from the Museum’s Collect- ion,” on view through Sunday, January 9, 2005. Show focuses on history of tile making, its use, pic- torial sources. For further information, call 619-232-7931. (BALBOA PARK)

**Timmak Museum of Art, permanent collection includes Euro- pean masters, 19th-Century Amer- ican paintings, and Russian icons. 619-239-5548. (BAY PARK)

**J.S. BACH • HENRY PURCELL**

Komm, Jesu, komm BWV 229

Komm, du süsse Todesstunde BWV 272

An Evening Hymn z 193 and other works

Saturday 30 October 2004

st. paul’s cathedral • san diego • 8 pm

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**HARMONIA SACRA**

**SUGGESTED DONATION $15 • 619-298-2761**

“Their sound was fresh, clean, and bright, yet at the same time warm and feelngful. The balance was flawless, bringing out the music’s very complex contrapuntal lines with delectable clarity.” (The San Diego Reader, Jonathan Saville)
**Tight Friends**

“His plans for the future include dying in bed, surrounded by his loving family and their attorneys.”

‘N’one of us were saints,” says Nick Massi of the Four Seasons. “Sell a hundred million records — see how you handle it.”

The La Jolla Playhouse’s wonderful new musical, Jersey Boys, celebrates the Hall of Fame group. Led by Frankie Valli, the Four Seasons sang “Big Girls Don’t Cry,” “Sherry,” “Rag Doll,” and “Walk Like a Man.” You can’t say this about too many recording artists: for people of a certain age, into whose genetic code these songs have become embedded, it’s impossible to hear a title without the electricity is tremendous — Newark? You half expect Russ Tamblyn and the Jets to slink on, snapping their fingers and trash-talking Officer Krupke. Once the show begins, the design makes up for what it lacks in eye appeal. Under Marshall Brickman and Rick Elice’s funny, poignant book scores points throughout. Brickman, who co-wrote Annie Hall and Manhattan and was head writer for Johnny Carson’s Tonight Show, even writes a witty bio: “His plans for the future include dying in bed, surrounded by his loving family and their attorneys.”

At first, Klara Zieglerova’s minimalist set looks derivative. A chain-link fence covers much of the stage. A platform in the rear frames a silhouetted urban skyline — Newark? You half expect Russ Tamblyn and the Jets to slink on, snapping their fingers and trash-talking Officer Krupke. Once the show begins, the design makes up in function what it lacks in eye appeal. Under Des McAnuff’s superb direction, Jersey Boys unfolds cinematically, with nary a wasted frame. Throughout the show three large screens above the platform comment on the action in comic book form. Why — other than using the upper space in the tall Mandell Weiss prosce-nium — is a mystery. It could symbolize some
mythical, bubble-gum version of American Bandstand, we see them live, and also on TV, interspersed with clips of the original audience (“It had a great beat, but I couldn’t dance to it”), chewing Wrigley’s spearmint and going ga-ga on cue.

The production, in fact, pays acute attention to details from the late ’50s and early ’60s: rinses of pink and gray, from the late ’50s and early ’60s: "My Eyes Adored You," Valli’s spring in his step, pounding his hands and — so it seemed to the crowd who soon stood with him — passing the torch.

THEATER LISTINGS

It’s kinda like ABC’s Whose Line is it Anyway? but without commercials. ...or Drew Carey. ...and some other stuff...

NATIONAL COMEDY THEATRE

Fridays and Saturdays @ 7:30 & 9:45 p.m. • 3717 India St. • 619-295-4999 • www.nationalcomedy.com • Tickets $12-$15

Dinner show for two with a bottle of wine for only $75 per couple!

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The Interactive Improv Experience

"Critic’s Choice!” — San Diego Union-Tribune

I LOVE YOU, YOU’RE PERFECT, NOW CHANGE

2-for-1 TIX HALLOWEEN

2:00 P.M. 619-388-3676.

AT 8:00 P.M. SUNDAY AT 7:00 P.M. SATURDAY AND SUNDAY AT 2:00 P.M. 619-544-1000.

The Laguna Playhouse stages Tazewell Thompson’s musical tribute to Ida B. Wells, a fearless turn-of-the-century civil rights activist who organized the first anti-lynching campaign in America. Thompson directed. LAGUNA PLAYHOUSE, 325 CANYON ROAD, LAGUNA BEACH. TUESDAY, NOVEMBER 1, AT 7:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M. 949-497-2787.

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, BARNER’S HOF, OPENENDED RUN, FRIDAY AND SATURDAY AT 8:00 P.M. 619-344-2664.

Crowns

A crown is the top part of a hat and a symbol of royalty. Regina Taylor adds new definitions as she recounts the “church hat” tradition of African-American women, where a churchgoer expresses “hatti-tude,” a proud statement of identity. Adapted from Michael Cunningham and Craig Marberry’s book, the piece combines music — from gospel — and monologues. Crowns packs a lot into 90 minutes. And though the monologues are often arresting, their sheer number tends to slow the pace. But a terrific ensemble will sing “That’s All Right,” while dancing a “vintage.””

The Desert Song

The 1928 opera, which many say is the best of its era, has a book by Otto Harbach and Oscar Hammerstein. It’s Lawrence of Arabia does Zorro, in French Morocco. The mysterious Red Shadow aids the Riff Rebellion against French oppressors. But who is he? The cranky book can’t mask its tricks, but Sigmund Romberg’s exotic score couldn’t care less. It proceeds with artistic arrogance. It knows it’s got the goods. So does the Lawrence Welk production. From full chorale explosions to terrific leads, every one contributes with assurance —
Someone will win $100,000 a year for 20 years!

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Las Vegas action, San Diego style!
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  **Sunday, Nov. 14**
  - Drawings for cash and fabulous prizes – cruises, trips, movies and more!
  **Saturday, Dec. 11**
  - You could be a finalist for a chance at $100,000 per year!

Visit aa.com/harrahs for another chance to instantly win prizes and a chance at $100,000 a year for 20 years!

Must be 21 or older to enter or gamble. *Life is defined as a 20-year period*. Prizes for life to be awarded in separate promotion, including the $2,000,000 prize which is paid out in periodic payments over 20 years. Free gift with new Total Rewards® sign-up available while supplies last. See Total Rewards Center for complete official rules and details. Membership rules and certain restrictions apply for rental at BLOCKBUSTER®. No purchase necessary. Odds of winning depend on number of eligible entries, eligibility rules and limitations. BLOCKBUSTER name, design and related marks are trademarks of Blockbuster Inc. ©2004 Blockbuster Inc. All rights reserved. Trademarks used herein are trademarks of Harrah's Operating Company, Inc. or of the represented third parties and used with their permission. Know When To Stop Before You Start® Gambling Problem? Call 1-800-522-4700. Owned by the Rincon San Luiseño Band of Mission Indians. Managed by HCAL Corporation. © 2004, HCAL Corporation. All Rights Reserved.
The Goat

or

Who is Sylvia?

by Edward Albee

Directed by Sam Woodhouse

A loving father & husband, successful & smart and yet he is forced to confess that he is in love with a goat.

“Unquestionably one of the Wittiest plays Albee has ever written”

New York Post

The Tony, NY Critics Circle & Drama Desk Award-winning play

The Goat

by Regina Taylor

adapted from the novel by Michael Cunningham & Craig Marberry

Sedona Repertory Theatre

AT THE LYCEUM - HORTON PLAZA

The Gospel Musical with “hat-titude”!

Crown’s

Bursting with life and radiant in every way - seamless”
LA Times

The Goat

Circle & Drama Desk

Award-winning play

by Edward Albee

For Mature Audiences

Final Weekend!

Dial M For Murder

In Frederick Knight’s psychological thriller, you know who does it, and who planned it (in absolute detail). The question is: can a Columbo-like detective and a writer of detective fiction solve what looks to be a Tony Wendice’s (Rick D. Mead) perfectly plotted crime? From afar Inspector Hubbard (David Cochran Heath) and Max Halliday (Matt Scott) don’t strike the wittiest plays Albee successful & smart

The Dream Play

Michael Meyer, August Strindberg’s foremost biographer, wrote, “Dream Play is a brillianly exciting and disturbing 90 minutes.” Sledgehammer’s current, uncut version runs over 2 hours and 45 minutes. It’s got a sharp, funny new translation by Anne-Charlotte Harvey (“the world got turned the wrong way around when the copy was made,” a character explains); it’s got one of the all-time great entrances in local theater (a glittering red glockenspiel lowers; Janet Hayashiaku to the stage); and it’s got other arresting visuals (legal scholars with piles of dusty books for hats, excellent slides that pixel in and out); but it’s also got dull stretches, long ones, in which the actors drone about truth and the mysteries of existence in loud, epic monotonies (the last 30 minutes play twice that long). As a result, the production pulses forward, offering some of Sledgehammer’s best physicality (both by male gender dupes when the real stinger goes down). The musical will need some cutting. But the writing’s so tight, the scenes so solid, difficult choices lie ahead. But whatever else goes, one hopes they keep the lines “The Bushes of Texas. Became nervous wrecks / Because their son was so dim ... but look what happened to him.”

Critic’s pick.

OLD GLOBE THEATRE, SHERMAN EDISON CENTRE FOR THE PERFORMING ARTS, BALBOA PARK, THROUGH NOVEMBER 7; TUESDAY, WEDNESDAY, AND SUNDAY AT 7:30 P.M. FRIDAY AND SATURDAY AT 8:00 P.M. MAITNE SATURDAY AND SUNDAY (AND WEDNESDAY, NOVEMBER 3) AT 2:00 P.M. 619-238-2255.

Dial M is over-long and needs cutting by not far short of half its length, thus abridged, it makes a brilliantly exciting and disturbing 90 minutes.” Sledgehammer’s current, uncut version runs over 2 hours and 45 minutes. It’s got a sharp, funny new translation by Anne-Charlotte Harvey (“the world got turned the wrong way around when the copy was made,” a character explains); it’s got one of the all-time great entrances in local theater (a glittering red glockenspiel lowers; Janet Hayashiaku to the stage); and it’s got other arresting visuals (legal scholars with piles of dusty books for hats, excellent slides that pixel in and out); but it’s also got dull stretches, long ones, in which the actors drone about truth and the mysteries of existence in loud, epic monotonies (the last 30 minutes play twice that long). As a result, the production pulses forward, offering some of Sledgehammer’s best physicality (both by male gender dupes when the real stinger goes down). The musical will need some cutting. But the writing’s so tight, the scenes so solid, difficult choices lie ahead. But whatever else goes, one hopes they keep the lines “The Bushes of Texas. Became nervous wrecks / Because their son was so dim ... but look what happened to him.”

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Critic’s pick.

OLD GLOBE THEATRE, SHERMAN EDISON CENTRE FOR THE PERFORMING ARTS, BALBOA PARK, THROUGH NOVEMBER 7; TUESDAY, WEDNESDAY, AND SUNDAY AT 7:30 P.M. FRIDAY AND SATURDAY AT 8:00 P.M. MAITNE SATURDAY AND SUNDAY (AND WEDNESDAY, NOVEMBER 3) AT 2:00 P.M. 619-238-2255.

The Dream Play

Michael Meyer, August Strindberg’s foremost biographer, wrote, “Dream Play is a brillianly exciting and disturbing 90 minutes.” Sledgehammer’s current, uncut version runs over 2 hours and 45 minutes. It’s got a sharp, funny new translation by Anne-Charlotte Harvey (“the world got turned the wrong way around when the copy was made,” a character explains); it’s got one of the all-time great entrances in local theater (a glittering red glockenspiel lowers; Janet Hayashiaku to the stage); and it’s got other arresting visuals (legal scholars with piles of dusty books for hats, excellent slides that pixel in and out); but it’s also got dull stretches, long ones, in which the actors drone about truth and the mysteries of existence in loud, epic monotonies (the last 30 minutes play twice that long). As a result, the production pulses forward, offering some of Sledgehammer’s best physicality (both by male gender dupes when the real stinger goes down). The musical will need some cutting. But the writing’s so tight, the scenes so solid, difficult choices lie ahead. But whatever else goes, one hopes they keep the lines “The Bushes of Texas. Became nervous wrecks / Because their son was so dim ... but look what happened to him.”

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rate double duty again. His direction is crisp and his scenic design, the cluttered interior of a deep camp cabin, looks authentic. There are times, as when the Soadys crank the Jimmer’s (a hilarious J. Michael Ross) legs like a bellows to produce — but this might be more information than you want. let’s just say times when an audience might want to distance itself from the stage. But George Ye’s sound design permits no escape. He surrounds the audience with eerie noises: some human, some automotive, many animal, and some — da troot, I swear — of unknown, possibly extraterrestrial origin.

Novelty.

Cygnet Theatre Company, 6035 El Cajon Boulevard, College Area, through November 7. Thursday through Saturday at 8:00 P.M. Sunday at 7:00 P.M. Matinee Sunday at 2:00 P.M. 619-337-1525, X3.

Fiction

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 (they also, small world, used the same woman as a muse). Suddenly she has three weeks to live and wants to read his journal. He can read her diary after she dies. The play’s more interesting theoretically than dramatically. Can a diary be another “fiction”? The play could resonate if Linda, Michael, and their muse Ably, had lives below the neck. But they’re more parts of a formalist pattern of inane than people. Fiction might work, and has elsewhere apparently, if the Old Globe production gave it the equivalent of a Bad Hair Day. Instead, the Globe gives it 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 undercut potential conflict. But both are cultural snobs who, if nothing else, should conflict with the audience. Nance Williamson and Kurt Rhoads, however, turn baubles into polished literary haints. Cassius Carter Centre Stage, SimonEdison Centre for the Performing Arts, Balboa Park, through October 31; Thursday through Saturday at 8:00 P.M. Sun-
day at 7:00 P.M. Matinee Saturday and Sunday at 2:00 P.M. 619-239-2255.

Fit to Be Tied

Diversionary presents Nicky Sil-vey’s “over-the-top holiday com-edy.” Delicia Turner Sonnenberg directed.

Diversionary Theatre, 4545 Park Boulevard, University Heights, through December 4. Thursday through Saturday at 8:00 P.M. Sunday at 7:00 P.M. Matinee Sunday at 2:00 P.M. 619-299-0077.

The Goat, or Who Is Sylvia?
The San Diego Repertory Theatre stages Edward Albee’s bizarre com-edy about a man who falls in love with a goat. No. You don’t understand: he really loves that goat. Sam Woodhouse directed.

San Diego Repertory Theatre, 72 Horton Plaza, Downtown, Friday, October 29, through November 23; Sunday and Tuesday at 8:00 P.M. Wednesday through Saturday at 8:00 P.M. Matinee Saturday and Sunday at 2:00 P.M. 619-544-1000.

Goodnight, Desdemona

Cygnet Theatre presents Joan-Marie MacDonald’s comedy about an ancient manuscript proving that Romeo and Juliet and Othello were originally meant to be comedies. Shiley Theatre (behind Camino Real, University of San Diego).

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Grassroots Greeks: Ajax
The extremely popular series of Greek play readings now has a new location: El Centro Cultural de la Raza. To recapture local sensibilities, the masterworks of ancient Greek drama, Linda Castro and David Cohen offer staged readings. The approach is refreshing. There’s no attempt at polished work or choices set in granite. Instead, the actors treat the text as if this were the first day of rehearsal, the threshold of exploration. There’s some movement, a suggestion of voices and precise character details. Credit as well to the costume designer, unnamed in the program, who provided everything from tunics to T-shirts — and enough Velcro to permit what must be, in many instances, split-second changes.

Late-Night Catechism
The Laguna Playhouse has extended the run of this popular show several times. It’s an “interactive adult catechism” class, taught by a sister from the space-not-the-school school. The concept doesn’t sound like much. The sister is substituting. It’s the regular teacher’s pork 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, 305 LAGUNA CANYON ROAD, LAGUNA BEACH, THROUGH DECEMBER 16; MONDAY AT 7:30 P.M. 949-497-1977.

Les Miserables
Joel McNeely’s latest, is back in town, chanced once again by self-righteous Inspector Javert. SAN DIEGO_GOMIC THEATRE, 220 1 C STREET, DOWNTOWN, THROUGH OCTOBER 31; TUESDAY AT 7:30 P.M., FRIDAY AND SATURDAY AT 8:00 P.M.; SUNDAY AT 3:00 P.M. MATINEES SATURDAY AT 2:00 P.M. FOR DAYS AND TIMES CALL 800-944-5639.

Macbeth
Richard Bard’s burly-voiced Macbeth struts and frets and seems to carry Hamlet inside of him. Only Macbeth’s growing madness isn’t frigged, nor — in some of Bard’s most striking moments — is his eerie calm before confronting Mac- duff. Though his facial expressions tend to overshadow the lines, Bard gives an intelligent, full-bodied, compelling reading as the famed murderer of signs and portents. The Poor Players stage the Scottish play in shadows and modern dress: black fatigues, uniforms, and berets, the soldiers carrying assault weapons. But no one in the cast approaches Bard’s achievement. Beth Everhart’s Lady Macbeth is well spoken but lacks the force of will to win the epic clash with her hus- band over the taking of human life. Brian Taraz’s tame Macduff rarely gets above a whisper. And Nick Kennedy performs Malcolm with some, understatedly annoying, speeches, as if in a different production. The ensemble work on opening night felt underrehearsed, the timing was consistently off, and the pace and lagged wherever Bard was offstage. But when he was on, and Macbeth’s ambition wrestled with his conscience, something pri- mal this way came.

ADAMS AVENUE STUDIOS OF THE PER- FORMING ARTS, 2054 ADAMS AVENUE, NORMAL HEIGHTS, THROUGH NOVEM- BER 14; FRIDAY AND SATURDAY AT 8:00 P.M.; SUNDAY AT 7:00 P.M. 619-584-3593.

Mrs. Farnsworth
“A suburban lady of a certain age,” Mrs. Farnsworth’s conflicted: she wants to write a tell-all novel but won’t name names. So she brings her writer’s block to English 124 and tells the story of Emily (who sounds a lot like Mrs. F. and Miles, a Yale undergrad “with a slight alcohol problem,” who im- pressed her indignation and paid her for an abortion (guess which current American president Miles might be?). Thanks to its subject — one of a handful of plays to lambaste the Bush administration directly — and performances by Sigourney Weaver and John Lithgow, A.R. Gurney’s comedy has been an off-Broadway hit. But Gurney pulls more punches than he lands (and pulls the plug, changing focus dur- ing the 90-minute piece). Compared to Michael Moore’s Faren- hheit 9/11, Farnsworth’s mild stuff. The Laterthanever production pulled off the two war movies, casting Jim Chovich and Rosa Norris. He plays Mr. Farnsworth, who appears conservative and then, oving to constrained writing and adept acting, takes the stereotype. Reynolds gives Mrs. F. layers not found in the text.
The Sopranos' Last Supper Diversionary Theaters presents an evening with the notorious Bari- toni family: “gambling, dinner, dancing, and good old mas- turbation.”
1355 NORTH HARBOR DRIVE, DOWN- TOWN, AND DAVE AND BUSTERS, 2931 1355 NORTH HARBOR DRIVE, DOWN- TOWN, OCTOBER 29, THROUGH NOVEM- BER 4, 8:00 P.M. MATINEE SATURDAY AT 1:00 P.M. 619-554-1212.

Triple Espresso: A Highly Caffeinated Comedy
Habitat Theatre presents his lounge act at the Triple Espresso Coffee- house 20 years to the day. While
playtime has them complain of difficul- ties to overcome; you wish they’d quit trumping up the pseudo- drama and get on with this highly entertaining, like light show. (Note: the original cast members have been replaced.)
North by northwest
HUBER THEATRE, 444 FOURTH AVENUE, GASLAW QUARTER, OPEN- ENDED RUN; WEDNESDAY AND THURS- DAY AT 7:30 P.M., FRIDAY AND SATURDAY AT 8:00 P.M. 619-294-7800.

The Watchman on the Wall Parodie Productions presents an original musical, set in the 1930s, based on the Book of Nehemiah.
CHURCH OF HIS WISDOM ALCOVE, 950 GARDEN DRIVE, SAN DIEGO. Fri,-DAY, OCTOBER 29, THROUGH NOVEMBER 23, 7:30 P.M. DINNER THEATRE. 619-294-7800.

A special VIP Reception
Join us at the special VIP Reception Saturday night, October 29 for an unforgettable evening in the Grand Ballroom. Celebrate the opening of the San Diego Opera’s The Sopranos’ Last Supper. Meet the cast, enjoy cocktails, Heavy Hors d’Oeuvres, live entertainment and a Silent Auction. Tickets are $100 and $50. Call 619-232-3391 to reserve your seat.

THEATRE DIRECTORY

Beverly Hills, 7387 Via Wella, Beverly Hills, CA 90211, (310) 275-1480
www.beverlyhillsplayhouse.com

San Diego Civic Theatre, 1545 Pioneer Way, El Cajon, CA 92021, (619) 440-2277
www.civictheatre.org

Centro Cultural De La Raza, 2100 Park Ave, Balboa Park, San Diego, CA 92101, (619) 235-6355
www.cctr.asu.org

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Theaters Around the Bay: A Guide to Performing Arts in the San Francisco Bay Area
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http://home.san.rr.com/vantagetheatre
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It was a horrible summer for concerts.

Ray Johnson, general manager of 4th & B, was repeating what representatives of House of Blues Concerts, Fineline Entertainment, and SOMA have all said: the summer of 2004 was a washout for local concert ticket sales.

San Diego was not alone. The Wall Street Journal reported a national blight as tours were canceled (Lollapalooza), downsized (Norah Jones, Gloria Estefan), or were money losers (Kiss). The WSJ suggested that high ticket prices were the biggest cause for the downturn.

Arguably, no local show illustrated the concert industry’s giant sucking sound as clearly as last week’s show of RCA country artist Andy Griggs at 4th & B. Griggs is known for two national country hits, “You Won’t Ever Be Lonely” and “She Thinks She Needs Me.”

“As of Friday [six days before Grigg’s October 21 show at 4th & B] they had sold less than 100 tickets,” said KSON music director John Marks. “4th & B holds 1400 people.” Initially, 4th & B contacted KSON country music competitor KUSS 95.7 to help them with the show. They [4th & B] had concerns about the promotional support they were getting from KUSS.

Marks said 4th & B gave KSON the $13 Andy Griggs tickets for free to give away at KSON’s “Country Fest” held Saturday, October 16, at the Lakeside Rodeo Grounds. That event featured live shows by Phil Vassar and Steve Holy, two midlevel country artists who, like Griggs, have had a couple of national hits. Tickets for KSON’s Country Fest were $5, free for kids under 12. The lower ticket price paid off. “We had 7000 people there,” said Marks.

“It’s tough to get people out to see a show,” said Marks. “We rented out the fairgrounds and hired the bands and paid for all the expenses and charged just $5 to make sure we could give our listeners an event the whole family could afford to go to.”

“It’s called papering the house,” Marks said, referring to the industry term for giving away tickets in order to get drinking customers in the door. He said 600 KSON Country Fest fans ended up with Andy Griggs tickets (which is how many a 4th & B spokesperson said showed up at his concert on October 21).

4th & B’s general manager Johnson said his decision to take the show away from KUSS and give it to KSON “was a business decision.… If we would have canceled the show outright, we would have lost the deposit [usually 50 percent of the headliner’s guarantee]. Plus there is a certain amount of good will you have to establish with your patrons.”

— Ken Leighton

It was furious,” says Candye Kane about her rejection on the upcoming VH1 show Celebrity Fit.

“They wasted my time and they are agesist.” Kane claims she was bumped off the show that shows beefy “B-list celebrities” (as she termed them) competing to lose weight.

“After several interviews with VH1 and glowing compliments from the execs at the show, I was asked my age. The producers decided to pass on me because at 40, I am over the age considered fashionable for VH1 viewers.”

Kane, a former porn star, says she currently weighs in at 240.

“The idea was that a Marine drill instructor type would yell at you and tell you to do sit-ups and stuff like that. The show would have eight to ten people, and they would be divided into teams. I knew the whole premise was size-ist, but I could have used the exposure on VH1, and the money was huge.” Kane begins recording her seventh CD, White Trash

Candye Says 40+ is a Deficit for VH1

For reasons that have not been disclosed, Tim Pyles, the longtime host of the 91X local music show Loudspeaker, has left Clear Channel. His last show was October 17.

Pyles had been a full-time employee for Clear Channel. Al Guerra, Pyles’s partner on Loudspeaker, said he would continue hosting the show on his own. Guerra said he had no comment on the
Martini Ranch is located at 528 F St., Corner of 6th and F, Gaslamp Quarter, Downtown San Diego
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485 South Coast Highway 101 (at D St.) Encinitas. 760.943.9101. www.martiniranchencinitas.com

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$2.50 Drafts

DJs Jalil & Tone Capone
11/8: A Small Victory
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The Hit Machine
11/11: The Buzzbombs
The Scottish Greens
The Irish Brothers
11/18: Rookie Card
Joanie Mendenhall with friends Saba

$2.50 Kuya Rum Drinks and $5 Kuya Martinis

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DJ Tony A
NFL Sunday Ticket & Monday Night Football!

$2.50 Drafts & $4 Bloody Marys

New food items just introduced!

Mondays
Enjoy Monday Night Football in HD, then lounge to music & videos from all generations.

Tuesdays
Butta
DJs Mada & Beatnick throw Hip-Hop, Rock & Rare Grooves in the Ranch.

“Industry Night”
House music in the Shaker Lounge.
11/2: Miles Maeda, DJ Mill, Dan Leone

Wednesdays
The David Patrone Quartet
“Songs in the Key of Sinatra”
In the Ranch. 9 pm, No Cover.

The Bus Stop
Classic Hip-Hop & Soul Jazz vibes served up fresh in the Shaker Room with DJs Charlie Rock, Steven Flex, Unique & Fingaz.

Thursdays
DJ Tony A in the Ranch
Old style Hip-Hop & Rock. No Cover.

Fridays
DJs Tony A & L-Train
Get your weekend started right with two rooms of music.

Saturdays
DJs Kingsley & Mada
Gaslamp’s best weekend party.

Sundays
REGGAE AT THE RANCH
in the Shaker Room. Reggae & Dancehall with DJs Fingaz, Tek & Hektik.

Special Events
November 3: MySpace.com
CD Release Party with Procussions • Deus Process
Deep Rooted • Dialect Crew
Free CD with paid admission

November 10: Neil Armstrong of the 5th Platoon
Armony 2-Year Anniversary with Derrick D and Shortcut (Beat Justice Sound and Triple Threat DJs)
November 26: Bus Stop Appreciation Night

November 17: B-BAR
Friday, November 5
“MANICURES, MARTINIS & MORE”
A showcase of San Diego’s most Talented Designers.

November 19: MUNDO LATINO
Latin, Merengue, Salsa, Rock en Español, Reggaeton, Hip Hop y mas
In the Shaker Room, 9 pm
No Cover before 10 pm.

ClubMundoLatino.com

Drink Specials
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Free CD with paid admission

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Butta
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A showcase of San Diego’s most Talented Designers.

November 26:
Bus Stop Appreciation Night

6th Annual Halloween Bash
Saturday, Oct. 30

Dress up, Drink Specials, and get your mind set on a 60’s & 70’s party vibe.

Saturday Night Specials
$2 CORONAS

For more details and pictures, please visit us at: www.queondasandiego.com

Costume Contest Cash Prizes!
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460 South Coast Highway 101
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San Diego Reader, October 28, 2004
Pyles had been part of Loudspeaker, San Diego’s longest-running local music show, for over five years. Pyles still spins new CDs at “Test Site Tuesdays” in the evening at the Whistle Stop bar.

— Ken Leighton

KILL BILL VOLUME I STARTS WITH THE NANCY SINATRA SONG

“Bang Bang,” and that’s the song she started her show with at the Belly Up Tavern on October 16. Nancy, 65, was wearing a leather vest with Vietnam patches on it. One said, “In memory of over 58,000 who never returned.”

She asked if there was anyone in the crowd who was in the military. She called one guy to the stage, thanked him for his service, and gave him a yellow Lance Armstrong “Live Strong” wristband. She then held the microphone to him, and he said, “No, no, no.” She said, “I didn’t want you to sing, dodo. I just want to know what branch of the military you’re in.”

She signed her new CD after the show. One man told her he was a Vietnam vet, and he thanked her for everything she’s done. Another guy had her sign the Playboy she was on the cover of in 1995 (at age 55). I bought her new CD, which has songs written for her by Morrissey, Pete Yorn, Thurston Moore of Sonic Youth, Steven Van Zandt, and U2.

As she was signing it, I asked her what she felt about the war in Iraq. She said, “I asked her he was a Vietnam vet, and I was happy. But I don’t really want to talk about that.”

I then told her I missed her show at Humphrey’s a year ago, so I was glad she came back so soon. She responded, “Well, it looks like everyone else missed this show [there were fewer than 200 in attendance]. Maybe this show was a secret, I don’t know.”

— Josh Board

“I DO SYNTH-POP, TECHNO, AND TRANCE [MUSICAL TRACKS]. I USE SYNTHESIZER SEQUENCER PROGRAMS CALLED FRUITY LOOPS, ORION PRO, AND REBIRTH.”

Tony Reed admits some acoustic musicians sniff when he shows up to open-mike nights with a keyboard and a laptop.

“Some people say there is no soul in electronics, and I would argue completely the opposite. There is just as much soul in a drum machine as there is in a piece of plastic with some hide stretched over it.”

He’s also heard that he’s not a real musician.

“It’s preprogrammed, yes, but I’ve played every note of it.”

Reed is the manager of the Flower Hill movie complex in Del Mar. He said his one and only paid musical gig was an accident.

“It was at the Humboldt County State Fair four months ago. We used to live there. I helped put my wife through college. I was at the state fair doing my clown gig, making balloons on stilts. They had an act that canceled, so they hired my one-man show. I got $1800.”

Tony Reed appears 9 p.m. Tuesday at R.T.’s Longboard Grill in Pacific Beach; free admission.

— Ken Leighton

REED PREFERENCES FRUITY LOOPS TO ANIMAL HIDE

Local clarinet player Stephen Lowell Spencer spent much of his time over the past four years playing with the Mississippi Queen steamboat band. On September 30, while bound from Davenport to the Port of Burlington, Iowa, the 54-year-old finished his last set with the band around 11 a.m. and went to his cabin, saying he planned to sleep all day. When he didn’t show up for lunch the next afternoon, crewmembers checked his cabin and found him lying dead on the floor.

Burlington police officers were waiting at the port when the ship arrived about 8 p.m. Witnesses told the Hawk Eye newspaper that after the ship’s gangplank was set, passengers and crewmembers lit candles and gathered at the bow to offer silent tribute to the popular player as his body was taken off in a stretcher.

“There was no foul play. He had a massive heart attack, probably in the late morning or early afternoon,” says the medical examiner for Des Moines and Lee Counties, Eugenio Torres. “He told others he wasn’t feeling well. He was also diabetic, which it seems nobody [on the ship] was aware of.”

Spencer’s body was returned to San Diego for burial.

— Jay Allen Sanford

“TURK PARODIES THE JOYS OF TWEAKING

‘Bout the ol’ sketchin’ pad (a sketcher is someone who exhibits sketchy/questionable

— Jeff Turk, 38, hasn’t done crystal meth since he went to jail in 1997. After he got out he worked construction and restaurant jobs. Then he found his groove, hosting comedy nights.

His most requested bit is “The Sketchin’ Pad Song.” Sung to the tune of The Beverly Hillbillies theme, it shamelessly outlines the life of a tweaker.

“Come listen to a story

— Ken Leighton

“DON’T LIKE IT. I DON’T LIKE IT AT ALL.”

I asked her what she thought of President Bush, and there was a long silence. She looked up and said, “I’m not happy. But I don’t really want to talk about that.”

She signed her new CD the other day, and U2.

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Spencer’s body was returned to San Diego for burial.

— Jay Allen Sanford

“TURK PARODIES THE JOYS OF TWEAKING

‘Bout the ol’ sketchin’ pad (a sketcher is someone who exhibits sketchy/questionable

— Jeff Turk, 38, hasn’t done crystal meth since he went to jail in 1997. After he got out he worked construction and restaurant jobs. Then he found his groove, hosting comedy nights.

His most requested bit is “The Sketchin’ Pad Song.” Sung to the tune of The Beverly Hillbillies theme, it shamelessly outlines the life of a tweaker.

“Come listen to a story

— Ken Leighton

“DON’T LIKE IT. I DON’T LIKE IT AT ALL.”

I asked her what she thought of President Bush, and there was a long silence. She looked up and said, “I’m not happy. But I don’t really want to talk about that.”

I then told her I missed her show at Humphrey’s a year ago, so I was glad she came back so soon. She responded, “Well, it looks like everyone else missed this show [there were fewer than 200 in attendance]. Maybe this show was a secret, I don’t know.”

— Josh Board

“I DO SYNTH-POP, TECHNO, AND TRANCE [MUSICAL TRACKS]. I USE SYNTHESIZER SEQUENCER PROGRAMS CALLED FRUITY LOOPS, ORION PRO, AND REBIRTH.”

Tony Reed admits some acoustic musicians sniff when he shows up to open-mike nights with a keyboard and a laptop.

“Some people say there is no soul in electronics, and I would argue completely the opposite. There is just as much soul in a drum machine as there is in a piece of plastic with some hide stretched over it.”

He’s also heard that he’s not a real musician.

“It’s preprogrammed, yes, but I’ve played every note of it.”

Reed is the manager of the Flower Hill movie complex in Del Mar. He said his one and only paid musical gig was an accident.

“It was at the Humboldt County State Fair four months ago. We used to live there. I helped put my wife through college. I was at the state fair doing my clown gig, making balloons on stilts. They had an act that canceled, so they hired my one-man show. I got $1800.”

Tony Reed appears 9 p.m. Tuesday at R.T.’s Longboard Grill in Pacific Beach; free admission.

— Ken Leighton

REED PREFERENCES FRUITY LOOPS TO ANIMAL HIDE

Local clarinet player Stephen Lowell Spencer spent much of his time over the past four years playing with the Mississippi Queen steamboat band. On September 30, while bound from Davenport to the Port of Burlington, Iowa, the 54-year-old finished his last set with the band around 11 a.m. and went to his cabin, saying he planned to sleep all day. When he didn’t show up for lunch the next afternoon, crewmembers checked his cabin and found him lying dead on the floor.

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“Come listen to a story

— Ken Leighton
Saturday October 30th at L5 nightclub

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behavior due to drugs; a pad is as in the 1950s meaning a place to hang out! / Tweakers talk for days about the good times they had / There’s plenty to snort and there’s plenty to smoke / So come sit a spell and have yourself a coke / Speed that is, amphetamine, methadone."

“I wrote it while I was in the hole [solitary confinement] at the George Bailey Detention Facility… I started selling and using coke in 1982 when I was in high school. From 1988 to 1997 I used crystal meth every day, drank a bottle of 1800 Caesars tequila, and smoked at least an ounce of high-grade pot."

“Well, the next thing you know everybody’s flying high / Feelin’ bulletproof like we’re never gonna die / Playin’ guitar and tearin’ shit apart / Never seem to finish a fucking thing we start / Tweakers, that is, siutedracked, brainwashed.”

“I got busted for having a loaded gun and possession of meth. I was looking at ten years in prison, because they had just passed a law that said if you are busted with a weapon and possession of meth, you had to serve a mandatory ten years. My lawyer found out they passed the law one day after my bust. I missed ten years by one day. My life would have been over. I would have been in jail until I was almost 50. I ended up getting out after one year.

When he got out his employment possibilities were limited. “If you are a convict, nobody will hire you. You have to work construction. That’s where all the convicts are. That’s why you see so many construction workers with tattoos on their necks and faces. And restaurants don’t check to see if you’ve had any felonies.”

Turk runs music-and-comedy nights every Tuesday at Squid Joe’s in Carlsbad and Thursdays at the Flying Bridge in Oceanside.

“...a lot of women were throwing themselves at him,” a friend of mine said about DJ Icy’s set at L5 during the wee hours of Sunday morning, October 17.

Icy was in San Diego from Orlando, Florida; his new CD, For the Love of the Boat, was released last April.

“They were all over him, if possible.”

“How so?”

“Dancing in front of him, touching him, yelling things like, ‘I love you, DJ Icy!’ They were also taking their shirts off and throwing the shirts at him, stuff like that. I also met his girl.”

“Was she angry or jealous that these women were vying for his attention?” I asked.

“Nah, she knows the life.”

“Things are usually cool here,” an L5 doorman later told me. “The only problem we had the night Icy was spinning was a drunk we had to toss out.”

— Michael Hemmingson

Hundreds of props seen on the set of MTV’s Real World: San Diego were auctioned on eBay. Here’s what people were paying:

Custom coffee table with seashells embedded in clear fiberglass top ($325 top bid), an Ikea surfboard-shaped desk ($182.50), and the Olhausen pool table seen on the exterior patio ($1225.00). That bronze sunburst mirror seen in Robin and Frankie’s room was bid up to $1225, while the photo next to it showing palm trees and an hammock closed at $66. A Sector Nine skateboard attracted eight bids, topping out at $61, even though it had no wheels or hardware and had been nailed to an entry door as set decoration. The blue surfboard-shaped rug seen in the main bathroom gazebo (the one with no door) drew 19 bids totaling $202.50.

The “confidential door” (minimum bid $250) had not received any bids, nor had the large House of the Pirates Cove oil painting by Nathan Horner ($4500 minimum).

Profits from the auctions will be donated to the San Diego Film Commission Foundation, which ran the auction listings. "Obey" descriptions close with the caveat: “Item was used as a prop or furnishing in the TV series documenting the lives of seven strangers and may show normal wear and tear from the six-month period of filming.”

That includes the used bathroom surfboard rug, so no complaining about the smell.

— Jay Allen Sanford

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Pink and Yellow Ponies

“For each set they would hand-stitch a homemade mask — he would sew the mask to his face.”

oud, very loud. That’s the first thing most people will say when asked, “So how is that San Diego four-piece, Die Princess Die?” They’re no boy band, that’s for sure. Their self-titled CD is now out from local Cut Lips Records. Die Princess Die consists of Pete Cechvala on guitar/vocals, Bryce Martin on guitar/vocals, Ely Morgan on bass, and Danny Harmon on drums.

The subject of music and dreams comes up.

“I hear music in my dreams, but rarely do I play,” said Pete. “Once I did dream of a pink pony and a yellow pony. The two of them were under an oak tree in the middle of a green open field. I remember the air was very fresh and just the slightest breeze rolling in. It was midday; the sun was shining bright but the air was cool. It was a great day to be outside. The leaves of the oak tree as well as nearby trees had started to turn orange. Now and then you could see a few leaves fall from the tree as the breeze scattered them throughout the field. The pink pony and the yellow pony were very friendly and seemed to have a close relationship. From what I could make out, it appeared that they were making out, it appeared that they were making a close relationship. From what I could make out, it appeared that they were making love. I remember yellow being very gentle with pink, but pink was a bit feisty. While they were making love the song ‘Sounds of Silence’ by Simon & Garfunkel played very softly. I just remember watching them and enjoying the song.”

“I don’t remember my dreams — I generally fall asleep by blacking out,” says Danny. “I have been daydreaming a lot though…”

TRICKIEST MUSICAL PROBLEM?

Pete “I can’t ever seem to get the amp loud enough. I’ve played Hiwatts, Fenders, Marshalls, Sunnys… but nothing has yet come close to what I’m looking for.”

Ely “Not spilling my beer onstage.”

Danny “When my stuff gets unplugged, I get confused and have no idea what is going on, like usual. Everything just seems loud. Sometimes I just keep playing without realizing that there is no sound coming out of my amp.”

“I just recently started using drum triggers. The introduction of electric equipment for me is a whole new realm of problems. Little details like having an outlet within reach or an extra cord when the one I brought suddenly isn’t working — I’ve never had to think about this stuff before. Also it’s more stuff for me to forget… I am always the guy that leaves behind something, like my drum stool or kick drum pedal, now I have to remember all the little adaptors and stuff for this new setup… but when it’s all together it brings a great new ingredient to the sound.”

MOST MEMORABLE SHOW OR ENCOUNTER WITH FANS?

Ely “I would have to say Las Vegas — all I remember is that when we woke up the next morning, the van door was wide open, and we were surrounded by puke, piss, and broken bottles.”

Bryce “Probably the one in Michigan where some guy wanted to fight Pete in front of his parents.”

Pete “That would probably have to be ‘Stitch.’ A kid we met on tour. We played with his band, which consisted of four guys, each with their own special name. Chaos was the lead singer while Stitch played drums. Stitch was something else. He was probably 16 or 17 years old, and for each one of their sets, they would hand-stitch a homemade mask — he would actually sew the mask to his face.”

Danny “I always enjoy playing smaller places where drunken patrons ask if they can ‘jam out’ on my kit before the set or start rapping on the mike to my beats. In my last band a really drunk dude in Olympia, Washington, turned a late-night, lackluster show into a Marvin Gaye tribute performance.”

LIST OF INSTRUMENTS AND EQUIPMENT?

Ely “Ampeg SVT solid-state full stack, Turbo Rat, Holy Grail reverb, Line 6 delay, Boss Loop Station.”

Pete “Fender and inexpensive Japanese-made guitars, Musicman 150-watt head with a 200-watt Sunn Concert slave amp powering a full stack consisting of a Hiwatt 4x12 and a Marshall 1x18.”

Bryce “Old Fenders and an older Musicman head.”

Danny “A white Pearl Export kit with a matching vintage Remo snare, cheap and/or borrowed mismatched hardware, Zildjian cymbals (including a vintage Turkish 22” ride with only ‘mild key-holing’), and a Roland acoustic kick trigger with a Roland V-Drum TD3 module played through either a bass amp or direct into the PA, depending on the show.”

For more information about Pink and Yellow Ponies, visit www.callmealice.com.

Bryce Martin and Pete Cechvala

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**EXTENSION 4000**

**THURSDAY**

Steel Pulse (736) and Southland: 403 B B. Thursday, October 28, 9 p.m., 345 B Street, downtown. 619-235-4345 or 619-220-8497.

**FRIDAY**

The Misfits (497), Agent Orange (395), the Millionaires (416), and the Creepo

**SATURDAY**

Kenny Wayne Shepherd (908): Viejus Casino Dream/Catcher Show Room, Saturday, October 30, 8 p.m., 5000 Willow Road, Alpine. 619-445-5400 or 619-220-8497.

The Roots (287): 4th & R Saturday, October 30, 9 p.m., 345 B Street, downtown. 619-231-4343 or 619-220-8497.

Five for Fighting (225) and Keaton Simons: Belly Up Tavern, Saturday, October 30, 9:15 p.m., 143 South Cedros Avenue, Solana Beach. 619-220-8497 or 619-481-8140.

Sleepytime Gorilla Museum, Bunky (251), the Long and Short of It, and Viejo Edel: The Casbah, Saturday, October 30, 10 p.m., 2501 Kettner Boulevard, midtown. 619-220-8497 or 619-232-4335.

Terri Hendrix and Lloyd Maines: Acoustic Music San Diego, Saturday, October 30, 7:30 p.m., 4650 Mansfield Street, Normal Heights. 619-303-8176.

**SUNDAY**

Good Charlotte and Sum 41 (748): BBMAC Arena, Sunday, October 31, 7 p.m., UCSD campus, La Jolla. 858-534-8497 or 619-220-8497.

Alejandra Guzman (431): 4th & R. Sunday, October 31, 8 p.m., 345 B Street, downtown. 619-231-4343 or 619-220-8497.

**EXTENSION 4001**

**NOVEMBER**

Glen Campbell (767): Sycuan Casino Showcase Theatre, Thursday, November 4, 8 p.m., 3469 Casino Way, Dehesa. 619-659-3380.

Juliette Lewis & the Licks and Vice Versa: The Casbah, Thursday, November 4, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-220-8497 or 619-232-4335.

Peter Lang: Dixie’s, Thursday, November 4, 7:30 p.m., 347 Seventh Avenue, downtown. 858-220-7467.

Bala Fleck & the Flecktones (674): Spreckels Theatre, Friday, November 5, 8 p.m., 121 Broadway, downtown. 619-235-9500 or 619-220-8497.

Mindy Smith (306): Tift Merritt, and Garrison Stamm: Cane Bar and Grill, Saturday, November 6, 8:30 p.m., 3105 Ocean Front Walk, Mission Beach. 858-446-1780 or 619-220-8497.

The Strawbs: Acoustic Music San Diego, Saturday, November 6, 7:30 p.m., 4650 Mansfield Street, Normal Heights. 619-303-8176.

George Winston (777): La Paloma Theatre, Sunday, November 7, 7:30 p.m., 471 South Coast Highway 101, Encinitas. 760-486-7469.

Putumayo Latinas: Mandeville Auditorium, Sunday, November 7, 8 p.m., UCSD campus, La Jolla. 858-534-8497 or 619-220-8497.

Diana Ross: Civic Theatre, Tuesday, November 9, Third Avenue at B Street, San Diego. 619-570-1100 or 619-220-8497.

And You Will Know Us by the Trail of Dead: Brick by Brick, Wednesday, November 10, 8 p.m., 1130 Buenos Avenue, Bay Park. 619-220-8497 or 619-275-5483.

Guided by Voices (120) and Tommy Keene: Cane Bar and Grill, Thursday, November 11, 8 p.m., 3105 Ocean Front Walk, Mission Beach. 858-488-1780 or 619-220-8497.

**BY WILLIAM CRAIN**

They’re young; they’re well-dressed. They play dark, atmospheric music with delicate guitar parts giving way to bursts of high drama. They’ve got a vocalist who conveys emotion best by holding it back. A lot of bands over the past 25 years have tried to do something similar, but this band is particularly good at it. In short, what’s not to like about Interpol?

I thought I had an answer to that question after hearing Turn on the Bright Lights, the New York City band’s much-hyped 2002 debut album. I’ll boil it down to this: I already have a collection of Joy Division records and I don’t need a soundalike, thank you. But after hearing Interpol’s new follow-up, Antics, I’m not so smug. In fact, I’m almost won over. This is the kind of band that attracts a devoted following among young people with a lot of black in their wardrobe, and Antics is the kind of album those people won’t be embarrassed to listen to when they grow up.

Interpol singer Paul Banks still sounds like Joy Division’s tragic Ian Curtis, although less so than he did on Turn on the Bright Lights. But Interpol has tightened up its songwriting this time around: atmosphere is now a means to an end, rather than an end in itself. It used to bother me that Banks’s lyrics were about love rather than something as dark as the music, like Curtis’s tales of existential angst. But Interpol tackles their new material with a sense of authority; this is their sound, and they can do with it whatever they want.

Secret Machines and On Air Library also perform.

INTERPOL, Soma, Friday, October 29, 7 p.m. 619-226-7602. $18.
**DECEMBER**

**December 1:**
- **Mick Ronson** (769): The Casbah, Saturday, November 13, 7:30 p.m., 2501 Kettner Boulevard, midtown. 619-220-8497 or 619-220-8497.

**December 4:**
- **Texas Terri Bomb:** 'Canes Bar and Grill, Monday, November 29, 8 p.m., 340 N. Escondido Boulevard, Escondido. 800-988-4253 or 619-220-8497.

**December 5:**
- **Belle & Sebastian** (609): Sycuan Casino Showcase Theatre, Friday, November 26, 121 Broadway, downtown. 619-220-8497 or 619-220-8497.
- **Nekoda** (636): Sycuan Casino Showcase Theatre, Saturday, December 12, 121 Broadway, downtown. 619-220-8497 or 619-220-8497.

**December 6:**
- **Mike Watt & the Secondmen** (419): The Casbah, Saturday, December 12, 121 Broadway, downtown. 619-220-8497 or 619-220-8497.
- **Joe Satriani** (499): 4th & B, Tuesday, December 28, 8 p.m., 345 B Street, downtown. 619-220-8497 or 619-220-8497.

**December 7:**
- **The Hot Club of Cowtown:** Copley Symphony Hall, Wednesday, December 29, and Saturday, January 13, 3105 Ocean Avenue, downtown. 619-220-8497 or 619-220-8497.

**December 8:**
- **Ozomatli** (564): Sycuan Casino, Friday, December 31, and Saturday, January 1, 340 N. Escondido Boulevard, Escondido. 800-988-4253 or 619-220-8497.

**December 9:**
- **Billy Bob** (605): Sycuan Casino Showcase Theatre, Friday, December 3, 121 Broadway, downtown. 619-220-8497 or 619-220-8497.

**December 10:**

**December 11:**
- **Keith Emerson** (529): The Casbah, Saturday, December 12, 121 Broadway, downtown. 619-220-8497 or 619-220-8497.

**December 12:**
- **The Chieftains:** Sycuan Casino, Saturday, January 22, 3105 Ocean Avenue, downtown. 619-220-8497 or 619-220-8497.

**December 13:**
- **Dead Can Dance:** Copley Symphony Hall, Wednesday, December 29, and Saturday, January 13, 3105 Ocean Avenue, downtown. 619-220-8497 or 619-220-8497.

**December 14:**

**December 15:**
- **Mike Watt & the Secondmen** (419): The Casbah, Saturday, December 12, 121 Broadway, downtown. 619-220-8497 or 619-220-8497.

**December 16:**
- **Joe Satriani** (499): 4th & B, Tuesday, December 28, 8 p.m., 345 B Street, downtown. 619-220-8497 or 619-220-8497.

**December 17:**
- **Ozomatli** (564): Sycuan Casino, Friday, December 31, and Saturday, January 1, 340 N. Escondido Boulevard, Escondido. 800-988-4253 or 619-220-8497.

**December 18:**
- **Mick Ronson** (769): The Casbah, Saturday, November 13, 7:30 p.m., 2501 Kettner Boulevard, midtown. 619-220-8497 or 619-220-8497.

**December 19:**
- **Texas Terri Bomb:** 'Canes Bar and Grill, Monday, November 29, 8 p.m., 340 N. Escondido Boulevard, Escondido. 800-988-4253 or 619-220-8497.
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DJ SPOOKY
(That Subliminal Kid, NYC)
DJ FLIGHT
(Metalheadz, BBC 1xtra, UK)
REID SPEED
(Breakbeat Science, LA)
MOK & RUSTA
(Sublife.com, LA)

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DJ FLIGHT
(Metalheadz, BBC 1xtra, UK)
REID SPEED
(Breakbeat Science, LA)
MOK & RUSTA
(Sublife.com, LA)

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$3 CORONAS, COSMOS & APPLITTUS
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for more info: www.ShakeSD.com

FRIDAY 10.29.04
HUSTLE
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with DJs Nicky Z, Big Dave and DJ Johnny Johnson
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Reign
A Mosiac 3 Room Entertainment Experience.
Deco is transformed into a multi-heel music festival
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Room One: LUMEN & BIG BACK YARD (FR) 10:30pm – 1:30am
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Special Guest DJs: Milky B, All G & Strenness
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**BANDS**

Press the the 4-digit extension above the category that interests you (for example, 4002 for alternative rock).
At the next prompt, press the 3-digit code that is next to the performer you wish to hear. (Performers without codes currently do not have recordings.)

### EXTENSION 4002

#### ALTERNATIVE

- The Able-Minded Poets: Voz Alta
- Agent Orange: (1985) ’Canes
- And the Hero Falls: Brick By Brick
- The Apocalypse Dudes: The Kensington Club
- The Biddy Bums: Triple Crown Pub
- The Big Choice Allstars: Dreamstreet
- The Big Provider: Lestat’s Coffeehouse
- Born Tonight: Brick By Brick
- Bunky (251): The Cashah
- Call Me Alice (149): Hard Rock Cafe (La Jolla)
- Change Up: The Jumping Turtle
- Changing Names: Brick By Brick
- Cheeky October: Twiggs Tea and Coffee Company
- Cheva: Brick By Brick
- Citizen Cope: The Cashah
- Clay Colton: Tom Giblin’s Irish Pub & Restaurant
- Corten: Blind Melons
- Cortical: Hard Rock Cafe (La Jolla)
- The Creepy Creeps: ’Canes
- Death Cab for Cutie (392): Soma
- Destruction Made Simple: Soma
- Die September: Brick By Brick
- Dogmatic (248): Brick By Brick
- Dynamite Boy: Soma
- Erase the Day: Brick By Brick
- Fifth: The Jumping Turtle
- Five for Fighting: 228S Belly Up Tavern
- Flame & Glorious: Dreamstreet
- Genie: Brick By Brick
- Helmet: The Cashah
- Hialeah: The Kensington Club
- His Irrele Life: Brick By Brick
- The Hot Snakes: The Cashah
- Hyde: Dreamstreet
- Interpol: Soma
- Jack the Original: Twiggs Tea and Coffee Company
- Last Advent: Epicentre
- Like Warrior Poets: Dreamstreet
- The Living Dead: Dreamstreet
- Lucky Boys Confusion: Soma
- The Mickey: Dreamstreet
- Misty & the Mercy: Pounder’s
- Map Level 4: Dreamstreet
- Mr. Airplane Man: The Cashah
- Mylies: Blind Melons
- Netzer: Brick By Brick
- Not Since Reagan: Winstons
- Now It’s Overhead: Epicentre
- On-Air Library: Soma
- One Theory: Brick By Brick
- Otis Turbo: Dreamstreet
- Outline: Epicentre
- The Parker Theory (264): ’Canes
- Pretty Girls Make Graves: Soma
- Psycho Queen: Brick By Brick
- Rilo Kelley: Epicentre
- Rivendell: ’Canes
- The Roots (287): 4th & B
- The Saturday Mourning Band: Epicentre
- Sevens to One: The Jumping Turtle
- Six-Foot Death Trap: Brick By Brick
- Sleepytime Gorilla Museum: The Cashah
- Slugface: Dreamstreet
- Spade: Epicentre
- Thin Willie: Longshot Saloon
- 3 Minute Miracle: The Kensington Club
- Tilley & the Wall: Epicentre
- Transfer: The Kensington Club
- The Trifecta: Epicentre
- The Valley of Visions: ’Canes
- Velvet Tongues: Squad Joe’s
- Viscous Edo: The Cashah
- Watch It Burn: The Kensington Club
- Brett Michael Wiesman: Caffreinds Lounge 538
- Your Code Name Is: Milo: The Cashah

### BANDS

#### 28 OCTOBER

- **5 NOVEMBER**
- **7 NOVEMBER**
- **13 NOVEMBER**
- **19 NOVEMBER**
- **20 NOVEMBER**
- **21 NOVEMBER**
- **27 NOVEMBER**
- **3 DECEMBER**
- **28 DECEMBER**

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619-437-0600 www.LAMBSPLAYERS.ORG
In 1992, Jim Gundlach, a University of Alabama sociologist, published the results of what he termed an “accidental research project.” The Gundlach study put forth that listeners of country music were more likely to have suicidal tendencies. He chalked it up to what he called the “downer quality” of the music. Gundlach now says this is no longer the case: that country music of a decade ago was darker than country music of today. Still, his old research paper netted him an Ig Nobel Award this month — Ig Nobels being a lamooph of the Nobel Prize.

I’d like to get Terri Hendrix’s take on the subject of country music and suicide. Home-based in San Marcos, Texas, Hendrix is an emerging indie country artist with six CDs to her credit. It’s hard to imagine listening to a song with one’s head in the oven — her songs are positively upbeat and as tight-knit as a crossword puzzle. A review of her current album, The Art of Removing Wallpaper, said to be her most personal yet, reveals a straightforward interest in subjects like love, cancer, breakdowns, and religion. There is a naive texture to her voice, not yet tarnished by the trauma of smoke filled bars, and I like that. She dilutes her country with blues, jazz, folk, reggae, and even rap — there’s an LL Cool J cover (it’s been done by other folkies previously) that Hendrix deconstructs and manages to feminize.

Hendrix’s press handout says she walked away from an opera scholarship and for paid for guitar lessons by milking goats. She is part of the record industry’s growing concern: she owns her own label and sells her records via the Internet. She doesn’t need airplay to turn the nut. I detect clear-headed business smarts when she sings these words about broadcast conglomerate Clear Channel: “There ain’t no clear channel / clear channel it’s clear to see / one choice takes the voice / from individuality.”

Lloyd Maines opens.

TERRI HENDRIX, Acoustic Music San Diego, Saturday, October 30, 7:30 p.m. 619-303-8176. $15.
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San Diego Reader • October 28, 2004
Meet the cool people of Mojo Sounds!

Alex, employee
Born in Bellflower, CA
Favorite Musical Acts: Tupac, Del the Funky Homosapien, A Tribe Called Quest
Favorite Movie: Tombstone
First CD Ever Bought: A Tribe Called Quest, Low End Theory
Little-Known Artists You’d Recommend: Cage Kennyz, The Weathermen Destructive Unit Crew, R.A. the Rugged Man
Hobbies: The bus and riding my publicly funded electric-red limo (iPod in hand!)
Ryan or the guy we have now? Ryan
What do you like about working for Mojo? Getting my face distributed throughout San Diego in a free publication

Will, customer
Born in Eugene, OR
Favorite Musical Acts: Bob Marley, Neil Young
Favorite Movie: Braveheart
First CD Ever Bought: Neil Young, Decade
Little-Known Artist You’d Recommend: Soldiers of Jah
Hobbies: Throwing horseshoes, baseball
Blondes or brunettes? Brunettes
What are you looking for today? Slightly Stoopid

100,000 CDs $6.99 each or 3 for $25!
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VHS Videos $5.99 each or 4 for $20
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Mojo sez: Bring in this ad for $2 OFF CD or DVD
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Meet the cool people of Mojo Sounds!

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Favorite Movie: Braveheart
First CD Ever Bought: Neil Young, Decade
Little-Known Artist You’d Recommend: Soldiers of Jah
Hobbies: Throwing horseshoes, baseball
Blondes or brunettes? Brunettes
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Tues/Wed/Fri/Sat: Malamorita
Thurs/Sun: Guest Bands
1/2 off drinks/tapas weekdays until 6:30 pm

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**Tuesdays**
Live Salsa Bands & Free Dance Lessons
Thursday, Oct. 28: PRIMO
Tuesdays — **SALSA SINGLES NIGHT!**
Join in on San Diego’s newest singles scene.
8 pm: Salsa lessons with Valerie • 10 pm: Live Salsa DJ
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Rock en español with EXTREMO DJ spinning Latin House and Mariachis to finish off the night!

**Calendar**

**BANDS**

- Donnie Finnell & Co. East: Bistro 221
- Larry Fogel: Moray’s Lounge
- Dora Hall: Caesar’s Cafe
- Janet Hammer: The Wyndham Emerald Plaza
- The High Society Jazz Band: Tino Leo’s Lounge
- Al Howard: Vos Alto
- Daniel Jackson: Hotel del Coronado
- Barbara Jamerson: Hotel del Coronado
- The Sam Johnson Jazz Trio: The Wyndham Emerald Plaza
- The Chris Kich Jazz Quintet: Coyote Bar and Grill
- Tony Lasley: Hotel del Coronado
- Barry Levich: La Valencia Hotel
- Masterpieces: Jimmy Love’s
- Sean McVicker: Elario’s Bistro & Sky Lounge
- Jerry Melnick: The Inn at Rancho Santa Fe, Rancho Bernardo Inn
- The Shep Meyers Quartet: Hotel del Coronado, Croce’s Jazz Bar
- Mystique: Jimmy Love’s
- Sue Palmer: La Valencita, Vito’s Bistro & Sky Lounge
- The Shop Makers Quartet: Hotel del Coronado
- Al’s Jazz Bar: Croce’s Jazz Bar
- Reggie Smith: The Wyndham Emerald Plaza
- Reggie Smith & Press for Time: Jimmy Love’s
- The Swingtime Orchestra: El Barrio Cafe
- The Jaime Valle Jazz Quartet: Croce’s Top Hat Bar and Grill
- Yavas: Croce’s Jazz Bar

**EXTENSION 4006**
REGGAE / SKA
C.O.K.: The Calypso Cafe
Eliah Emanuel & the Revelations (748) Winstons
New Orleans: Hennessey’s Tavern (PB)
Tomato: 4th & B
The Stone Senses: The Bldg. (San Marcos)

**EXTENSION 4007**
COUNTRY
The California Rangers: McCabe’s Ranch
Coyote Moon: Cheers
Hill Country: Mulvaney’s
Kenna & the Honky-Tonk Kings: Don’s Bistro
The Ranch Rockers: Renegade Inn

**EXTENSION 4008**
ACOUSTIC / FOLK
Jimmy Atto: Treggy Tea and Coffee Company
Lisa Barton: Lezla’s Coffeehouse

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**MUSIC DANCE TALK FILM PERFORMANCE FUND**

**OCTOBER**

- **October 28**
  - Thursday, 8:00 pm
  - Mandeville Auditorium
  - [Jazz Passengers: Creature from the Black Lagoon](#)

**NOVEMBER**

- **November 7**
  - Sunday, 8:00 pm
  - Mandeville Auditorium
  - [Putumayo Latinas](#)

**Putumayo Latinas**
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EXTENSION 4009

BLUES / SOUL

The Blues Brokers: The Kraken
The Boogiemen: (917) Tiki House
The B-3 Four: Monroe’s Cafe
The Charles Burton Blues Band: (904) Chateau Orleans, The Kraken
Tomcat Courtney & the Blues Dusters: (902) Daddio’s Superior Bar & Grill, KC’s Cocktails, Chateau Orleans
Crossfire: Patrick’s II

Paul Rodriguez
Thursday, November 4th
Tickets are $40

Robert Mirabal
Thursday, November 11th
Tickets are $25

Chaka Khan
Daniel L. Tucker & the Love potion
Friday, November 19th
Tickets are $45

B B King
Sunday, November 21st
Tickets are $75

Kenny Loggins
Thursday, December 2nd
Tickets are $75

Rachel Alejandro
Friday, December 3rd
Tickets are $30

Paul Anka
Friday, December 10th
Tickets are $75

To purchase tickets, call (619) 659-3380, visit the Sycuan Gift Shop or purchase online at www.sycuan.com

Shirley Allen: Red Fox Steakhouse
Terra Naomi: Twiggs Tea and Coffee Company
Robert Wetzel: Hotel del Coronado

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Must be 18 years of age to be in casino, restaurants, and theater.
Three-piece all-rock band Lewis specializes in pop-soul acoustic melodies fronted with tender male vocals, but there isn’t a lot to distinguish Lewis from other bands on the radio. Uptown tracks like “Won-derin’ Why” and “Summer Rain” prove to be Lewis’ best efforts. The song “San Jose” has lead vocalist Matt Call fiercely emoting half-baked sentiments. “If I was to go / would you even know / and would you cry tomorrow / I was gone / if you want me around / you gotta make a sound / ’cause this time, I want you to fight for me.” The group’s passivity is manifest in the lyrics. There are a few catchy numbers, good on a fundamental level but not formulaic. “Whatever Happened” and “Elements” are perfect examples of songs with gimmicky hooks and overdose vocals. Each cut sounds similar when you’re not really listening, and even more so when you are. The work is musically adept, but the melodies are uninteresting. Heavier guitar work in “Train My Brain” isn’t so much a shout as it is a sigh. The song starts out with complexity in layered guitar work, but it soon regresses into something shallow and empty. There’s energy to the band’s sound, but nothing meaningful supporting that vigor.

TO GET YOUR LOCAL CD REVIEWED, PLEASE MAIL IT TO: Jennifer Ball, Hometown CDs, San Diego Reader, P.O. Box 85803, San Diego, CA 92138-5803

Friday, October 22, 2004

DEADLINE FOR NEXT Issue: Wednesday, October 20

DEADLINE FOR AdS: October 18

DEADLINE FOR CLASSIFIEDS: October 14

125 San Diego Reader, October 22, 2004

Online Club Coupons!

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

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

SanDiegoReader.com

at a club should be directed to 619-235-3000, ext. 261, e-mailed to sellst@formere.com, or faxed to 619-881-2487.

NORTH COUNTY

The Alley, 421 Grand Avenue, Carlsbad. 760-634-1173. Thursday, Friday, and Saturday, the Love Rangers, Top 40/prop.

Axis Martini Bar & Restaurant, 2010 Jimmy Durante Boulevard, Del Mar. 760-755-5066. Wednesday, 7 p.m. to 11 p.m., Billy Warren, jazzy blues.

The Bailey Barbecue Restaurant and Bar, corner of Main Street and A Street, Julian. 760-755-9957. Saturday, Footloose, rock/blues.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach. 858-481-9022. Music is rock/prop/alternative. Friday, 8 p.m., the Pine Mountain Logs. Saturday, 9:15 p.m., Five for Fighting and Kooten Simmons. Sunday, 8 p.m., Rare Candy.

Bistro 221, 221 Grand Avenue, Encinitas. 760-757-2739. Friday and Saturday, 6:30 p.m. to 10 p.m., Densie Fennell & Co. live standards and light jazz.

The Blvd., 925 West San Marcos Boulevard, San Marcos. 760-510-0004. Thursday, hip-hop/R&B. Friday, on the patio, 6 p.m., DJ ‘n’ Chill & the Hitmen, blues/rock. Saturday, call club for information. Sunday, 4:30 p.m., the Stone Jones, reggae, 10 p.m., Darius: Monday, 10 p.m., local bands. Tuesday, live hip-hop. Wednesday, country.

Boar Cross’ n, 390 Grand Avenue, Carlsbad. 760-729-2809. Friday and Saturday, 6 p.m., classic rock.

The Book Works/Pannikin Cafe, Flowers Hill Mall, I-5 at Via de la Valle, Del Mar. 858-755-3735. Friday, 8 p.m., live acoustic/blues/jazz.
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Detroit Underground

SUNDAY, OCTOBER 31 • 8 PM-12 AM

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Dance Lessons Available!

TUES., NOV. 2
8 PM-12 AM
FUNK & DANCE
Soul Persuaders

THURSDAY, OCTOBER 28 • 6 PM-12 AM • ORIGINAL ROCK & ROLL

Go Girls Music Fest
Carol Ames, Bridget Brigitte, Jane, Kathi Burg, $Sum, Ashley Matte, Michelle Ship, Abigail’s Attic, Hydroplane, Mermaid’s Journey

FRIDAY, OCTOBER 29
9:30 PM-1:30 AM • MOTOWN & SOUL
Detroit Underground

Hosted by J.J. Slyde

Halloween Costume Contest
Sat., Oct. 30
Navajo & Santee
CASH PRIZES
1st, 2nd & 3rd Place

THURSDAY, OCTOBER 28 • 8 PM

NAVAJO

THURSDAY NIGHT
ORIGINALS BANDS
Mike & Friends Episode 2

FRIDAY & SATURDAY
OCTOBER 29 & 30 • 9 PM
ROCK COVER BAND

San Diego Reader
October 28, 2004
129
Tomiko Bar & Grill, 87 Encinitas Boulevard, Encinitas. 760-633-5887. Saturday, 5 p.m. to 10 p.m.; Rev. Powell blues/jazz.

BEACHES
Bahia Hotel, 908 West Mission Bay Drive, Mission Beach. 858-488-0551. Tangerine Bar: Friday and Saturday, 9 p.m. to midnight. Elijah Loum, contemporary piano/voice.
Blind Melons, 710 Garret Avenue, Pacific Beach. 858-487-7844. Friday, Cover, alternative. Saturday, the Griffieth Project, rock. Sunday, Wonka the Mickeys.
C’Canes, 3105 Front Street, Mission Beach. 858-488-1780. Music is rock/alternative unless otherwise noted. Thursday, 3:00 p.m. to 9:00 p.m., drip, 1930s, 1940s, home entertainment. Saturday, 6:30 p.m. to 9:00 p.m., turntable, 1960s, 1970s, music from the movies. Sunday, 6:30 p.m. to 9:00 p.m., bar, 1980s, 1990s, acid jazz.
La Scala, 1101 Scott Street, Point Loma. 619-224-3272. Friday, 7 p.m. to 10 p.m., Kristin Murray and Tad Williams. Saturday, 7 p.m. to 10 p.m., the Rat Pack, American classics.
La Valencia Hotel, 1132 Prospect Street, La Jolla. 858-456-6771. Thursday, 6:30 p.m. to 10 p.m., Barry Levit, jazz. Friday and Saturday, 6:30 p.m. to 10 p.m., and Wednesday, 6:30 to 10 p.m., Rick Ross, jazz.
MooNdoggies, 832 Garvan Avenue, Pacific Beach. 858-483-6350. Wednesday, Fort WU.
Moray’s Lounge, at the Catalina Hotel, 999 Mission Boulevard, Mission Beach. 858-488-1061. Thursday, 4:00 p.m. to midnight, Rick Ross, jazz, piano, saxophone, and vocals. Friday, through Wednesday, Larry Fegel, singer pianist.
Pacific Beach Bar & Grill, 860 Garvan Avenue, Pacific Beach. 858-272-7278. Sunday, 8 p.m., cover bands, call club for information. T.D. Hays Bar & Restaurant, 4351 Ocean Boulevard, Pacific Beach. 858-270-4591. Monday, Tuesday, Thursday, and Wednesday, 6 p.m. to 9 p.m.; Saturday, 9:00 p.m. to 10:00 p.m.; Sunday 10:00 a.m. until 9:00 p.m. (opens earlier for football.)

DADDY’S SUPERIOR BAR & GRILL, 4536 Mission Boulevard, Pacific Beach. 858-272-4606. Friday, 7 p.m. to 10 p.m.; Tmart Courtney & the Blues Drusters, blues. Friday, 7 p.m. to 10 p.m.; Charlie Berton Blues Band.
Elario’s Bistro & Sky Lounge, 2228 Bacon Street, Pacific Beach. 858-222-8131. Music is alternative/rock. Thursday, Johnny Blackbird, Flaneur of Glorious, and the Big Choke Allstars. Blackwell, Flame & Glorious, alternative/rock. Thursday, Call Me Alice, Cortical, Gish, 7625. Music is rock. Friday, Hard Rock Cafe (La Jolla), 619-488-1780. Music is rock/alternative unless otherwise noted. Thursday, 6:30 p.m. to 10 p.m., Barry Levit, jazz. Saturday, 7 p.m. to 10 p.m., the Rat Pack, American classics. Thursday, 6:30 p.m. to 10 p.m., and Wednesday, 6:30 to 10 p.m., Rick Ross, jazz.

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**Body Mark’s Tattoo**

Whether you’re a college student, club kid, or a member of a band, our artists can design anything to fit your style.

-FRIENDLY ENVIRONMENT

 OPEN 7 DAYS 12-10 PM

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 3066 El Cajon Blvd. One Block West of the 805

 619-280-3610

**Bela Fleck & the Flecktones Live in Concert**

**Friday November 5**

Speckels Theatre

**Saturday October 28**

“San Diego Guitar Gurus”

Mark Huettman

Taz Taylor

Anderger

**Thursday, October 28**

“San Diego Guitar Gurus”

Mark Huettman

Taz Taylor

Anderger

**Friday, October 29**

Erase The Day - Six Foot Deep Death trap Cheva - Genix

**Saturday, October 30**

“Halloween Bash”

Costume Party

Die September

Changing Names

Dogmatic

Born Tonight

The Transit War

And The Hero Fails

**Tuesday, November 2**

“Political Party”

Mango Bay

Big Bellas

Don Narain

Get out and vote, bring your “I voted” sticker for a $1 off at the door.

Drink specials - giveaways

**Wednesday, November 3**

One Theory - Hearts of Heroes

His Irrate Life

**Thursday, November 4**

Ryan Bentley - Bay River

**Friday, November 5**

Union Lounge

“Bhangra Against Bush”

Janaka - MC Colonel

**Saturday, November 6**

The Order - The Moment

Fine White China

Random Logic

**Monday, November 8**

The Motet

**Tuesday, November 9**

Loose Cannon

Starrunner

Dj Prototype

**Wednesday, November 10**

You and We Will Know You - The Trail - DANCE DISASTER MOVEMENT

**Thursday, November 11**

The Thunder Junkies - Mercury Lemon - Collis Cadaver Dogs - Wnp

**Friday, November 12**

The Emptied

Shot Out Hoods

**Friday November 5**

Speckels Theatre

**Saturday, November 6**

**Sunday, November 7**

**Tickets available online at ticketmaster.com and all Ticketmaster outlets, including Tower Records. Wharfside Mix. Renaissance

**Now Serving breakfast! 9 am**

**NFL Sunday Ticket**

Now serving breakfast 9 am

**Monday Night Football**

254 Wings - $2 Domestic Drafts (7 pm close)

**Tuesday 11/2**

**Drink Specials**

$2.50 Bud light (9 pm close)

**Wednesday 11/3**

**Free Pool**

(9 pm close)

**11/5: Red Surf = Deadbolt**

**11/11: Tribal Theory**

**Free entry for ticket holders.**

**Upcoming**

**11/12: Red Tuesday**

**Huge Dance Floor!**

**For ticket information please call 619-276-3993**

**Tattoos**

**11/1: Urban Evergreen**

**11/3: Fith**

**11/4: Kirby Wilkins**

**11/6: The Motion Rain**

**11/9: The Motion Rain**

**11/12: Led Zeppelin**

**11/14: Deep Purple**

**Bookings:**

619-276-3993

1130 Buenos Ave.

(often Morena Blvd.)

**Caffeine Lounge 634, 634 Broadway, downtown. 858-274-7605.**

**Music is alternative rock unless otherwise noted. Thursday, 220 Soma and Dave Atten, Friday, Helmet and Instruction. Saturday, 5 p.m., Giant Sand and Homemade Family, 10 p.m., Stomping Grounds Museum, the Egg (5 p.m.), Soma and Viceroy Ede, Sunday, Holly Gogolichy and Mr. Airplane Man. Tuesday, Otis Guy Wednesday, McClosky, Your Code Name Is: Milos, and the Keflis.

**Club Montage, 208 Hancock Street, Balboa Park. 619-481-8858.

**Call for information.**

**Croce’s Jazz Bar, 812 4th Avenue, downtown. 619-230-4355.**

**All music is jazz unless otherwise noted. Thursday, the David Patrone Jazz Quartet, Friday, Vance Saturday and Sunday, the Arcturians Monday, Dave Scott Tuesday, the Shop Meyers Saturday, the Jorge Camberos Quintet.**

**Croce’s Top Hat Bar and Grille, 805 4th Avenue, downtown.**
Friday, Victoria Rose, classic guitar and Celtic harp.

Sevilla, 555 Fourth Avenue, downtown, 619-235-3079. Thursday, Primo, Latin/salsa.

The Shout House, 455 Fifth Avenue, Gaslamp, 619-231-6706. Call club for information.

U.S. Grant Hotel, 126 Broadway, downtown, 619-232-3211. Saturday, live jazz/R&B.

Voz Alta, 1354 Broadway, downtown, 619-230-1969. Friday, 8 p.m., Al Howard, the Afro-Minde Poets, and Images Youth Theatre, progressive.

The Westgate Hotel, 3055 Second Avenue, downtown, 619-231-8188. The Plaza Bar: Friday and Saturday, 7 p.m., Dean Leskov, piano and vocals. Sunday and Monday, Mel's de la Fuerza, guitar and vocals. Tuesday and Wednesday, Fourth Floor, piano and vocals.

Westin Horton Plaza Ballroom, 910 Broadway Circle, downtown. 619-232-4355. Friday and Saturday, 8 p.m., Todd Schneider, cabaret/pop.

The Wyndham Emerald Plaza, 400 West Broadway, downtown. 619-239-4500. Lobby: Thursday, 5 p.m. to 8 p.m., Rigger Smith, jazz saxophone. Friday, 5 p.m. to 8 p.m., the 3am Johnson Trio, bass/piano/sax, and Janet Hammer, vocals.

SOUTH BAY/ CORONADO

Buon Giorno Restaurant, 210 Broadway Circle, Chula Vista, 619-420-6440. Thursday, 7 p.m. to 10 p.m., Circo, Latin. Friday, 9 p.m. to midnight, Jesus Davo, variety. Saturday, Latin jazz/vocals.

The Butcher Shop, 556 Broadway, Chula Vista, 619-420-9440. Thursday through Saturday, and Wednesday, 11 p.m. to 2 a.m., Roy Eric, sax. Sunday, 11 a.m. to 2 p.m., Ray Garza, acoustic rock.

Cafe LaMaze, 1441 Highland Avenue, National City, 619-474-3222. Friday and Saturday, 5 p.m. to midnight, Sandy Chappe' and Sammy Caramondo, jazz/blues.

Louisiana Creole, Jamaican & East African Cuisines

Friday, Oct. 29

Jazz & Blues by B-3 FOUR

9:30 pm - 11:00 pm

Monday's Cafe

Where Cultural Flavors Create A Soulful Delight!

7408 University Avenue, La Mesa • 619-464-7100

Call for details on all these great nights. Reservations recommended!
When Assaggio first opened about a year and a half ago, it was an Italian bakery, a bit of real-life retail among the surrounding pubs and restaurants. I loved its crusty breads, and it was open late enough that I could send my boyfriend to score a loaf while I was cooking dinner. But not by bread alone can a business survive in the rapturous heart of the Gaslamp. Soon Assaggio switched from serving Continental breakfasts to cooking lunches and light dinners of Northern Italian sandwiches, Chicago-style pizza by the slice, a few pastas. Whenever I walked past, the front patio was full of people evidently enjoying themselves. Now Assaggio has entered its third incarnation. The retail breads are gone, and so are the pizzas.

What we have here is a full-blown trattoria — an authentic one, with the casual charm that resembles Italy itself. “I feel like I’m back in Savona, having dinner with my friends at a sidewalk cafe,” I sighed to Benito Michel, the chef-manager. “Ah, that is exactly what we are aiming for!” he answered in his animated Northern Italian accent.

What drew me inside for the first time since the bread counter vanished was the current special: a four-course dinner for two for $50, consisting of an appetizer, soup or salad, entrée, and dessert, plus a bottle of house wine (an Italian chardonnay or a Sangiovese). The eligibles list for each course consists of at least two options, so you and your partner can mix and match.

This isn’t the sort of restaurant where they ask you which expensive mineral water you want. Instead, they pour you filtered tap water and bring an array of mixed greens dominated by pepper anguila in a clean oil-and-lemon dressing. The young, nutty cheese (misidentified as Parmigiano-Reggiano draped over air-cured beef) and slivers of puntarelle made up for the young, nutty cheese (misidentified as Parmigiano-Reggiano draped over air-cured beef) and slivers of puntarelle made up for the

The soup du jour that evening (and that week) was a wild mushroom puree, made of fresh cremini and frozen porcini from Italy, in a creamy broth flavored with the intense mushroom juices. The waiter asked if we wanted cheese on top. After taking a sip, we chorused, “No way!” defending against the sultyling of perfection.

Cesar salad proved not exactly a Caesar but a nontypical version: the white — a Farnese chardonnay, balanced with a spongy texture I’ve never encountered before. When I phoned the chef a few days later, he confessed that he hadn’t tasted the current mussels and swore he would do so.

Salmon with capers was served on a bed of spinach spread over a cake of oven-baked risotto. The concept was fine, less so the ingredients and their treatment. The fish was a bland, farm-raised specimen, slightly dry. The spinach tasted fresh, and the rice was wonderfully soft and sticky, almost like sushi rice, but it was overstated past the point of pleasure. For the couples-dinner wine option, I chose the white — a Farnese chardonnay, which was unoaked, tasted slightly sweet, and had a floral aroma — molto italiano and very food-friendly.

Asaggio’s tiramisu is one of the few credible versions I’ve encountered in San Diego, where too many restaurants weigh down this airy dessert with superfluous chocolate. Here, a base of ladyfingers and very food-
gle of bittersweet chocolate sauce. Another impressive sweet, called dolce di crema, resembled tres leches, its fluffy sponge cake layers separated by slicks of marsala and chocolate zabaglione, pouty egg custards beaten to a whipped-cream consistency.

If the restaurant’s general ambiance is comfortable, I can’t say the same for the chairs—most are metal framed with dead-flat wooden seats that get harder as you linger. The two prime tables nearest the bakery kitchen in back have black metal chairs with plush red cushions. Get ’em if you can. The dining room is a narrow space with one long wall of brick and a tiny kitchen near the front, its stovet hood perpetually dripping oil.

We returned a few days later with reinforcements from the homeland—my friend Provini denza and her sophisticated Sicilian mother, Maria, who’d just returned from a trot all around Italy, which proved harder as you linger. The two primo tables nearest the bakery kitchen in back have black metal chairs with plush red cushions. Get ’em if you can. The dining room is a narrow space with one long wall of brick and a tiny kitchen near the front, its stovet hood perpetually dripping oil.

Maria quickly zeroed in on a red wine, a Nero D’Avola from Sicily, which proved smooth and easygoing. Our favo- rite appetizer was also her favorite: a mixture of eggplant and zucchini lightly bound by tomato. Another, of sautéed mushrooms topped with half-melted Bri, was flayed by a plebianike that resembled Bri-based Velveeta. The third, thinly sliced and marinated in melted mozzarella, was okay, resembling a French-bread pizza. “At home, we cut the dough into triangles or fancy shapes and the kids end up as very hard,” said Maria. Together we mourned the lack of hardiness.

Asparagus fantasia offered soft braised green asparagus spears with a “biault” markhamite, with a little cheese sauce — pleasant, but close kin to its American cousins in the supermarket freezer case. A bowl of mine- stone would have been magnificent if the chef hadn’t murdered it with an overdose of salt. None of us could handle more than two spoons. “I’m not somebody who is sensitive to salt,” said Maria, “but this is too much.”

In Italy, pasta is usually a small midcourse, not an entree, but Assaggio has adapted to the American meal. In any case, by the second dinner, I’d come to suspect that pastas are this kitchen’s forte. The 48-proved right. Involtino ricetta e spinaci was outstanding. Delicate crepes were rolled around a cream filling of spinach and ricotta, with a topping of sautéed cremini mushrooms and a dab of balsamic sauce. We all agreed it was food fit for angels.

Penne utrillo was a bolder mixture. My boyfriend gave me a scornful look when I ordered it, grumbling, “You know I’ve never met a penne dish I liked.” Penne (the word means quarter) are ribbed straight macaroni with angles end, as thick as a pinkie finger. Few sauces can withstand their weight — it takes body, complexity, sheer gumption. This sauce handled them neatly, a parley-skidded marinara dopped with luscious crumbles of Sicilian fennel sausage cooked in red wine and finished with brandy. “Mmm, perfectly al dente,” said Maria, nibbling a noodle. “That’s how we eat it.”

There were also a few perfunctory shreds of grilled zucchini lightly bound by soft toast) had three different good. Maybe from Wisconsin?” said Maria, scrutinizing it across the wooden board. Its contents gave into Assaggio’s ingredients. “I can see that salami is terrible,” she said. “And that’s the polenta.” She has rela- tion to the polenta. Maria’s partner, Ciao Bella, in La Mesa. I’m still in the company, and now I’m a silent partner.

Assaggio opened just serv- ing breakfast and lunch, but downtown is kind of difficult, so they [owner Anttilo Po and his partners] decided to close for breakfast because there was not enough business and open for dinner instead. In life, you make mistakes...you discover you can’t do any business if you’re doing exactly the same as in Italy. You have to adapt it for America. I don’t know why they decided to have a bakery downtown. But 70 percent of the space is still bakery equip- ment — a huge oven in the back. And in the win- dow we’ll also have fettuccini with duck sauce. That’s from Man- tova. It was really successful in my restaurant in Italy. I think people here will like it too.

ABOUT THE CHEF
Baratino Michelli, who does dou- ble duty as executive chef and manager of Assaggio, arrived in San Diego three years ago, but his restaurant experience in Italy goes way back. He’s a native of Emilia-Romagna, the Northern Italian province surrounding Bologna that’s reputedly the home of the best food in Italy; “I just got back from there,” he said. “There’s still something new to eat every night.”

“I had a restaurant in Italy for 17 years. It was a family business. My mom, my mother and I ran it. I thought I’d [replicate] the same thing here, but it’s hard. I used to own another restau- rant, Ciao Bella, in La Mesa. I’m still in the company, but now I’m a silent partner.”

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"State-sponsored militias sought to enslave or exterminate all Indians in California."

‘O kay, where does ‘biscuit’ come from?”

“ ‘Dang…don’t know.”


“Uh-huh…give up.”

“From Russian soldiers in Paris after Napoleon was defeated. They were always in a hurry, when they came into cities. They say, ‘Bistro, bistro’! Quick, quick!” in Russian. The French adopted it. Became a restaurant for quick food.

Huh. I can’t decide whether to be impressed or annoyed at Bruce. But no, today’s too good to get annoyed.

This is great, get out of town, into the mountains. The big sky. Vultures, chipmunks, hawks, Border Patrol wagons.

We’re swinging along, four of us, down Old Highway 80. Been to a job Julio has out here — a house. He’s an architect. So is Bruce. Julio’s Russian. The French adopted it.

“Is your birthday in October? If so, receive a 2-FOR-1 COUPON with a purchase of $5.95 or more.”

Twice Nice

HOW ABOUT ‘BISTRO’?

The Golden Grill is in the far right corner. And yes, it’s smoke-free. Deco! Green carpets, wood-vennished tables, chairs, green and red-lit ceiling swirls. Tired-eyed couples decorate maroon Naugahyde booths. The men have hat lines, where the waiters stop at their brows. Pale above, red below. “Farmers, from Imperial Valley, for sure,” says Bruce. “Come up to escape the heat.”

“Today’s special, Chicken Challenge Burger,” says a sign, “served with our salad bar, $10.99.” It includes a cherry pie dessert.

“Welcome,” says the hostess, Karen. “You folks from El Centro!” Turns out 70 percent of folks are from “the Valley.”

Karen leads us to a table beside the cappuccino-laced painting where the kitchen.

We start off with drinks. Julio goes for iced tea ($1.50), Eugenia a coffee ($1.50), Bruce a Pepsi ($1.75). How about a hot tea ($1.50), Eugenia asks for a single biscuit to go and for some reason I ask for a hot tea ($1.50), says. "My ceramic plate is crammed: four big biscuits, ketchup.

"But oohh, it’s the biscuits. Those biscuits are spicy hot, mild or wild!!"

”Mmm,” says Julio. "I get the full order. Then, just to make me feel bad, Bruce and Julio order the half order is two of everything for $4.75. Then, just to make me feel bad, Bruce and Julio order the health-conscious tuna melt (‘Albacore tuna salad and melted Swiss cheese, on Texas toast, $7.50’) and Eugenia just asks for a single biscuit to go with her coffee.

We start feeling less smug about the place when we start reading our paper place mats.

\[\text{The Place: The Golden Grill, Golden Acorn Casino, 1800 Golden Acorn Way, off I-8, near Cerritos exit,}
\text{Camp, 619-938-8692, or 1-866-794-6244 (1-866-7WISNDBG).}
\text{Type of Food: American.}
\text{Prices:} \text{“Waterfront” omelet with shrimp or cured salmon, mushrooms, spinach, and guacamole ($7.50), but biscuits and gravy beckon. “Four homemade biscuits, smothered with country gravy, with choice of four apple-smoked bacon or four sage sausage links or patties,” $6.75. The half order is two of everything for $4.75.}
\text{You kidding? I get the full order. Then, just to make me feel bad, Bruce and Julio order the health-conscious tuna melt (“Albacore tuna salad and melted Swiss cheese, on Texas toast, $7.50”) and Eugenia just asks for a single biscuit to go with her coffee.}
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\[\text{Twice Nice}

\text{State-sponsored militias sought to enslave or exterminate all Indians in California.}"

"The Keyumay were the most resistant of all the California tribes to the conversion efforts of the Spanish priests,” it says. After the United States took over, “State-sponsored militias sought to enslave or exterminate all Indians in California…their population…dropped by 90 percent from 150 to 1680.”

“Ninety percent,” says Julio, who’s Mexican-American. “That’s awful. And you talk about our conquistadores!”

"Kind of makes you happy for them to take our money back with these casinos,” Eugenia says.

The food comes. Bruce douses his melt with ketchup.

"My God,” says Julio. "Hey, tomatoes are healthy,” says Bruce.

My ceramic plate is crammed: four big biscuits, cooing gravy, a golden mushroom of hash browns, and four large sausage discs. And boy, that sausage has a real spicy twang to it.

Life is grrreat…spice it up!

“Best Indian Restaurant”

Our authentic dinner entrees include:

• Vegetarian • Chicken • Lamb • Seafood • Basmati Rice

Curries • Fresh Bread & more!

All dishes made to your taste – spicy hot, mild or wild!!

"History of the Campo Band of Kumeyaay Indians.”

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The Golden Grill is in the far right corner. And yes, it’s smoke-free. Deco! Green carpets, wood-vennished tables, chairs, green and red-lit ceiling swirls. Tired-eyed couples decorate maroon Naugahyde booths. The men have hat lines, where the waiters stop at their brows. Pale above, red below. “Farmers, from Imperial Valley, for sure,” says Bruce. “Come up to escape the heat.”

“Today’s special, Chicken Challenge Burger,” says a sign, “served with our salad bar, $10.99.” It includes a cherry pie dessert.

“Welcome,” says the hostess, Karen. “You folks from El Centro!” Turns out 70 percent of folks are from “the Valley.”

Karen leads us to a table beside the cappuccino-laced painting where the kitchen.

We start off with drinks. Julio goes for iced tea ($1.50), Eugenia a coffee ($1.50), Bruce a Pepsi ($1.75). How about a hot tea ($1.50), Eugenia asks for a single biscuit to go and for some reason I ask for a hot tea ($1.50), says. "My ceramic plate is crammed: four big biscuits, ketchup.

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I had to chuckle when I saw the 2004/2005 catalog for the Wine Appreciation Guild (voted Wine Book Publisher of the Year by the Gourmand World Book Awards in 2004). There amid the lush photo atlases and the authoritative guides to Port and Champagne was a four-CD set put out by Niles Crane — or, the actor David Hyde Pierce. Napa Uncorked and Sonoma Uncorked revealed the popular TV comedian to be a “wine connoisseur in real life as well” who would share “with you his insider’s tour” of Napa and Sonoma.

As Niles on the late sitcom Frazier, Pierce did much to cement in the public imagination the image of wine lover as fêve aesthete, obsessing in extreme fashion over vineyards and vintages, the kind of guy who orders a medium-bodied Chardonnay at a dive bar. It worked as broad comedy, and it isn’t Pierce’s job to advance the cause of wine. Had the scene involved the popular TV comedian to be “a wine connoisseur in real life as well” who would share “with you his insider’s tour” of Napa and Sonoma.

But then, Hemingway, American though he was, was describing life in Europe. As much as I loathe the “It’s better in Europe” mantra regarding attitudes about wine — why are producers of vin ordinaire in the Languedoc going belly-up if it’s so much better in Europe? — I have to admit there are differences. One of the more famous pop-culture references to wine comes in the James Bond film Diamonds Are Forever. Bond is served Chateau Mouton-Rothschild by a waiter who is actually his enemy in disguise. He tastes, and comments, “The wine is quite excellent. Although, for such a grand meal, I would have expected a claret.” But of course,” replies the ersatz waiter. “Unfortunately, our cellar is poorly stocked with clarets.” “Mouton-Rothschild is a claret,” responds Bond. The enemy is unmasked through basic connoisseurship — any serious waiter would have known about Mouton. Bond triumphs because he knows his wine. Had the scene involved an American, however, it would have had to be laughed off.

Lord knows I don’t read enough, but in what I have read, wine sees better use in European hands. Consider Charles Ryder and Sebastian Flyte in Evelyn Waugh’s novel Brideshead Revisited. The two are students taking their first wobbly steps among the ranks of the adult and the pleasures adults enjoy. One day during break, they visit the cellars of Sebastian’s palatial home with the Butler Wilcox and take a fancy to the stores of wine there, some of it 50 years old. What follows is a scene mixed from mirth and seriousness:

“Wilcox welcomed our interest; we had bottles brought up from every bin, and it was during those tranquil evenings with Sebastian that I first made a serious acquaintance with wine and sowed the seed of that rich harvest which was to be my stay in many barren years. We would sit, he and I, in the Painted Parlour with three bottles open on the table and three glasses before each of us; Sebastian had found a book on wine tasting, and we followed its instructions in detail. We warmed the glass slightly at a candle, filled it a third high, swirled the wine round, nursed it in our hands, held it to the light, breathed it, sipped it, filled our mouths with it and rolled it over the tongue, ring it on the palate like a coin on a counter, tilted our heads back, and let it trickle down the throat. Then we talked of it and nibbled Bath Olive biscuits, and passed on to another wine....”

As the two get progressively drunker, they get goofy with the descriptors: “...it is a little, shy wine like a gazelle.” “Like a lop-eared hare.” “Dappled, in a tapestry meadow.” “Like a flute by still water.” “...and this is a wise old wine.” “A prophet in a cave.” “...and this is a necklace of pearls on a white neck.” “Like a swan.” “Like the last unicorn.”

This is as it should be. Yes, there is silliness in unfettered winespeak, but there is also something real and worth pursuing in the boys’ investigation. The first steps look funny, but they sow the seeds of “that rich harvest.”

In Irishman John Banville’s Shroud, an aged but still famous scholar and critic whose entire life is built upon a lie is found out and accused by a young woman. He travels to meet her in Turin, and while he is there, he gives up his affected taste for bourbon and begins abusing wine. Just after arriving, he drinks “too much red wine” while waiting in a hotel bar. The next day, he drinks a bottle of red wine with lunch. At a reception that night, he keeps drinking and describes how “the sour wine had parched the lining of my mouth.” The next day, he meets his accuser for lunch. “I had no appetite, but a great thirst, as always. I drank a bottle of red wine thick as blood and afterwards repeated jolts of grappa....” And at lunch the next day, he drinks himself unconscious in the company of old colleagues/lovers/enemies, and the binge nearly does

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In Irishman John Banville’s Shroud, an aged but still famous scholar and critic whose entire
The great man has fallen; there is something vain for an autograph from dying young fan, hoping in his own genuine love of wine to confess all to his accuser. "Please, please, an autograph," said the bard of Lake Wobegon, over and over in an inaudible voice. Keillor was stuffing his mouth, leaping and turning at the same time, with his eyes closed. Nash, Eleanor Widmer, Naomi Nash, Eleanor Widmer, Naomi Basil. 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 entree. Inexpensive: $10 to $19; Moderate: $20 to $29; expensive: $30 to $49; very expensive: more than $50. Please call restaurants in advance for reservations.

Restaurant Listings

The Reader’s Guide to Restaurants are recommended listings written by our reviewers (Ed Bedford, Ambrose Martin, Sharon McCluggage, Max Nash, Eleanor Widmer, Naomi Basil). Each issue contains only a fraction of nearly 500 reviews. A complete searchable list is available online at SanDiegoReader.com. Prices are based on the latest information available for a mid-range entree. Inexpensive: below $10; moderate: $10 to $19; expensive: $20 to $29; very expensive: more than $30. Please call restaurants in advance for reservations.

Restaurant Coupoms and Menus

SanDiegoReader.com

San Diego Reader.com

Ocean Beach Grille

Moondoggies P.B.

Jeneen Café

French Gourmet

Daddio’s

Chateau Orleans

Acqua Al 2

Gringo’s

Pacific Beach Bar & Grill

Tailor’s Restaurant & Bistro

50% off entree

Free appetizer

Free dessert

50% off brunch

Free breakfast

Mooodjigis R.B.

Ocean Beach Grill Free appetizer

Pacific Beach Bar & Grill

Saksa’s 2 for 1 entree

Sandbar Free entree

Taylor’s Restaurant & Bistro 50% off entree

Downtown & Point Loma

Acqua Al 2 Sampler dinner & wine $14

Alambres Free soup

Alfiero Free entree

Asaggio Gourmet dinner, wine $49.95/couple

Brothers on Fifth Avenue $1 burger

Copacabana Brazilian Steakhouse Free dessert

Dancing Dog Deli $1 off Eqk Scrambles

Embers Grille 50% off entree

Fifth & Hawthorn Free dessert

Pelley’s Market St. Bar & Grill Free appetizer

Nectar

Rah Sea Shushi

Rock Bottom

Sevilla $10 off flamenco dinner show for 2 Star of India 50% off entree

Sumo Sushi

Ticasso Free entree

La Jolla

Beach House Brewery Free lunch or dinner

Brockton Villa 50% off dinner

Cafe Milano Free tiramisu

Cody’s 50% off breakfast or lunch

Daily’s 50% off entree

Galosta 1/2 off bottle of wine

Gino’s Sushis 50% off dinner for $15.95*

Marrakesh 1/2 off lunch

Moondjigis LJ Free appetizer

Sakana Sushi 30% off sushi

Su Casa Free entree

Midway Old Town & Mission Valley

The Amigo Spot 15% off entire bill

Berta’s 50% off entree

Cafe India Free masal cha

Chiba Japanese 50% off lunch or dinner

Frank’s Happy Chef 50% off entree

Old Town Mexican Cafe Paradise Yogurt 50 cents off a smoothie

Pizza Bella 3-course dinner/wine $29.95 for 2

Sea’s Shanghai Chinese $1 off Mongolian BBQ

Shoozen BBQ

Sushi 4 U 20% off sushi

Tio Leo’s Dinner combos 58-50 each* Todd’s 10% off lunch or 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 Max

Coconut Grove Free entree

East View $1 off lunch or dinner

Filling Station Free appetizer

La Basil Thai Cuisine Free dessert

Net Carbs Cafe Free low-carb soft serve

Philadelphia Sandwich Co. Free sandwich

Shellba’s 50% off sandwich

Sip Fusion Cafe Thai Cafe $1 off buffet

North County

Bistro Soleil 4-course dinner, wine $55 for 2 Calypso Frías Folly $5 off wine class Greek Village Mediterranean Cuisine Free dessert

Jump Tokyo Japanese $1 off lunch

Monroe’s Cafe

Trattoria Nostrana Free dinner

South Bay & Coronado

Costa Azul 50% off entree

El Dorado 50% off entree

Lai Thai 50% off entree

L’Escale 25% off entire bill

Tarantella Italian Cuisine Tomodachi $1 off menu item

Upland & North Park

Abbey Café Sunday lunch buffet $6

Casa Sanchez Free appetizer

Harar Ethiopian Sampler for 2 $16.99

India Palace Free appetizer

Lio’s 50% off dinner

Lotus Thai Free appetizer special $10.95

Rudford’s $2 off entree

Sanfiippo’s Large pizza $11.95

Spread Free entree

Taste of Lebanon 50% off entree

Thai Grill

East County & State College

Brooklyn Pizza 2 for 1 pizzas

B’s Coffee House 50% off Ethiopian combo

Chef Tony Mediterranean Cuisine Free dessert

Greek Town Buffet 50% off buffet

Isle ‘N Style Free entree

Jump Tokyo Japanese $1 off lunch

Monroe’s Cafe

Trattoria Nostrana Free dinner

Restaurant coupons and menus

SanDiegoReader.com

Restaurant listed without coupon offers have only menus online. Restaurants with ‘+’ have multiple locations. See online menu or coupon for all locations.
Eggsbaskets by request): served with toast or a muffin, plus tasty herb-strewn "café potatoes" or fresh fruit salad. But don’t overlook the Belgian waffles, scrambles, pancakes, Louisiana sausages, or the three versions of expertly poached eggs. Benedict with genuine hollandaise. Sandwiches run to hearty American classics (including some veg choices), and along with beef burgers, turkey burgers, and veggie burgers, there are no fewer than six twists on lean charbroiled chicken breast on a burger bun. The sheltered patio is always crowded, but there’s a large interior dining room with a separate smokeroom and ice-cream bar. Open daily, breakfast to late lunch. Inexpensive. — N.W. (8/03)

When In Rome 108 South Coast Highway 101 (at Encinatas Boulevard), Encinatas, 760-944-1771. This elegant restaurant offers three dining areas and a menu with outstanding appetizers and pasta dishes. There are many unusual preparations. Gorgonzola presentation; warm, friendly service. A winner. Dress-casual crowd. Open for dinner nightly. Expensive. — E.W.

Bamboo Hut Black Mountain Village, 9172 Miramar Mound Boulevard (one driveway west of Black Mountain Road), Miramar, 858-348-0164. You’ll find a taste of Hawaii in a step mall in a neighborhood that’s all-night. The bright little "but" has bamboo chairs, a bamboo ceiling, bare floors, and unclothed tables, with a sushi counter next to a tiny kitchen with a musing gas grill. A large lattice seating offers outdoor seating a few steps from the door. The quality of the food is all over the map, though — this is not the place to try your first Spanish sushi. The sealord sushi is good, though, including a fine Rainbow Roll with really sweet rice, the more creative roll run to cream cheese and hot sauce. "Local food" choices include a tasty ahi poke and excellent chicken fajitas; the kalbi short ribs are tough, though. Plate lunches include one to three entrées (priced accordingly) with steamed or mildly garlic-flavored rice, macaroni salad (priced accordingly) with steamed or mild french dressing à la Kraft French. Be sure they deliver what you ordered; there may be slips. Open seven days, lunch and dinner. Very inexpensive. — N.W. (8/03)

Centre City Cafe 160 S. Escondido Boulevard (frontage road along Centre City Parkway), Escondido, 760-449-6011. In the quiet little "mall row" just north of Lake Hodges, this cute, friendly cafe serves classic American diner food, including all-day breakfast. The chicken-fried steak is exemplary, with a crunchy butter-crust and a smooth, peppery cream gravy. Several cuts of USDA Choice steaks are offered at rock-bottom prices, and early bird dinners and daily specials offer amazing bargains. You can eat inside, in a coffee-shop ambiance, or chow down on the dining room-in front. Open daily, three meals. Huge portions, low prices. — N.W. (8/03)

Chico-Ah N Vietnamese Cuisine 16299 Bernardo Center Drive, Suite 10 (Ramona-Bernardo Town Center), Rancho Bernardo, 858-485-1234. This very pretty restaurant in an attractive Asian-themed mini-mall offers South Vietnamese specialties rarely found in the North inland area. Not all dishes on the lengthy menu are equally successful, though. Among the best are the "royal egg roll" wrapped around a shrimp, the pineapple-sweetened "tangy and sour" soups, the tender meat Comhoh with Five Spice seasoning and the catfish day pot with herbs. The crepes are a good bet, too. In salads and side-dish dishes, though, the kitchen may overlook red meats until tough, and sauces can be heavy with cornstarch. Incidentally, don’t look for pho on the dinner menu — it’s served lunch only. Numerous vegetarian choices. Lunch Tuesday through Friday, dinner Tuesday through Sunday. Inexpensive to moderate. — N.W. (8/03)

The Fireside 69 West Washington Avenue (at Centre City Parkway), Escondido, 760-745-9181. The Fireside bills itself as “North County’s Finest Steak House.” It also seems to be the area’s community center, a rambling building with a karaoke bar, nightclub, poolroom, and meeting rooms for many lodges. The dining room is large and lovely, plush and quiet, with soft light.

-- S.D. (9/03)

RESTAURANT & TAPAS BAR
3-Course Spanish Dinner
featuring the region of Basque Country
with your choice of Seared Salmon
Trout or Roasted Pork Tenderloin.
Sun.-Thurs. $17.95 • Fri. & Sat. $27.50
Now through November 30, 2004!

Restaurant & Tapas Bar
1108 South Coast Highway 101 (at Encinatas Boulevard), Mira Mesa, 760-944-1771. This elegant restaurant is a large interior dining room with a separate patio is always crowded, but there’s a large interior dining room with a separate patio. Open daily, breakfast to late lunch. Inexpensive. — E.W.

Let’s do it Sashimi style.
Sushi as fresh as you are.
747 Broadway
Broadway at Fifth Avenue
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200 Feet of the World’s Largest All-You-Can-Eat Japanese Seafood Buffet

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45 kinds of sushi • 18 different hot food entrees including beef, chicken and pork
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Japanese noodle soup • fried rice • tempura • grilled tuna • teppanyaki steak • 20 different Japanese French-style desserts and much, much more!

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Your selections custom-grilled for you.

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lobster • jumbo & cocktail shrimp • snow crab legs • scallops & oysters on the half-shell • clam steamers

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 mission valley & the mesas

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7905 new haven ave., la jolla, 858-573-2585. what sets boo cho apart from other korean barbecue restaurants is that wood-charred rather than gas-fueled tabletop grills — proving counter to central and southern korean tradition. all meats and seafood are cut to order and cooked to your liking. the grill is shared, and the buzz and camaraderie are part of the experience. modern korean comfort food with korean atmosphere.

happy dinner hour

monday – friday
5:00-7:00 pm

buy any dinner entre and get another dinner entre of equal or lesser value free! with purchase of $20 or more.

specials

new low carb menu

$2 off large salad
$1 off individual salad

with purchase of 2 beverages. valid sun–wed.

sushi & japanese cuisine

grand opening

sushi lunch buffet
$5.99

over 20 kinds of sushi, hot food, salads, soups and desserts.

11:30 am to 2:30 pm

tues.-sat.

10540 friars road dr

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costume contest:
1st place: $200 hookah package
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open till 2 am.

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10540 friars road dr

corner of friars rd. & riverdale st.

at mission gorge rd. next to san diego brewing co., across from corner hospital

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first-rate appetizers, steaks, chops, lobster. you can make a meal from the crab cakes and smoked salmon plates. outstanding desserts, large enough for two or more. for more romantic atmosphere, try our upstairs lounge as downtown. all vegetables à la carte. dine early during racing season. open 4:30 pm saturday and sunday. very expensive — e.w. (6/00)

westerns" weeknights. otherwise, expensive.

— e.w. (6/00)

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$5.99

over 20 kinds of sushi, hot food, salads, soups and desserts.

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westerns" weeknights. otherwise, expensive.

— e.w. (6/00)

- 4730 la jolla village drive, golden triangle, 858-450-6666. at this excellent traditional steakhouse, the menu includes a variety of appetizers among them a cocktail of giant shrimp with a spicy sauce, and the salad with large, lightly seasoned crab cake with house-made tartar sauce. the well-aged prime beefsteaks come with your choice of a fresh bun, salad or pasta and cooked on a grill pre-greased to your order. blue cheese, horseradish and peppercorn sauces are available at extra charge. non-beef entrées include fish, seafood, veal, pork, or a delicate australian rack of lamb. unlike many other restaurants where your money buys only the meat, entrées are served with vegetables and potato. additionally a la carte sides include creamed spinach and sautéed mushroom rooms. among the house-made desserts the highlights are a light, creamy cheese-cake with fresh strawberry sauce and a traditional crème brûlée. the service is attentive, fixing the bill promptly. the menu includes a dressing as a masculine setting with dark wood paneling, trim, and minimal atmosphere.

cigar menu off the bar. open sundays through saturdays. very expensive — n.w. (6/00)

great kangon's mongolian festiva

4345 la jolla village drive (universi
town center), 858-673-4900. this is a chain that stretches as far as nearby university town center, but that's not the only one of the finest restaurants in the country but in the On the weekend when you want a first-course soup or appetizer, or during a special event, try one when it comes to desserts. good handicap weeks

several options, and go-back-for-seconds green desserts offer fresh fruits, bite-size cake sides for just a pittance. good handicap weeks
Tropical Star 6463 Balboa Avenue, Clairemont, 858-874-7827. A modest cafe and grocery offers Puerto Rican and Latin American food and groceries. Very modest surroundings; good authentic inexpensive food. Same menu all day Monday through Saturday, closed Sun-
day. Inexpensive. — E.W. (8/99)

THE BEACHES

The Australian Pub 1014 Grand Avenue, Pacific Beach, 858-273-9921. A great place to take your kids after a morning at the beach. This relaxing pub, owned by true-blue Aussie, offers heaps of good Aussie food. Try the Road Kill (grilled chicken breast with pico de gallo sauce and cheese “run over” between 2 pieces of sourdough) or the Aussie Burger (1/2 pound patty, with a fried egg, cheese, bacon, grilled onions, buns, pineapple, and side of steak fries). And for an “outback experience,” order up Vegemite (a beey knida paste) and four slices of bread — it’s the Aussie national food, mate. Open Mondays through Thursdays, lunch and dinner until mid-
night; weekends breakfast through din-
ner until 1 a.m. Inexpensive. — E.B. (1/04)

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San Diego Reader

Antique Row Cafe 102 Adam Ave-

Central San Diego

Sushi's 784 Mission Boulevard, Mis-

E.B. (10/01)

Kim's 474 Mission Boulevard (at Garnet Avenue), Pacific Beach, 858-488-2877. With better cooking than you’d guess from its name, this ambiv-


Sushi's 784 Mission Boulevard, Mis-

E.B. (5/02)

The Big Fish 1225 Magnolia Avenue (at Euclid), City Heights, 858-291-0610. A seafood

Brick Kitchen Restaurant 4055 Adams Ave-

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If I go out to breakfast, this is the dish I order. And if a restaurant serves chicken-fried steak for dinner, it’s what I order. I don’t know what it is about this dish. Maybe it’s because it’s fried and it’s greasy and it’s good. You find that certain food that hits the spot, and that’s comforting to you. Chicken-fried steak is that comfort food for me. For this recipe, I took what you find in a regular chicken-fried steak and then Doctored it up a little bit. I like it with the herb breadcrumbs, and I make coffee gravy for it. I don’t eat pork so I use chicken or beef stock, but no butter. It’s a variation. Be sure to use fresh breadcrumbs when you make the bread crumbs. You could use any type of beef, but if you have the chance to use a better-quality beef, do. I know people say, “Oh, you’re fryin’ it and you pound it out,” but it does taste different. If you can buy good meat, you should. I don’t care if they’re braying it or frying it. If you start with a good product then you’ll finish with a good dish.

What do I toss back with this? It all depends. If it’s breakfast, it’s orange juice and water. At night it can be anything. You could drink wine or beer, but when I eat this, it’s just about enjoying the taste.
What the Chef Eats

salt, and pepper. (To taste for seasoning.) In a separate bowl, combine panko breadcrumbs, thyme, parsley, rosemary, and chives. Pound the steak thin (easiest way is to place meat between sheets of wax paper and pound with the flat side of a meat mallet or equivalent). Bread the steak in the flour mixture and then dip it in egg, then into the panko breadcrumbs. In a sauté pan add enough oil so that it will come up to half of the thickness of the steak. Once oil is hot, add the steak and fry until golden brown. Remove steak onto paper toweling and keep warm. Remove most of the oil from the pan, but leave just enough to sauté the onion. Sauté the onion until translucent. Add a pinch of flour and the coffee. Simmer until liquid is almost completely reduced. Add stock and reduce until it is a thick sauce. Season with salt and pepper. Plate the steak and serve topped with the coffee sauce. Cook up some eggs, if you like, to go with it. This recipe serves two.

INGREDIENTS

1 tablespoon parsley, finely chopped
1 tablespoon rosemary, finely chopped
1 tablespoon thyme, finely chopped
2 light-ounce New York strip steaks, pounded thin
2 egg, beaten
Canola or grapeseed oil (see instructions for figuring the amount)
1/2 yellow onion cut in small dice
1/2 pinch of flour
1/2 cup black coffee
2 cups beef or chicken stock

Grill-your-own steak joint is a homage to Golden Hill’s Turf Supper Club — but if Turf is a low-budget indie cult film, this restaurant resembling hamburger buns with gian- tianas. Veg and starch side dishes (including types of pasta, mashed potatoes) are available at extra cost; desserts are commercial cream sodas. Casual, no reservations, street-patio dining available. Over 21 only, no minors even with an adult companion. Dinners Tuesday through Sunday nights, open late on weekends. Inexpensive to moderate. — N.W. (11/20)

SOUTH BAY & CORONADO

Chula Vista Farmers’ Market
Coronado Village
1166 Sixth Avenue
1166 Orange Avenue (at J Loma Avenue), Coronado, 619-435-3000. Probably the pink flamin-gaucho parrillada. Better here? Almost. Not quite as flavorful as Turf’s, they’re still good enough for the price — and you can take them up a notch with nu- merous spice blends and sauces on hand at each gas grill. Other choices include burgers, chili dogs, grilled chicken and steak, and meat or seafood kabobs (the shrimp is particularly good, with peppers, onions, mushrooms and Portobello mushrooms). Entrees come with salad and potato, or, for an extra fee (or your gargantuan, resembling hamburger buns with gian- tianas. Veg and starch side dishes (including types of pasta, mashed potatoes) are available at extra cost; desserts are commercial cream sodas. Casual, no reservations, street-patio dining available. Over 21 only, no minors even with an adult companion. Dinners Tuesday through Sunday nights, open late on weekends. Inexpensive to moderate. — N.W. (11/20)

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Numerous pastas (including a big, meaty lasagna) or the ubiquitous milanesa (breaded beef or chicken pattie) of the pumpos. Portions are more than generous, and so are the flavors. Low moderate. — N.W. (4/02)

BAJA

From the United States use the phone prefix 011-52-664 when calling Tijuana; when calling in Tijuana use the respective seven-digit number.

Cafe Frances La Belle Claude Calle Gallegos #106-A (at 76th Street, two blocks off Revolucion Street), Tijuana, 685-3415. Maybe it’s no surprise: the most French-like place in Tijuana, La Belle Claude, named after the owner’s daughter, looks far too expensive, but it’s not. Inside it’s a light and airy space full of beautifully varnished wood, almost like a ship’s saloon, with little Eiffel towers painted here and there. Victorian ceiling fans and lamps, and a counter of display cases stuffed with cookies, artfully frosted cakes, cheeses, and sodas. The menu is authentic and offers such light dishes as Le Croque Monseur (open-faced sandwich on honey bread with ham, gilled Swiss cheese, and béchamel sauce), the Croque-Madame (same as the “Monseur” but with an egg), and salade nicoise (tuna, anchovies, tomatoes, cucumber, potatoes, egg, onions, and black olives). You can even order a Poireau omelet (raccoon, eggplant, tomatoes, and onions). Unusual bonus: the round corned cheeses, Gournaisin egg, fresh vegetables, and honey on display come from the owner’s own farm, Rancho El Eden, beyond the Rodriguez dam. Open every day. Inexpensive. — E.R. (5/02)

El Cid Lopez Mateos #993 (just off Rebecca), Ensenada, Baja, 646-178-1002. This restaurant is at the heart of the tourist district, but the cooking and service are way above cough-class. Look to the “Specialties” section of the huge menu for the most interesting selections. Crisp quad with rose petal sauce (lenten from Like Water for Chocolate) proves outrageously delicious, and the seasonal chilis en nogada (meat-stuffed poblano chiles with walnut-sesame sauce and pomegranate) gain refinement from ground-pumpkin seeds. Fish dishes are fresh, rich, and tender, and you’ll find nine different ways to enjoy a steak. If you can handle a tableside production number, crepes with cajita (caramel sauce) makes a very grand finale. Fully bilingual staff; English menus available. Sidewalk patio dining available. Reserve for weekends during tourist peaks. Full bar, with excellent margaritas, Baja wines. Open daily. Continuous service breakfast through dinner. Moderate. — N.W. (4/01)

El Faro De Mazatlán Boulevard Sánchez Taboada #9542, Plaza Fiestas, Zona Río, Tijuana, 684-8882, 684-1228, or 684-4883. This fish and seafood restaurant offers a gorgeous dining room, an extensive menu with English translations, and fresh fish and seafood items which include shadones, squid, crab, clams, shrimp, and lobster. The atmosphere and service are lovely, but the fish may be too sweet. The style of cuisine will appeal to those who prefer simple preparations. The menu of the main course includes an appetizer (fried fish plus rice), seafood platter, and Mexican seafood platter, $12.50 open Monday through Thursday, 11 p.m. to 11 p.m., same menu for lunch and dinner. Moderate. — E.W.

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Strings Attached
An air of giddiness can be recaptured at any instant.

How was I expected to keep up with the movies when the Red Sox were coming back from the brink, and back and back and back, against the Yankees? I am slow, in consequence, getting to Team America: World Police, but the advantage of a little perspective, a lot of mixed reviews, and a middling box-office is a clearer understanding of the insignificance of the thing. Along with many others, I thought the idea — as gleaned from the trailers on television and in theaters — of an anti-terrorist action film with marionettes, and animatronic faces for their closeups, seemed a good one: a hipper Thunderbirds (not to be confused with the flesh-and-bone remake over the summer). But just because a filmmaker — Trey Parker, in partnership with his South Park collaborator, Matt Stone — has one good idea does not mean that others will follow, although the opening shot of a marionette that turns out to be only a marionette manipulated by a bigger, “human” marionette is a good idea, too, and the entire opening sequence of the elite American commando unit in a firefight with Middle Eastern terrorists on the streets of Paris has much to say about Hollywood action films (the puppets, otherwise known as “distsancing devices,” provide an automatic shortcut to parody) as well as about the jingoist mentality of shoot-first-and-aim-later: knocking over the Eiffel Tower on top of the Arch of Triumph (in another arrondissement altogether) and firing a missile into the Louvre. The minutely detailed miniature sets, particularly the ones of blithely stereotyped foreign lands, are invariably fun. And an air of giddiness can be recaptured at any instant by the herky-jerky movement of the puppets, as when disco-dancing in celebration of a commando victory, or by their scale, as in a montage of D.C. monuments to a country-rock song entitled “Freedom Isn’t Free,” with a soul-searching marionette standing no taller than the headstones at Arlington National Cemetery.

Too often, and for too long at a time, however, the movie gets stuck in adolescence. The lovelmaking montage might have been as giddy as the soul-searching montage had it not lost sight of the target of parody and turned into a triple-X lovelmaking montage. The obsession with homosexual oral sex is no less off-base. And potty talk is not wit. And vomit, even at fire-hose force and swimming-pool volume, is no funnier from a puppet than from any other creature. And despite the mandate of journalistic balance or satirical indiscrimination, it hardly constitutes a lampoon of Hollywood liberals (poor likenesses of Alec Baldwin, George Clooney, Sean Penn, Tim Robbins, Susan Sarandon, Janeane Garofalo, Matt Damon, et al.) to conscript them into apologists, and even armed security guards, for North Korea’s Kim Jong II (his speech infected with Elmer Fuddisms), and then to blow their heads off one by one. The trailers, needless to point out, did not have any of that sort of stuff. Which leads to the speculation that maybe the movie would have been better off, in a five-minute Saturday Night Live spot or somewhere, as a make-believe trailer for a nonexistent movie. Maybe it was never really such a good idea for a movie after all.

I am slow, also, to get to Shall We Dance (no question mark on screen, in contradiction of the ads and posters), but this one never seemed a good idea.
in the first place: an American remake, under British director Peter Chelsom, of the 1996 Japanese film of the same name (plus question mark), a success as much artistically as commercially. The social stigma, for starters, which pools in an empty hallway, solidifies into a female form, and advances straight toward the camera — or is it toward the TV screen? Birth — I am right on time with this one — is the new achievement of director Jonathan Glazer after his auspicious debut with Sexy Beast, and is nothing if not ambitious: a reincarnation mystery wherein somber and ten-year-old (Cameron Bright, the little creep of Godsdel) shows up at the doorstep of a newly engaged widow (Nicole Kidman in a Peter Pan hair-cut) to inform her that he is her reborn husband. A couple of generations ago, such a starting point might have led to a racy farce in the tradition of Thorne Smith. But that was then; this is now. When the jealous fiancé takes his half-pint rival over his head to piddle his behind, it isn’t for laughs; it’s in spluttering response to the breath-stopping episode in which the tiny tyke strips down and joins the full-bloom woman in her bathtub. There’s no knowing whether the farcical approach would have worked, then or now, but it’s a certainty that the striven-for note of New Age wonderment (what modern woman, especially with a fiancé as dump as Danny Huston, could resist so transcendent a love?) is the wrong one. And the working-out of the plot serves only to invalidate the treatment. It’s almost as if no one had troubled to read the script all the way to the end. A number of serious actors, including Anne Heche, Peter Stormare, Arliss Howard, Allison Elliott, Cara Seymour, Ted Levine, and Lauren Bacal, are left looking pretty foolish. But there’s no fun in it for anybody. The musical score by Alexandre Desplat, all by itself, would see to that, administer the aural equivalent of a Chinese wa-tor-ture, with the flutes, the harps, the horns turning tails attacking our fortitude.

Thanks to go a Bill Jones for his E-mailed tip that Turner Classic Movies, this Saturday at 8:30 a.m. Pacific, will rebroadcast Saddle the Wind, a title ar-bitrarily withdrawn from my bank when I was lamenting, a few weeks back, the evanescence of recent releases. I can unequivocally recommend it, with the caveat that I was writing about it at a remove of over a year. I’m sure it’s worth watching; I’m not sure it exactly matches my de-sire.

MOVIE LISTINGS

All reviews are by Duncan Shepherd. Ratings are indicated by stars and are based on the testy strips down and joins the full-bloom woman in her bathtub. There’s no knowing whether the farcical approach would have worked, then or now, but it’s a certainty that the striven-for note of New Age wonderment (what modern woman, especially with a fiancé as dump as Danny Huston, could resist so transcendent a love?) is the wrong one. And the working-out of the plot serves only to invalidate the treatment. It’s almost as if no one had troubled to read the script all the way to the end. A number of serious actors, including Anne Heche, Peter Stormare, Arliss Howard, Allison Elliott, Cara Seymour, Ted Levine, and Lauren Bacal, are left looking pretty foolish. But there’s no fun in it for anybody. The musical score by Alexandre Desplat, all by itself, would see to that, administer the aural equivalent of a Chinese wa-tor-ture, with the flutes, the harps, the horns turning tails attacking our fortitude.

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Christine Matiyow-Hoff - Prineville, Oregon

“I SAT SPELL-BOUND DURING THE ENTIRE MOVIE! I FELL TOTALLY AND COMPLETELY IN LOVE LAST NIGHT! I AM STILL REELING TODAY AND WANT EVERYONE TO SEE THIS FILM.”

Shoshana Wolfinton - Thousand Oaks, CA
★ (GAIA 15; SAN DIEGO PUBLIC LIBRARY, 2/26, 2 P.M.)

Fahrenheit 9/11 — Michael Moore’s blistering critique of the Bush administration in toto and its War on Terror in particular (just in time for the 2004 presidential campaign, too) is at bottom a pair of devil’s horns drawn on the head of Dubya. But if Moore were only making fun, he’d only be Leno or Letterman. He sees the big picture (sometimes too big to be easily grasped: the serpentine connections between the Bushes and the Saudis), and he sees the little picture (the police infiltration of a middle-class protest group calling itself Peace Fresno, or the bottle of breast milk stopped at an airport checkpoint). He often stoops to futility (a Dogma montage to illustrate proper interrogation techniques, a couple of promo spots for at-home panic rooms and take-to-work parachutes, John Ashcroft’s full-chested rendition of his 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, grisly war footage you won’t see on American television). The shifts in scale and tone are as stimulating as they are startling. And finally, to secure the ties to his earlier work, Moore revisits the fear theme, or in other words the mind-control theme, from Where Deadmen Dare. As such, Moore himself — his rebellious rumpling of his hair, his defiant untidiness, his cultivated nonexistence. So far, so intriguing. But then the National Security Agency comes into it, as well as a mystery man who

The Final Cut — The feature debut of writer-director Omar Naim imagines a future world in which one out of every twenty citizens has been fitted before birth with a Zio Implant, a sort of lifelong built-in camcorder, and in which a highly trained “cutter” will be commissioned after death to edit the footage into an official record known as a “rememory.” A protest movement has sprung up under the slogans of “Open Your Eyes.” “Remember for Yourself,” and “Live for Today.” Hard as it is to comprehend the technology, never mind the magnitude of the task of editing half-a-million hours of footage down to manageable length, it is almost as hard to comprehend the moral objections to it: hard to see, that is, how the “rememory” of the future is any different from the selective home videos, photo albums, printed obituaries, and spoken eulogies of today. The implant, to be sure, has little enough effect on its recipient, failing even to deter a pillar of the community from molesting his own daughter. Robin Williams, as a master cutter with the unfortunate name of Hakman, practically biting his lower lip to stay in character, doesn’t encourage us to take this seriously. Mira Sorvino, Jim Caviezel, Mimi Kuzyk. 2004.
★ (PASADENA 15; MISSION VALLEY 20)

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 Mets 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 (Dallemiosis!), signifying the invention of an alternative reality. Friends and neighbors unanimously confirm the child’s nonexistence. So far, so intriguing. But then the National Security Agency comes into it, as well as a mystery man who

bounces up after getting run down by a car and shreds off bullets in the leg, shoulder, and back. (After Woodward, in compensation, comes into it, too, as an ordinary New York cop.) The seeming impossibility of a satisfactory explanation and the seeming indextructibility of the antagonist impose heavy burdens on the film, and on the spectator’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 disappointing 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, Men in Black, Tombstone, The Score) is at bottom a pair of devil’s horns drawn on the head of Dubya. But if Moore were only making fun, he’d only be Leno or Letterman. He sees the big picture (sometimes too big to be easily grasped: the serpentine connections between the Bushes and the Saudis), and he sees the little picture (the police infiltration of a middle-class protest group calling itself Peace Fresno, or the bottle of breast milk stopped at an airport checkpoint). He often stoops to futility (a Dogma montage to illustrate proper interrogation techniques, a couple of promo spots for at-home panic rooms and take-to-work parachutes, John Ashcroft’s full-chested rendition of his 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, grisly war footage you won’t see on American television). The shifts in scale and tone are as stimulating as they are startling. And finally, to secure the ties to his earlier work, Moore revisits the fear theme, or in other words the mind-control theme, from Where Deadmen Dare. As such, Moore himself — his rebellious rumpling of his hair, his defiant untidiness, his cultivated nonexistence. So far, so intriguing. But then the National Security Agency comes into it, as well as a mystery man who
dreams; impasse in the senator’s ambition 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; impasse in the face of abuse from customers in his moonlighting job as a waiter at a Vietnamese restaurant; a need to picture him being as impasse in his other job: actor.) There turn out to be a major recession, computational error, and a sudden re-
activity, but no such internal rationale arises for the nonstop assaults on the hero’s, or the viewer’s, sensitivities. The result is a vis-
brato of a Jewish funeral singer in a grave-
side rendition of “Onice, Twice, Three Times a Lady,” the knighthood in the breakfast table, the guide dog who humps the hero’s leg in the doctor’s waiting room, the virtual backdrop: it goes on and on like that, an endless parade of embar-
rassments and bizarrieties. The real, the ex-
ternal reason for this onslaught of oddities, photographied with a Diane Arbus-like bluntness, might be sought in the film-
maker’s preoccupation with Vietnam. But 
Anderson. Another way to say the same thing, in broader terms, would be the film-
maker’s diet of being dull and ordinary, notwithstanding his ostensible concern for ordinary people in a dull New Jersey sub-
urb. The anticipation of the next little kick, the next little quickie, takes the place of story interest or character interest, a poor in-
duction tactic to stay in your seat. While Part-

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logical Thin Man mystery, might give you

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removes us to the realm of science fiction, and hardly necessitates the intervention of behavior-controlling electronic implants in the brain and on the shoulder blade. We have already got a Vice President like that, and we have no reason to suppose he is acting on anything other than free will. Nor is the current President perceived to be so hostile to the next-in-line’s ideology that only a sniper’s bullet could clear the way. Denzel Washington, Liev Schreiber, Meryl Streep, Kimberly Elise, Jon Voight. 2004.

Maria Full of Grace — Banal tale of how a nice, pretty, pregnant, unmarried Colombian becomes a mule for drug smugglers, flying to New Jersey with a bellyful of plas-biana, becomes a mule for drug smugglers, Plenty of squalid details lend credibility, if not exactly freshness. With Catalina Sandino Moreno, Guillermo Podnuk Idaho, a miff for much more than just his name. Sporting a tawseful of kinky blond hair atop his gargoyle slop-shouldered frame, breathing through a troutlike open mouth, speaking in a mono-tone by turns belligerent and resentful, peering out at the world through half-closed eyes and an oversized pair of aviator glasses, he is almost an Expressionistic cari-cature of adolescent discomfort. And the unknown actor, Jon Heder, gives not so much a performance as a mere presenta-tion: here I am, like it or lump it. His unfa-miliarity (is he really like that?) harmonizes beautifully with his many discomforts: his clumsiness with the opposite sex (“I see you’re drinking one-percent. Is that cause you think you’re fat?”), his mortification over his closest relatives (an older brother involved in an Internet courtship, an uncle pathologically nostalgic for his footballing heyday in the Eighties: “It’s a time machine, Napoleon. We bought it on-line.”), his bond of alienation with the only Latino in his class, his favorite pastime of solo teth-erball. The clever credits sequence, com posed of unappetizing plates of food and assorted other mundanities (a Chapstick, a library check-out card, and so on), correctly forecasts the relentless quiriness of the film, a feel-odd comedy that takes a hard turn at the end toward a feel-good comedy (not without adequate preparation: a closed-door practice session in which the hero “gets his groove on” with a dance-instruction video found at a thrift shop). The equally unknown director, Jared Hess, whom we might like to imagine got to know his star by way of alphabetical seating in Study Hall, would appear to have under-gone some sort of artistic epiphany while watching a Wes Anderson film: flat, squared-up images, dealt out in a kind of hammer-and-arril rhythm. The consis-tency of it all, not just the rhythm but the tone, is ultimately persuasive. The viewer is given plenty of time to adjust, to acclimate. He is given no special inducement. Jon Gries, Aaron Ruell, Ellen Ramirez, Tina Majorino. 2004.

Ray — Taylor Hackford’s biopic on soul singer Ray Charles, played by Jamie Foxx. CARMEL MOUNTAIN, CHULA VISTA 10; DEL MAR HIGHLANDS 8; ENCINITAS 8; ESCONDIDO 10; FASHION VALLEY 18; FLOWER HILL 4; GASLAMP 15; GROSSMONT CENTER; 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; PEARL CITY 10; RANCHO DEL REY 10; RANCHO SAN DIEGO 15; SAN MAR-COS 18; TOWN SQUARE 14; VISTA VILLAGE; FRIDAY 10/29.

Saw — Shocking staring Cary Elwes, Mon-i Potter, and Danny Glover, directed by James Wan.

The Motorcycle Diaries — Mythologiz ing biopic on the critical year of 1952 in the life of Che Guerera, before he was Che, when he was still just a med student called “Ernesto,” embarking on his bioscholar best friend on a road trip to his native Argentina, up the entire west coast of South America, on the back of “an aged, lanky 1939 Norton 500,” nicknamed “The Mighty One.” The motorcycle, after four spills, conks out in Chile, but the journey continues on foot: a desultory, mildly diverting narrative that, in the end, turns quite touching. With Gael García Bernal and Ra-drigo De la Serna, directed by Walter Salles. 2004.

Napoleon Dynamite — A catchy name for a movie, but not a name that fits its owner: the need of nerds at Preston High in...
Shaun of the Dead — British takeoff, send-up as you prefer, of George Romero’s imaginative, morbidly witty zombie film. Down of the Dead: All of the imaginings 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. Co-writer/director Edgar Wright and co-writer/star Simon Pegg make great sport, easily on, pleasing 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 uncomplaining mother (Penelope Wilton) in preference for the company of the slightly loony (Nick Frost) with whom he has been best friends since boyhood, and a romantically linked couple (Lacey Davis, Dylan Moran) who take the side of the girlfriend, the male of the couple taking her side so averagely as to arouse the suspicions of his own girlfriend. Where the Romero film, and its vision of America, was centered around the shopping mall, this one, and the vision of Shaun can ever return to that — whether to make up his girlfriend on aSpecial Night Out or to forfity 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 would be no in-sult 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. 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 grapple 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. 2004.

Sky Captain and the World of Tomorrow — Juvenile yet antiaquarian adventure yarn, a pastiche of 1930s science fiction and Saturday-matinee serials, a more or less black-and-white film with just a blash of color, a blend of anticdotes as diverse as Max Fleischer’s Superman cartoons, Spielberg’s Indiana Jones series, Lars von Trier’s Zentropa Projects, Under the Cherry Moon. Shot entirely (so they claim) in front of a “blue screen,” with backgrounds filled in later by computer it evokes the studio-bound filmmaking of the era; and it unmis-takably has the air of a Personal Artistic Vision, a sharing of a private enthusiasm, that of first-time director and writer Kerry Conran: often interesting to look at, if a tad static; more like poster art than like an actual motion picture. And the purposely naive doozy storyline doesn’t carry much interest. With Greywulf Pulkowski, Jade Law, Angeline Jolie, Giovanni Ribisi, Michael Gambon. 2004. 

Surviving Christmas — Holiday comedy with Ben Affleck, James Gandolfini, Catherine O’Hara, and Christina Applegate, directed by Mike Mitchell. (CAROL MOUNTAIN; CHULA VISTA 10; CARMEL MOUNTAIN; CHULA VISTA 10; DEL MAR HIGHLANDS 8; ENCINITAS 18; FASHION VALLEY 18; GALAXY 6; GROSSMONT CENTER; HILLCREST CINEMAS, FROM 10/29)


Undertow — David Gordon Green retains the Southern rural naturalism of his George Washington and his All the Real Girls, but adds a jolt of melodrama: a sort of down-to-earth Night of the Hunter, crashingly prosaic and skewed (“Ya wanna smell my armpit?”), about the Bad Brother who cov-ets his late father’s cache of Mexican gold, and is willing to hack his way through the Good Brother and chase down his two nephews to get it. The director throws a whole bag of tricks at the viewer through the output credits — sko-mo, freeze-frames negatives, black-and-white — but dips it in very sparingly thereafter. Philip Glass’s plucked-in-musical score seems to have been written without looking at the movie. With Jamie (Billy Elliot) Bell, Devon Alan, Josh Lucas, and Dermot Mulroney. 2004.

Zelary has epic scope..."A strong tale. I’d recommend Zelary to anyone."
**MOVIE SHOWTIMES**

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Being Julia (R) Fri. (1:35, 4:35) 7:20, 9:45; Sat.-Sun. (1:15, 4:15, 7:00, 9:15, 11:15).

UPtown

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and a live-action Marlee Matlin in an underdeveloped role. It’s interesting material, but it’s not a movie. See Alain Resnais’s Mona Lisa for a better model. Directed by William Aitken, Betzy Chassel, Mark Vicente.

• NORTON PLAZA 14

Wimbledon — Tennis courtship. An over-the-hill Brit in men’s bracket (ranked 119th in the world, down from a high of eleventh) meets mates with a rising American on the woman’s side, and gains the confidence to make a final run at a Grand Slam title. Not much sense of reality in either the relationship or the sport (the animated tennis ball is no help), despite the authentic backstory of the All England Lawn Tennis and Croquet Club, and the participation of John McEnroe, Chris Evert, and Mary Carrol as commentators. The unaggressive charm of Paul Bettany for a better model.

The unaggressive charm of Paul Bettany as John Evert, and Mary Carillo as commentators. The participation of John McEnroe, Chris Evert, and Mary Carrol as commentators. The unaggressive charm of Paul Bettany for a better model. Directed by Hermit Dunster, Sam Neil, Bernard Hall, Eleanor Bon, Fanevored, directed by Richard Loracine.

• FASHION VALLEY 18

Woman Thou Art Loosed — Michael Schultz’s screen treatment of Bishop T.D. Jakes’s novel about the struggles of a black woman (Kimberly Elise) with poverty and love.

• HORTON PLAZA 14

the dance ball; their hopeless mousy day-to-day living and time so tidily toward — the lonely harelip neighbor whom Slum has calculatedly invited to dinner; the circus manager’s stories that make up the liveliest topic of conversation at that dinner. The movie narrates his focus and slacks in pace (never very swift) once the police come calling, but by then the situation — wonderfully, hilariously, excruciatingly real — has become so engulphing that you would not want to skip a beat. Faithfully acted from top to bottom: from Imelda Staunton and Phil Davis (tops) to Alex Kelly, Eddie Marsan, Daniel Mays, Peter Wright, Ruth Shiner, Lesley Manville, Sally Hawkins, Jim Broadbent. 2004.

** ** (LA JOLLA VILLAGE)

What the Bleep Do We Know? — Essentially an old-fashioned classroom film presented in a gay league in theaters, a dream scientist and scholars, with heavy grounding in quantum physics, take turns explaining how the brain shapes reality. Illustration comes from computer cartoons on a car with TV ads for household cleaners,
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San Diego Reader October 24, 2004 19
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If you are a reader, please read this! The San Diego Reader’s Reader Matches ads are now on the Web. You can reach us at (1-800) 331-3900. The cost is $1.99 per minute. You must be at least 18 years old. No refunds. You may also purchase time and/or marriage. (11/0) 33134

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Free Online Placement: Ads submitted online receive e-mail responses and voice mail responses. Tell more about yourself and upload a photo, too! These features are free. Online placement deadline: 7 am, Saturday.

Send an e-mail
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From this page, click on “Matches.”

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1-800-360-9456 24 hours
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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.

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FREE AD DEADLINE: 7 am Saturday
Mail: Reader Matches, P.O. Box 85803, San Diego, CA 92186 Fax: (619) 233-7907 Online: SanDiegoReader.com

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Mates ads are now on the Web. You may see 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 intros online.
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From this page, click on “Matches.”

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We must have the following information. Please print.

Name
Address
City Zip
Phone (day) Phone (evening)
Signature

To receive e-mail responses, simply provide your address below. (Don’t worry, your e-mail address will not be revealed.)

E-mail:
Choose One:
• Woman seeking a man
• Man seeking a woman

Reader Matches Voice Mailbox...
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Headlines...
$12 each line...
$FREE
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Print clearly. Fax/mail deadline: 7 am, Saturday.


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Call (619) 235-2415 to place your ad.

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For questions regarding Roommate ads, choose, you must first call (619) 235-2415 to place your ad.

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PACIFIC BEACH. $575, utilities included. Quiet, neat, bayview, close 2 bed-

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PACIFIC BEACH. $750. Must see! Master

bedroom with private bath, fireplace, deck, ocean view.

Spacious room, large 2 bedroom, 2 bath apartment near


PACIFIC BEACH. $595. Share large house.

San Diego Reader November 13, 2004

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- Call John, 619-667-2265.

- Call Ken, 619-488-9343.

- Call Jason, 619-488-6719.

- Call Cal, 858-981-2689.

- Call Andy, 619-575-5719.

- Call (619) 235-8200.

- Mail-in payment: Reader Roommate Line

P.O. Box 85803, San Diego, CA 92186

Walk-in payment: 1703 India (at Date),

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5. The system dictates a mailbox number and security code.

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3. Your print ad may not describe you or the person you are seeking.

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dictate to read it when you have a minute of recording time.

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neye. 858-336-9296.
SAN CARLOS. $550. Unfurnished, util-
ities/cable included. Large home with
pool. Washer/dryer, near lake, golfing.
Call Kim for details. 619-367-1300.

SAN DIEGO. $500. 2 bd 1 ba. Apartment
downtown. Close to Torrey Pines. Call
760-523-2050.

SAN DIEGO, CA. $550. Unfurnished 3
bd 1 ba. Home. Large fenced yard with
pool. Quick access to highway. New
flooring $200 included. Call 619-267-7836
or e-mail to 619-267-7836.

SAN DIEGO. $650. 2 bd 1 ba. Home.
Private room with own entrance, own
bathroom. Utilities included. E-mail
info@torreyhomes.com.

SAN DIEGO. $650. 2 bd 1 ba. Apartment.
Available now. Contact 614-857-8435.

SAN DIEGO, CA. $650. 3 rooms for rent
in a 3 bedroom, 2 bath home, all utilities
included. Pets negotiable. Call 619-651-8524
or 619-251-3642.

SAN DIEGO. $650. 3 rooms for rent in a
3 bedroom, 2 bath home, all utilities
included. Pets negotiable. Call 619-651-8524
or 619-251-3642.

SAN DIEGO. $700. 1 bedroom in a 3
bedroom, 2 bath house. Large fenced
yard. Washer/dryer. No pets. $700. Call
619-428-3402.

SAN DIEGO. $700. 1 bedroom, 1 bath
in a 3 bedroom, 2 bath home. $700
including utilities. Call 619-990-3058.

SAN DIEGO, CA. $900. Apartment
available now. Call 619-584-2285.

SAN DIEGO. $1000. 2 bd 2 ba. 3rd floor
apartment in beautiful 3 bedroom, 2
bath condo. Washer/dryer, 1 car
garage, pool. Priced for quick rent.

SAN DIEGO. $1000. 2 bd 2 ba. Large
master suite. 2 car garage. Blvd access.

SAN DIEGO. $1000. 2 bd 2 ba. Beautiful
3 bedroom, 2 bath townhome. Close to
Sunset Cliffs. Condo. $1000. 619-428-
3402.

SAN DIEGO. $1000. 2 bd 2 ba. 2 bath
apartment in multi-family. Pets negoti-
able. $1000. Call 619-297-8477.

SAN DIEGO. $1000. 2 bd 2 ba. Large
master suite. 2 car garage. Blvd access.

SAN DIEGO. $1000. 2 bd 2 ba. Large
master suite. 2 car garage. Blvd access.

SAN DIEGO. $1000. 3 bedroom, 2 bath
in 1600 sq ft home on 1/2 acre. All
utilities included. Pets OK. Call 619-428-
3402.

SAN DIEGO. $1000. 3 bedroom, 2 bath
in a 3 bedroom, 2 bath home. All utilities
included. Pets negotiable. Call 619-651-
8524 or 619-251-3642.

SAN DIEGO. $1000. 3 bedrooms, 2
bath in a 3 bedroom, 2 bath home. All
utilities included. Pets negotiable. Call
619-651-8524 or 619-251-3642.

SAN DIEGO. $1000. 3 bedrooms, 2
bath in a 3 bedroom, 2 bath home. All
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bath in a 3 bedroom, 2 bath home. All
utilities included. Pets negotiable. Call
619-651-8524 or 619-251-3642.
I'm an Italian girl from New York, and I know how about needing secrets. A little white lie to protect somebody's feeling is all right as long as it doesn't hurt anybody. If I met a really great guy and after a while he told me that he killed a man in Mexico and dumped the body, I wouldn't have a problem with it. I'd be, like, 'Forget about it.' Now, if I met a guy and he only pretended to like the Yankees, we'd have words. Say he was cheering against the Yankees and I found out, I might have to make a couple phone calls to make his body disappear.

Some secrets are necessary. I think you've got to make your bed. That's the most important thing in a relationship being lying. There are so many different circumstances to consider: I don't think you should ever tell a person how many people you've dined. That's like one of those questions that should be kept on a need-to-know basis. When you're young, it's easier to say that truth is the most important thing because when you're young, you really don't have that much to hide. It's just not that cool to ask about other relationships because there's always the issue about measuring up.

It depends on the type of secret. There are some secrets that are best left unspoken until you've made a real commitment like marriage. When I was younger, I used to tell girls that I was from Hawaii or the East Coast. It was the kind of thing I'd say when I'd go out with buddies and see kind of how much we rolled. If a girl had some personal or family problems and she wanted to keep them secret, then I would usually understand. It's important to find someone who understands and who you feel comfortable being around.

There's a part of a person that they need to keep for themselves. Sometimes there are issues that people have. Everybody has a past, but I don't even think about them. Sometimes they might be important for that person not to come forward with an explanation for something they've done and to keep it secret. Before a person enters into a relationship, it's good for a person to feel comfortable about being with himself or herself. Sketches in the closet tend to lose their severity after they've been explored and dealt with.

Are secrets necessary in a relationship?
ALLIED GARDENS, $1500, 1 bedroom, 1 bath townhouse. Spacious. Hardwood floors, laundry, cat OK. 345 Laurel Street. CCPM, 619-296-6699.


CARDIFF, $1140, 2 bedroom, 1 bath condo. Walk to beach. Ocean lagoon views. 2 car garage. Pet OK. 2301 Costa Alta Drive #92. No pets, no smoke. 760-224-6305.

CARLSBAD, $1150, 1 bedroom, 1 bath condo. 2 blocks to Tamarack Beach. No pets. 760-788-9109. www.toglo.com.

CARLSBAD, $1125, 1 bedroom, 1 bath condo. 2 blocks to Tamarack Beach. No pets. 760-788-9109. www.toglo.com.

CARLSBAD, $1125, 1 bedroom, 1 bath condo. 2 blocks to Tamarack Beach. No pets. 760-788-9109. www.toglo.com.


CARLSBAD, $1180, 2 bedroom, 1 bath condo. Walk to beach. Ocean lagoon views. 2 car garage. Pet OK. 2301 Costa Alta Drive #92. No pets, no smoke. 760-224-6305.


CARLSBAD, $1180, 2 bedroom, 1 bath condo. Walk to beach. Ocean lagoon views. 2 car garage. Pet OK. 2301 Costa Alta Drive #92. No pets, no smoke. 760-224-6305.


CARLSBAD, $1180, 2 bedroom, 1 bath condo. Walk to beach. Ocean lagoon views. 2 car garage. Pet OK. 2301 Costa Alta Drive #92. No pets, no smoke. 760-224-6305.


CARLSBAD, $1180, 2 bedroom, 1 bath condo. Walk to beach. Ocean lagoon views. 2 car garage. Pet OK. 2301 Costa Alta Drive #92. No pets, no smoke. 760-224-6305.


CROWN POINT. You must see this 1 bedroom, 1 bath. Close to beach and town! Spacious. Private patio. Pool. $950, all utilities included. $960. 619-496-4766.


CROWN POINT/PACIFIC BEACH. Great! Close to beach. Washer/dryer, parking, garage. $795, all utilities included. $825. 619-432-5800.


DOWNTOWN. Enjoy the Grand at the Catwalk! 1 bedroom, 1 bath. $1750, all utilities included. $1810. 619-596-0800.

DOWNTOWN. Newly remodeled! 1 bedroom, 1 bath. Close to Gaslamp. $1595, all utilities included. $1660. 619-481-8800.

DOWNTOWN. Beautifully furnished 1 bedroom, 1 bath. Close to Gaslamp. $1550, all utilities included. $1610. 619-439-4939.

DOWNTOWN. Beautifully furnished 1 bedroom, 1 bath. Close to Gaslamp. $1250, all utilities included. $1310. 619-239-6119.


DOWNTOWN. Beautifully remodeled 1 bedroom, 1 bath. Washer/dryer, parking, garage. $1250, all utilities included. $1310. 619-234-3995.

DOWNTOWN. Beautifully furnished 1 bedroom, 1 bath. Close to Gaslamp. $1200, all utilities included. $1260. 619-232-7397.

DOWNTOWN. Beautifully furnished 1 bedroom, 1 bath. Close to Gaslamp. $1095, all utilities included. $1155. 619-232-7397.

DOWNTOWN. Newly remodeled! 1 bedroom, 1 bath. Close to Gaslamp. $1050, all utilities included. $1110. 619-596-0800.


DOWNTOWN. Beautifully furnished 1 bedroom, 1 bath. Close to Gaslamp. $950, all utilities included. $1010. 619-439-4939.


DOWNTOWN. Beautifully furnished 1 bedroom, 1 bath. Close to Gaslamp. $600, all utilities included. $660. 619-239-1639 x103. www.solanahighlands.com, 1-877-443-4670.


DOWNTOWN. Beautifully furnished 1 bedroom, 1 bath. Close to Gaslamp. $50, all utilities included. $110. 619-239-1639 x103. www.solanahighlands.com, 1-877-443-4670.

DOWNTOWN. Beautifully furnished 1 bedroom, 1 bath. Close to Gaslamp. $0, all utilities included. $60. 619-239-1639 x103. www.solanahighlands.com, 1-877-443-4670.

DOWNTOWN. Beautifully furnished 1 bedroom, 1 bath. Close to Gaslamp. $0, all utilities included. $50. 619-239-1639 x103. www.solanahighlands.com, 1-877-443-4670.

DOWNTOWN. Beautifully furnished 1 bedroom, 1 bath. Close to Gaslamp. $0, all utilities included. $40. 619-239-1639 x103. www.solanahighlands.com, 1-877-443-4670.

DOWNTOWN. Beautifully furnished 1 bedroom, 1 bath. Close to Gaslamp. $0, all utilities included. $30. 619-239-1639 x103. www.solanahighlands.com, 1-877-443-4670.

DOWNTOWN. Beautifully furnished 1 bedroom, 1 bath. Close to Gaslamp. $0, all utilities included. $20. 619-239-1639 x103. www.solanahighlands.com, 1-877-443-4670.

DOWNTOWN. Beautifully furnished 1 bedroom, 1 bath. Close to Gaslamp. $0, all utilities included. $10. 619-239-1639 x103. www.solanahighlands.com, 1-877-443-4670.

DOWNTOWN. Beautifully furnished 1 bedroom, 1 bath. Close to Gaslamp. $0, all utilities included. $5. 619-239-1639 x103. www.solanahighlands.com, 1-877-443-4670.

Crew Hill. 2 bedroom bath. Great condition. $975. 2782 Treat. 619-247-0036.

Crew Hill. 1 bedroom bath. Starter offering. No Pets. 619-293-9602.

Crew Hill. 1 bedroom bath. Great condition. $1600 monthly! 2782 Treat. 619-247-0036.


Crew Hill. Subway, 2 bedroom, 1 bath. $1150. Quiet complex. Walk to everything. 3958 First Avenue. 619-296-2787.


Crew Hill. Studio, 1 bedroom bath. $795, 1 bedroom, 1 bath-$815 and up. Pool, view, and close to golf course and Downtown. 2200-3970. Sunriseliving.com.


Crew Hill. 2 bedroom, 1 bath. $895. 1 bedroom, 1 bath-$815 and up. Pool, view, and close to golf course and Downtown. 2200-3970. Sunriseliving.com.


Crew Hill. 2 bedroom, 1 bath. $1200. Spacious, private setting, wood flooring/carpet, Italian tiling, kitchen, laundry, garage available. 3827 5th Avenue. 619-239-4846.

Crew Hill. 2 bedroom, 1 bath. $1200. Spacious, private setting, wood flooring/carpet, Italian tiling, kitchen, laundry, garage, No Pets. Available now! Must see! 3406 Q Avenue. 619-295-7113.


Crew Hill. 1 bedroom apartment, parking. Beautiful 1 bedroom, 1 bath, laundry on the premises. 4350 6th Avenue. 619-233-4182.

Crew Hill. 1 bedroom apartment, parking. Beautiful 1 bedroom, 1 bath, laundry on the premises. 4350 6th Avenue. 619-233-4182.


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Crew Hill. 1 bedroom apartment, parking. Beautiful 1 bedroom, 1 bath, laundry on the premises. 4350 6th Avenue. 619-233-4182.
LA MESA. $1250/month. 2 bedroom, 2 bath. Furniture not included. Easy access to freeway. #17 upper unit. Large 1 bedroom, 1 bath. Washer, dryer. 12455 Sunrise Avenue. Agent, 619-698-2828.

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LIVE/WORK LOFTS
Downtown Loft Specialist
- Roof decks with BBQ
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Rental
Grand Opening! Brand New! Studios and 1, 2, 3 Bedroom Apartments from $950 Up to 1 month free with 12-month lease!

Features and Amenities:
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- Rooftop terrace with BBQs, views of Coronado, Petco Park, skyline, bay
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- Fully equipped fitness center • Pass welcome
- 15 convenient access and close to trolley
- Near restaurants, shopping, entertainment
- Military deposit (EOM)
- Select units. *Restrictions apply.

Apartments
545 13th Street, San Diego, CA 92101 Call toll-free: 1-866-554-9147 www.entrad453.com

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Office hours: Mon.-Fri. 9-6, Sat. 10-6, Sun. 11-5
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LOOKING FOR HOUSING? CALL US FREE AT 1-866-420-3926
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1 bedrooms from $1263
2 bedrooms from $1596

Features:
- Visibility of Little Italy, San Diego Harbor, and downtown (set 18-month lease)
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- Gated access to subterranean parking
- 24-hour fully-equipped fitness center
- Convenient to all transportation
- Pet-friendly
- On-site management
- Full-size washer and dryer
- Air conditioning
- Private balconies/patios (select units)
- Restrictions apply.

The following text appears to be a real estate advertisement with various houses and apartments described, along with their features and contact information. The text includes details about different types of accommodations, including location, price, and specific features such as hardwood floors, new bathrooms, and laundry facilities. It also mentions availability dates and contact numbers for interested parties. The text is structured in a way that highlights the key selling points of each property, aiming to attract potential renters. The advertisement likely targets individuals looking for housing in the specified area, offering a variety of options to suit different needs and preferences. The overall tone is informative and straightforward, designed to provide potential renters with all the necessary information to make an informed decision.
The 1964 demolition of Woodrow Wilson Junior High, 3737 El Cajon Blvd. Two years earlier, the board of education had voted to replace the school’s main building because it was “deteriorating on adobe soil.”

— by Robert Mizuachi

### RENTALS

<table>
<thead>
<tr>
<th>Apartment Type</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Bedroom, 1 Bath</td>
<td>Light and airy, large 2 bedroom, 1 bath upstairs. hardwood floors, new paint, new tile floor. 2 blocks to park. Call 619-229-3800.</td>
</tr>
<tr>
<td>1 Bedroom, 1 Bath</td>
<td>Studio in special building. new cabinets and appliances. Upstairs with vaulted ceilings. 1 block to beach. Call 619-866-1400.</td>
</tr>
<tr>
<td>1 Bedroom, 1 Bath</td>
<td>Mint condition, fully furnished. $1000 per month. Call 619-822-4838 x14 or <a href="http://www.sundancebeach.com">www.sundancebeach.com</a>.</td>
</tr>
<tr>
<td>1 Bedroom, 1 Bath</td>
<td>Upstairs with vaulted ceilings. 1 block to beach. Laundry. No pets! 4202 Santa Monica #9. 619-222-4368 x14 <a href="http://www.sundancebeach.com">www.sundancebeach.com</a></td>
</tr>
<tr>
<td>1 Bedroom, 1 Bath</td>
<td>1 bedroom, 1 bath. Section 8 OK. 4928 Coronado Avenue. 619-725-4474.</td>
</tr>
<tr>
<td>1 Bedroom, 1 Bath</td>
<td>Spacious 1 bedroom, 1 bath duplex unit. Walk to beach. Parking. No pets. 5125 Narragansett #1. 619-804-3325.</td>
</tr>
<tr>
<td>1 Bedroom, 1 Bath</td>
<td>Spacious 1 bedroom, 1 bath. Stove, refrigerator. Large unit. Downstairs off-street parking. Great location. 2015 Robinson, 619-224-1744.</td>
</tr>
<tr>
<td>1 Bedroom, 1 Bath</td>
<td>Large, 2 bedroom, 1 bath. Stove, refrigerator. Large unit. Downstairs off-street parking. Great location. 2015 Robinson, 619-224-1744.</td>
</tr>
<tr>
<td>1 Bedroom, 1 Bath</td>
<td>Great location. 2605 Madison. 619-229-3800.</td>
</tr>
</tbody>
</table>

### Better Than Apartments ... Stylish Townhomes

**Up to 2 Months Free!**

- Near Gaslamp
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- Resort-Style Pools w/Spas & Sundecks
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- Full-Time Activities

- *In select residences

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- 3 Bedroom: $2290

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Lush gardens, ocean breezes, enchanting views—not exactly typical apartment living. But then nothing about Loma Palisades is typical.


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CALL FOR RENTAL INFO

PACIFIC BEACH, $1350-1450. 2 bedroom, 1 bath apartment. Location, location, location! Across the street from the beach. On the Promenade. Just off 8th. Well priced. Ajax Villas. 858-483-6570.

PACIFIC BEACH, $1525. Great location, 2 bedroom, 2 bath. 8th ave. Across from La Jolla Cove. Stainless steel appliances. washer/dryer. Parking. 858-483-6570.

PACIFIC BEACH, $1595. 3 bedroom, 2 bath. North of La Jolla Cove. Spacious. 10075 Sabre Way. 858-483-6570.

PACIFIC BEACH, $1600. One bedroom, 1 bath. Large patio. Close to everything. Great location. 858-483-6570.

PACIFIC BEACH, $1650. 2 bedroom, 2 bath. Across from La Jolla Cove. Brand new and beautiful. Appliances included. 858-483-6570.

PACIFIC BEACH, $1695. 1 bedroom, 1 bath. 12th Street. Great location. 858-483-6570.


PACIFIC BEACH, $2000. 2 bedroom, 2 bath. Excellent location. Across from La Jolla Cove. 858-483-6570.

PACIFIC BEACH, $2095. 3 bedroom, 2 bath. Beautifully remodeled. Across from La Jolla Cove. 858-483-6570.


PACIFIC BEACH, $2395. One bedroom, 1 bath. Across from La Jolla Shores. Close to everything. 858-483-6570.

PACIFIC BEACH, $2695. 3 bedroom, 2 bath. Across from La Jolla Cove. Beautifully remodeled. 858-483-6570.

PACIFIC BEACH, $2800. 3 bedroom, 2 bath. Across from La Jolla Cove. Beautifully remodeled. 858-483-6570.

PACIFIC BEACH, $2895. 2 bedroom, 1 bath. Across from La Jolla Cove. Beautifully remodeled. 858-483-6570.

PACIFIC BEACH, $3000. 2 bedroom, 2 bath. Across from La Jolla Cove. Beautifully remodeled. 858-483-6570.

PACIFIC BEACH, $3100. 2 bedroom, 2 bath. Across from La Jolla Cove. Beautifully remodeled. 858-483-6570.

PACIFIC BEACH, $3300. 2 bedroom, 2 bath. Across from La Jolla Cove. Beautifully remodeled. 858-483-6570.

PACIFIC BEACH, $3500. 2 bedroom, 2 bath. Across from La Jolla Cove. Beautifully remodeled. 858-483-6570.

PACIFIC BEACH, $3700. 2 bedroom, 2 bath. Across from La Jolla Cove. Beautifully remodeled. 858-483-6570.

PACIFIC BEACH, $3900. 2 bedroom, 2 bath. Across from La Jolla Cove. Beautifully remodeled. 858-483-6570.

PACIFIC BEACH, $4000. 2 bedroom, 2 bath. Across from La Jolla Cove. Beautifully remodeled. 858-483-6570.

PACIFIC BEACH, $4500. 2 bedroom, 2 bath. Across from La Jolla Cove. Beautifully remodeled. 858-483-6570.

PACIFIC BEACH, $4550. 2 bedroom, 2 bath. Across from La Jolla Cove. Beautifully remodeled. 858-483-6570.

PACIFIC BEACH, $4695. 2 bedroom, 2 bath. Across from La Jolla Cove. Beautifully remodeled. 858-483-6570.

PACIFIC BEACH, $5000. 2 bedroom, 2 bath. Across from La Jolla Cove. Beautifully remodeled. 858-483-6570.

PACIFIC BEACH, $5000. 2 bedroom, 2 bath. Across from La Jolla Cove. Beautifully remodeled. 858-483-6570.

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Address Location Bedrooms Bathrooms Square Feet Price
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3545 Oak Park, La Mesa 2 bedroom/1 bath 790 sq.ft. $305,000
6365 Rancho Mission Rd. Mission Valley 2 bedroom/2 bath 1256 sq.ft. $380,000
4434 Louisiana St. University Heights 2 bedroom/2 bath 940 sq.ft. $405,000
8776 Elsworth Circle La Mesa 3 bedroom/2 bath 1254 sq.ft. $345,000
433 Inskip St. Chula Vista 3 bedroom/2 bath 1276 sq.ft. $465,000
14650 Kennebur St. Poway 3 bedroom/2 bath 1900 sq.ft. $465,000
11603 Via Paloma La Jolla 2 bedroom/2 bath 1577 sq.ft. $550,000
10892 Valtenosa Ln. Terrasanta 4 bedroom/2 bath 2080 sq.ft. $680,000
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LEAD STORY

A new computer gadget enables someone to apply sexual stimulation to another person over the Internet. According to a September report on Wired.com, the vibrating “Simulator,” with wireless receiver, can be activated remotely at different speeds and force by a spouse or anyone else who uses the device’s password at Simulator’s website, and that manipulation can be done not only by keyboard and mouse, but by a male-placing “Simulator” transmitting device (“Interactive Fleshlight”) over his penis and thrusting at his (or the recipient’s) preferred speed and force.

This startled the Wired writer, “a man can be thrusting in Cleveland while a woman is penetrated in Seattle.”

Their Genes Are Still in the Pool

In Clarksville, Ind., in June, Jason Grisham, 22, survived after climbing an electrical tower (scrambling past several obstacles and ignoring warning signs) and accidentally absolving a virtually always-fatal 69,000 volts. In September, the Ohio Supreme Court overturned a judge’s order to Sean Talley to cease procreating until he had settled the $50,000 child-support tab for his first seven children.

The Throw of the Ball at ‘Em!

In February, a 38-year-old Docker’s wife was killed when he fell from a three-part parachute float and became trapped between the second and third sections. Diamond’s float was termed a “serious” workplace violation by the U.S. Occupational Safety and Health Administration, and in August it fined the multimillion-dollar company $6300.

Fine Points of the Law

(1) Day-care operator Ronald G. Lesniak, 60, in August it fined the multibillion-dollar company $6300.

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Least Competent Criminals

A 28-year-old robbery convict with a history of escape attempts tried to tunnel his way to freedom at the prison in Coimbra, Portugal, in June but was intercepted by officials after excavating about six feet. He still had 70 feet of tunnel to dig to clear the building he was housed in, but a larger problem was that the man was directionless—and toward the prison perimeter next to the building but toward a patio wall inside the walls.

Update

In 2002, Boston surgeon (and Harvard Medical School graduate) David Arndt, 43, made “News of the Week” when his license to practice was suspended after he was found guilty of writing a prescription for a patient in exchange for cash, and shortly after that he was arrested on drug possession and undercover-sex charges, which are still pending. He was arrested again in 2003 when he allegedly received a pink, phallic-shaped Mexican pinata filled with an estimated $100,000 worth of crystal methamphetamine. In August 2004, a federal magistrate once again denied him bail on that charge, and anyway, he would have had trouble making bail since his parents, who put their house on the line to bail him out earlier, said they would no longer help him.

Readers’ Choice

Stephen P. Linnen, 33, who was a lawyer for the Ohio House Republican caucus, was sentenced in September to 18 months in prison after pleading guilty to 53 mismarkings, including 40 times springing out of federal的实力 while naked and photographic the faces of women reacting to the surprise (and also for fondling 13 of them). However, the judge refused to label Linnen a “sexual offender” and said he poses “absolutely no risk to public safety.”

Almost All True

Three of these four things happened recently. Are you clever enough to figure out the made-up story? (a) A zoo in Alaska announced it will phase out its own circus and replace it with a more environmentally friendly entertainment. (b) A couple rented out a pornography store in Mannheim, Germany, for their wedding because they had rented it at the store themselves. (c) Seven convicts were convicted of theft because a juror was tipsy during deliberations. (d) A surveillance cameras in a London animal shelter revealed that one dog was using teeth to unlock its cage and those of his pals so they could roam the premises at night. (e) Owners of buildings across the city of Chicago’s Wrigley Field earned more than $15 million this season charging people to watch Cubs’ games from their roofs.

Answer to Almost All True is not b, as far as I know.

Send your Weird News to Chuck Shepherd, San Diego Reader, P.O. Box 85803, San Diego, CA 92148 or to news@weird.com

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FORD F-250 ECONOLINE, wheelchair accessible, $3,000. 5841 Mission Gorge Rd. Behind 7-Eleven store. 619-588-4733.


FORD ECONOLINE, 600 miles, leather, loaded, premium wheels, runs fine. Excellent condition, must see, $3000/best. 619-752-7309.


MITSUBISHI ECLIPSE, 1995, 86K miles, great, runs great, $1000. 619-695-7365.

Nissan 300ZX, 1994, red station wagon, $3,000/best. 858-695-7365.


OLDBUS VANDURA, 1992, very fast, clean, $950. 858-752-7309.


OLDBUS CUTLASS, 1991, 4 door, runs great, $400/best. 858-752-7309.

OLDBUS Sunfire, 400 miles, fully loaded, premium wheels, runs great. Needs cosmetic TLC. Big car. $1100. 619-516-3814.

OLDBUS NOVA, 2000, 2.8 liter, runs great, $2750. Renault. 619-477-0292.

OLDBUS NOVA, 1997, 3 door, 3 liter, v6, automatic, runs great, no mechanical problems, smog & quad stereo cassette, power windows/locks, tilt, cruise, runs great. 619-622-0773.

OLDBUS SEMI TRUCK, 1995, v8, runs great, must see to appreciate.


OLDBUS NOVA, 2000, 2.8 liter, runs great, $2750. Renault. 619-477-0292.

OLDBUS CALIFORNIA, 2000, automatic, all-wheel drive, $24,000. 3412 W. Pine Ave, San Diego, CA 92116. 619-295-2073.

OLDBUS EXCEPTIONAL, 1995, 4 door, 122,000 miles. Lots of extras. $4500. 619-224-9025.


OLDBUS NOVA, 2000, runs great, well maintained, smog & quad stereo cassette, power windows/locks, tilt, cruise, runs great. 619-622-0773.

OLDBUS NOVA, 2000, runs great, well maintained, smog & quad stereo cassette, power windows/locks, tilt, cruise, runs great. 619-622-0773.


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OLDBUS NOVA, 2000, runs great, well maintained, smog & quad stereo cassette, power windows/locks, tilt, cruise, runs great. 619-622-0773.

OLDBUS NOVA, 2000, runs great, well maintained, smog & quad stereo cassette, power windows/locks, tilt, cruise, runs great. 619-622-0773.

Olivers will help finance. $2500. 619-995-0260.

CHEVY BLAZER, 1994, 4 door, great condition, dark red, black leather, 4-wheel drive. C/4, cassette, 1054 miles, new warranted tires, $3000/best. 619-289-7529.

CHEVY CAMARO, 1984, classic color scheme, runs & drives great. 2500 miles, new warranted tires, $3750. 619-752-7309.

CHEVY CAMARO, 1993, 4.3 engine, automatic transmission, stereo, families friendly, runs great, runs great, $6000. 619-622-0773.


FORD EXPLORER, 2005, runs great, smog & quad stereo cassette, power windows/locks, tilt, cruise, runs great. 619-622-0773.

FORD EXPLORER, 2005, runs great, smog & quad stereo cassette, power windows/locks, tilt, cruise, runs great. 619-622-0773.

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FORD EXPLORER, 2005, runs great, smog & quad stereo cassette, power windows/locks, tilt, cruise, runs great. 619-622-0773.
Office Investigation: I.K. is a Japanese foreign exchange student studying English at UCSD. K. speaks limited English. She was unable to understand and answer my questions sufficiently for a preliminary investigation. For more specific detailed information, I recommend using a Japanese translator.

K. told me she was waiting at bus station #34 on North Torrey Pines Road at Muir College Drive. There were no other students/passengers at the bus stop. K. saw a black two-door pickup truck (clear windows/no tint) slow down...and circle around. The solo male driver yelled through the passenger side of the truck. I have a question!

K. said she walked up to the passenger side of the truck when the male got out of the car and approached her. The male...then opened the door and pushed her inside. K. said he drove her to an unknown area. K. described the area as approximately 15 minutes away, residential and flat. She said during the drive, the male continuously touched the left side of her leg, arm and face. K. said he did not touch her breasts, between her legs, or butt. She said he never kissed her, exposed himself, or appeared aroused or erect. K. said her clothes were never removed nor was she forced to move while inside the vehicle.

K. said the male asked her a series of questions while he drove. He asked, “Are you Japanese? How old are you? Do you have a boyfriend?” She said he asked these questions in English. He then said in Japanese, “I want sex.” K. said, “No, I want to get out.” The male then drove her to another bus stop near outside the area where she got out of the car and ran away.

WILLFULLY DISCHARGING FIREARM IN PUBLIC
Location: 4200 Clairemont Mesa Boulevard
Time/Date: 11:10 p.m. on 10/02/04

Investigation: Officer Linardi #4301 and I were dispatched to the intersection of Clairemont Drive and Lakehurst Avenue to investigate the discharge of a firearm. When we arrived, we found a party in progress. Ryan T. flagged us down and said that he witnessed a man carrying a shotgun.

Statement of Ryan T.: We are USD students and we threw a birthday party at the house of one of our friends. The party began drawing a lot of people we didn’t know. I saw five men walking across the lawn toward the house. I think we two Hispanic males, two white males, and a black male. They were loud and obnoxious, so we turned them away at the door. That made them angry. One of the males suddenly displayed a short-barrel shotgun that was wrapped in a Pendleton shirt. He kept the barrel of the shotgun pointed in the air. I did not hear him crack a round. He was about 20 years old, 5’10”, shaved head, no facial hair, no visible tattoos. The five men began backing away. They went back across Clairemont Drive and I lost sight of them. Suddenly, I heard a loud explosion that sounded like one shotgun round being fired. I saw a vehicle driving away at high speed. As far as I know, there was one out and nothing damaged.

EXHIBIT DEADLY WEAPON
Location: 7400 Girard Avenue, La Jolla
Time/Date: 4:30 p.m. on 10/10/04

Office Investigation: I responded to a radio call to investigate a threat with a knife. I arrived and spoke to the victim, Matthew B. B. stated that...he was driving on La Jolla Parkway from S6, heading westbound into La Jolla. A Blue Ford pick-up with a gold camper shell “cut him off” in traffic. He and the other driver, later identified as Steven E., exchanged words and hand gestures. They drove down Torrey Pines Road still arguing back and forth. They reached the intersection of Girard Avenue at Pearl Street. E. exited his truck carrying a knife. B.’s right window was down, and E. unfolded the knife, reached into the passenger’s window, and jabbed B. with the knife. E. was not able to reach into the car far enough to stab B. E. got back into his truck and drove westbound on Pearl toward La Jolla Boulevard. B. tried to get the truck’s plate number. B. drove southbound on La Jolla Boulevard heading into the Pacific Beach area. B. spotted E.’s truck at Loring Street and Bayard. He copied down the correct plate number.

After I took B.’s statement, I went to Loring and Bayard Streets, looking for the suspect and the suspect vehicle. At about 7:00 p.m., I found the suspect vehicle parked on the street. I called for additional units to help me while I contacted the suspect. I saw the suspect — Steven E. — place something in the bed of the truck. I detained E. by handcuffing him, searching him, and placing him in the rear seat of my police car.

I asked him to tell me what happened. E. was very angry about the way B. was driving. (He said) B. “ripped me off,” waved his arms around, and clapped while saying, “What are you going to do about it?” E. said, “I’ll show you what I’m going to do about it.” He exited the truck with the knife that he took out of a metal bucket. He went to the side of B.’s car and yelled: “You’re a ridiculous moron! You’re a fool!”

Then E. added, “I really didn’t open the window. I wanted him to see what color it was.” — Michael Hemmingson
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ISUZU ROOD, 1994, Has all the W's on it, air conditioning, a/c, is in very good condition. It has been well kep-
ren. $1599. 858-336-4035

JEEP CHEROKEE CHIEF, 1997, 6 cylinder, 113K miles, certified, a/c, power e/n, air conditioning, am/fm CD, roof rack, moonroof, ton package, good condition, new tires. $2095. 858-424-4249

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JEEP GRAND CHEROKEE Laredo, 2001, certified, 110K miles, warranty, leather, all power, chrome, tow package, f/s, extra clean. For less $14,995. Vin#1M87X65771RD. Used rental vehicle. $16,995. Hertz Car Sales, San Diego. We sell cars. Now you know. 866-BUY HERTZ.

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LEXUS LS400, 1997, 4-door pearl, pearl, leather, best price. Best price! $20,995. Hertz Car Sales, San Diego. We sell cars. Now you know. 866-BUY HERTZ.

midwayjeep.com.

LINCOLD CONTINENTAL, 1984, in st,
der, pearl, tan, 4 door, new battery/transmis-
sion, great condition. $16,000/best. Jack, 760-231-
12265R, vin-Z284146. Kearny Mesa Toyota, 858-
250-3741.

MITSUBISHI ECLIPSE Spyder GT, 1990, 62K miles, V8, power, tilt, cruise, clean. $14,995. Vin-137216. Midway Jeep-
midwayjeep.com.

MITSUBISHI GALANT, 1999, automatic, ac, power windows, great condition. $10,000/best. Solana Beach.

OLDS CUTLASS SUPREME, 1984, 62K miles, runs decently, am/fm CD, needs minor work (tune up, ignition rotors, and wires, doors, windows, rubber, lights and tires). $2750. Hertz Car Sales, San Diego. We sell cars. Now you know. 866-BUY HERTZ.


OLDS CUTLASS SUPREME, 1990, runs great, 2
cylinders, all power, service history. Asking $1400. 858-361-1214.

OLDS 98, 1993, 3 mile, 8K miles, runs well, automatic, air conditioning, stereo, power seats, tilts, cruise, beautiful. $7500. 619-461-1235.

OLDS 98, 1987, 6 cylinder, 87K miles, 4 door, clean,\n\nOLDS 98, 1984, sports car, 2 \nOLDS 98, 1983, V-6, red, au-
OLDS 98, 1980, 8K miles, with\nOLDS 98, 1979, runs great, 2
cylinders, all power, service history. Asking $1400. 858-361-1214.

OLDS 98, 1978, 8K miles, runs well, automatic, air conditioning, stereo, power seats, tilts, cruise, beautiful. $7500. 619-461-1235.

OLDS 98, 1977, 60K miles, runs great, 2
cylinders, all power, service history. Asking $1400. 858-361-1214.

OLDS 98, 1964, 2 cylinder, 15K miles, runs well, automatic, air conditioning, stereo, power seats, tilts, cruise, beautiful. $7500. 619-461-1235.

OLDS 98, 1963, 2 cylinder, 15K miles, runs well, automatic, air conditioning, stereo, power seats, tilts, cruise, beautiful. $7500. 619-461-1235.

OLDS 98, 1962, 2 cylinder, 15K miles, runs well, automatic, air conditioning, stereo, power seats, tilts, cruise, beautiful. $7500. 619-461-1235.

OLDS 98, 1961, 2 cylinder, 15K miles, runs well, automatic, air conditioning, stereo, power seats, tilts, cruise, beautiful. $7500. 619-461-1235.

OLDS 98, 1960, 2 cylinder, 15K miles, runs well, automatic, air conditioning, stereo, power seats, tilts, cruise, beautiful. $7500. 619-461-1235.

OLDS 98, 1959, 2 cylinder, 15K miles, runs well, automatic, air conditioning, stereo, power seats, tilts, cruise, beautiful. $7500. 619-461-1235.
A Democratic Volvo

Robert Holdenvenzcn appreciates the Reader. “I met my wife through the Reader,” he tells me. “We’ve been together for four years, and I haven’t one complaint. She’s a moderate Republican and she’s going to vote straight Democratic.”

I suppose her politics matter because Robert’s a retired college professor who began his career in engineering, then took another degree in political science, and turned to teaching that subject and history. Besides, his Volvo is a collage of bumper stickers, and not a single one flatters George Bush.

“I say, ‘With the stickers all over it, I couldn’t tell what year your Volvo is.”

“It’s a 1998 that I ordered here, and they flew me free to Europe to pick it up. I spent three months camping in Europe and brought it home. If you do that, you get a $4000 discount and they ship it free. And if you’re gone more than three months, you don’t have to pay sales tax when you bring it into California.

“I flew into Amsterdam airport and went into the smoking area and smoked a joint because it’s legal to smoke a joint in Amsterdam. Then I took the plane to Sweden and they picked me up in a limousine and drove me to a free hotel.

“I put 11,000 miles on the Volvo going around Europe. I visited a friend in Germany, then I went through the Loire Valley drinking French wine and eating French food, and I visited the D-Day beach before I went to Amsterdam and met up with an Irish woman. We drove to Berlin and spent a week, from there we went down to Austria, and I visited Salzburg, where Mozart was born; and then we went to Vienna and up to Prague.

“In Poland I visited Krakow and that horrible Nazi concentration camp Auschwitz. I just had taken a graduate class in the history of the Holocaust, so I was very much interested in that subject.

“We stayed a few days in Budapest and then spent a month in Italy. And finally we drove back to Brussels and shipped the car from Antwerp. Free. I picked it up at the Volvo dealer in Pasadena.”

His story moves my wanderlust. But with the election approaching, I’m most intrigued by the 50 or so bumper stickers I had seen on his Volvo when I spotted it outside a Chinese restaurant.

But Robert tells me, “The Volvo of the future, the automatic window switch went out. I’m getting that done. And it needs work on the brakes.”

“It is in the shop a lot?” I ask.

“Hardly ever. We could go down to the shop. Or you could photograph my scooter, which is plastered with stickers also. I have a Volvo 80, I use it for short trips.”

Out in the rain, while reading the scooter, I ask, “Do you get many comments?”

“A lot of thumbs-up. And when I park the scooter, I leave my helmet fastened to it, and I found a note in the helmet. It said, ‘You un-American commie liberal, I hope you enjoy four more years of conservative domination.’

“I think whoever left the note is in for a shock. Say, will this article come out before the election?”

“Could be,” I say.

To suggest future “Driven” stories, e-mail ken@kenkuhlen.net.