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– Darash Mohy, M.D., La Jolla, CA

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Up, Up — Then Bust?
By Don Bauder

The U.S. economy is growing at a mere 0.6 percent annual rate, yet the stock market is rolling upward, with occasional setbacks when inflation and interest rates spike up. This seeming anomaly actually makes sense, because stocks today are propelled by financial engineering, not product engineering. Hedge funds and so-called private equity groups are snapping up companies and their stocks. Corporations are manipulating their earnings per share upward by buying back their own stocks, often going into debt to do so. The world is awash in dollars, and many of them are so. The world is awash in dollars.

One example of this financial engineering mania: The war for Biosite, a biotech that has been successful (one of the very few). Finally, Biosite sold out for $92.50 a share — a whopping 66 percent higher than the price was when the bidding contest began. Qualcomm, the highly successful San Diegans have just seen examples of this financial engineering mania. Two buyout groups got into a bidding war for Biosite, a biotech that has been successful (one of the very few). Finally, Biosite sold out for $92.50 a share — a whopping 66 percent higher than the price was when the bidding contest began. Qualcomm, the highly successful

Rich/Poor Chasm Here Not So Deep
By Don Bauder

The rich get richer and the poor get poorer.

To a large extent, that’s what’s fueling the current buyout-driven stock market upthrust. The richest 1 percent account for almost 20 percent of household income and 35 percent of wealth — bringing the nation’s rich/poor divide back to the levels of robber baron days. This flood of money pours into hedge funds and private equity groups, whose buying fuels the stock market, even as the economy softens. When stocks rise, the plutocracy benefits the most: that upper 1 percent owns one-third of all stocks, and the upper 20 percent controls nine-tenths of outstanding shares.

There’s a gap in wealth: the national chasm for a couple of unusual reasons: (1) The huge rise in housing prices beginning in 2003, one of the nation’s wildest, helped the bottom 80 percent, and (2) The weak market in technology stocks, which dominate San Diego, walloped the aristocrats.

continued on page 8

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6190 Brooklyn Avenue, Encanto, offered at $450,000 to $475,000

Welsh Money Management says that last year, 5 percent of corporate stock was taken off the market through private equity deals and stock buybacks. "This year it’s running at twice that rate," he says. So there can be too much money chasing too few stocks — just what investors believed would lead to a permanent bull market in the late 1990s. That mentality ended with the brutal bear market of 2000–2002.

“We have a new paradigm, centered on what’s happening in private equity deals and stock buybacks,” says Welsh. “It’s great in the short run that companies are buying back their stocks, but they are not putting that money into research and development and investing in ways to make their companies more productive. The seeds of destruction are being sown.” Everybody is counting on the Federal Reserve to lower interest rates to keep the buyout boom fueled. But rising inflation could force the Fed to push rates up, not down. The markets could soar for two to four years, “but by 2009, we could have another 2000,” he says. Warning: be wary when everybody is bullish, especially when the giddiness is based on financial folderol, not economic fundamentals.

Contact Don Bauder at 619-546-8529 or don.bauder@mac.com

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STOP IT, SANDERS — YOU’RE MAKING ME LOOK BAD!
**Where the City Draws the Line**

*By Joe Deegan*

Merrilee Miller, a resident of Goleta, northwest of Santa Barbara, believes she has the right to vacation in a recreational vehicle on the banks of San Diego’s Lake Murray. Or to plant banana trees near the shore, if she likes. That’s because of ownership rights she and other members of her family say they have to the land there. But the City of San Diego maintains she cannot use the land, other than walking the public pathway around the lake or playing a round of golf on the Mission Trails Golf Course. Miller says her family owns the land where the 17th hole is located. The golf course now leases the land from the City.

By phone, Miller and I talk about how the situation came about. In the late 1800s, Miller’s great uncle, Bruce Waring (Waring Road is named after him), bought property in eastern San Diego, including a canyon near La Mesa. In 1887, Waring’s Junipero Land and Water Company entered into an easement agreement with the San Diego Flume Company. “The easement agreement,” says Miller, who has studied the property’s history, “was that the San Diego Flume Company had the right to flood the property to a 100-foot depth. A small creek ran through the canyon. In the deal, my great uncle would get the right to obtain water to irrigate from the reservoir. He also had the right to use the land’s remaining dry areas agriculturally, and as a park, all in exchange for letting them flood the deepest portion of the property. What he had done already was lease some of the property to a company that grew grapes.”

In 1895, the San Diego Flume Company completed the earthen La Mesa Dam a little downstream. The company filled the reservoir with water from other parts of its water-delivery system, inundating much of Waring’s property. The dam eventually weakened, especially after San Diego’s catastrophic floods of 1916. Two years later, a bigger dam was built, allowing what is now Lake Murray to reach its current 85-foot average depth. “According to SanGIS [San Diego Geographic Information Source] maps,” says Miller, “we still have 24 acres of exposed land, when the water is 95 feet deep. That’s the same level where a spillway at the lake’s southern end prevents the water from rising higher.” The 24 acres are that land between the water’s edge when the lake is 95 feet deep and when it is 100 feet deep.

But for many years, according to Miller, who is 53, municipal officials have been treating her family’s land on the banks of Lake Murray as though the City owns it. In the early 1990s, Miller’s older sister Marlene Dawson, a Washington State resident, corresponded at length with the City in an effort to change the situation. In the face of numerous conflicting responses, Dawson eventually gave up.

Last year, Miller took up the fight. She wanted to know how her family could get access to the exposed Lake Murray land. Lane MacKenzie, of San Diego’s Real Estate Assets Department, responded in a letter dated August 2, 2006.

MacKenzie dealt with four issues. The first involved two specific sites Miller was claiming were on her family’s property: two baseball fields on Lake Murray’s western side and the 17th hole of Mission Trails Golf Course, above the reservoir’s northern tip. “Although programs like Google Earth is a good reference tool,” wrote MacKenzie, “their accuracy can be somewhat questionable. I have enclosed an aerial photo from the City’s survey section, on which is depicted several contour lines.” The 100-foot contour line “shows clearly that there are no ball fields or golf holes within its boundaries.” The point is significant because the land higher than the water’s edge at a lake depth of 100 feet would be outside the old Waring property line.

But “the aerial photo [MacKenzie] sent me is bogus,” Miller writes me in an e-mail. “There is no official stamp to denote its authenticity. It does not match the San Diego County maps that prove the northern boundary of our property abuts Jackson Drive [several hundred yards above Lake Murray’s tip]. . . . There are clearly golf course encroachments on our property. Our property has clearly been incorporated into Lake Murray Park and Mission Trails Regional Park, Google Satellite photos attest to this fact, as does the SanGIS map.”

“In MacKenzie’s photo that you sent me,” I ask, “what’s that white rectangular area at the top? It looks like a piece of paper has been placed on the picture.”

“The area where the 17th hole would be has been whitened out,” Miller replies.

The second point MacKenzie raised in his letter seems to express concerns for the safety of anyone camping out on the banks of Lake Murray. Citing a 1981 Army Corps of Engineers report, MacKenzie noted that “if the probable maximum flood were to occur at this reservoir the water would overlap the dam for a period of ten hours and by a maximum of one foot (Contour elevation 102 feet). [The report] further states that the spillway can pass about 75 percent of a probable maximum flood…”

“The rights for inundation,” MacKenzie continued, “have been exercised in the design of Murray Dam. The area between the 93 and 100 [foot] contour elevation is designed to be inundated if a probable maximum flow were to occur. Therefore, the City cannot vacate any portion of the existing easement.”

Here MacKenzie seemed to mix up a flood-control easement with the easement right the City acquired to create and maintain a reservoir. Miller kept her eyes on the City’s reservoir rights, which she supports. Realize continued on page 8...
Chasm continued from page 6

Edward Wolff, professor of economics at New York University, is one of the ranking experts on wealth and income inequality. He says, “If stock prices increase more quickly than housing prices, then the share of wealth owned by the richest households goes up.” But the little folks do better if housing prices are going up faster than stock prices. San Diego’s median home prices have doubled in this decade, from $269,000 to $550,000. During this period, the stock market plunged, then partly recovered, but overall, tech and biotech stocks are still well down from their highs before the bubble burst in 2000.

The bottom 80 percent got another boost: the biggest housing-price inflation has been in the lower-priced homes — those run-down 1000-square-foot cottages going for $400,000. The housing bubble is finally leaking, and the weakest segment of the market is in the higher-priced homes. So relative wealth of San Diego’s bottom 80 percent has probably inched up, although wealth is defined as the value of what you own less what you owe. Many people who own these lower-priced homes are loaded with debt. With prices no longer appreciating and mortgage refinancing coming to a halt, many of them are in trouble. Still, on balance, the housing bubble boosted middle-income folks a bit more than it boosted the upper crust, folks a bit more than it boosted middle-income folks. The growers of Southern California Department of Water Resources, Division of Safety of Dams, which then reported on its website that Lake Murray’s capacity was 6085 acre-feet of water.

This does not mean that the founders, chief executives, and venture capitalists are living in penury; they paid pennies per share for their stock. It just means that their paper wealth has receded, unless they jettisoned their shares before the fezes hit the fan, as John Moores did at fraud-plagued Peregrine Systems. But executives who got shares through stock options or direct purchases could be hurting. Ditto for San Diegans who bought local stocks in the bubble days. If stocks come roaring back and the housing bubble bursts instead of leaking, then San Diego’s wealth and income distribution will be no different from the nation’s: disgustingly lopsided.

City draws the line continued from page 7

Chasing could be hurting. Ditto for San Diegans who bought local stocks in the bubble days. If stocks come roaring back and the housing bubble bursts instead of leaking, then San Diego’s wealth and income distribution will be no different from the nation’s: disgustingly lopsided. MacKenzie is using this incorrect data to attempt to convince me that the dam’s capacity is 6085 acre-feet, rather than [4818] acre feet. Chuck Wong, at the dam-safety division, thanked me for sending him the correct data.

In her note to me, Miller includes Wong’s e-mail response. “The City of San Diego has confirmed that the current official maximum reservoir storage capacity is 4818 acre-feet,” wrote Wong on February 7. The City of San Diego has confirmed that the current official maximum reservoir storage capacity is 4818 acre-feet at spillway…elevation, not 6085 acre-feet as our records show. Without further research, we do not know why the storage capacity was based on the dam crest instead of the spillway crest. You were right, with a spillway in place, the dam is not capable to impound water up to the dam crest at Elevation 542.50 for a capacity of 6085 acre-feet. We will update our records to reflect the correct data.” When Miller checked recently, the Division of Safety of Dams’ website had been changed to reflect the correction.

MacKenzie’s third concern involved who had title to the property. He said he had evidence that in 1992 the County of San Diego Assessor’s Office [had] questions about clear title to the property, and that the Chicago Title Company could not insure title in the Blunt Heirs. (“Joe Blunt had inherited the property from his uncle Bruce Waring in the 1960s and passed it on to the next generation of heirs when he died.) But a year ago, Miller obtained a title report from Chicago Title showing that members of her family have been on title continuously ever since 1887. “What came as a shock,” she tells me by phone, “is that in 1971 two nuns from Mercy Hospital signed a quit claim deed handing the property over to the City. I have no idea where

continued on page 10
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Contact Dustin Sherman, 866-898-4318.
that came from. Mercy Hospital is nowhere else in the title report showing any ownership of the property. I do not think, however, that it’s no coincidence that the quit claim deed was executed a month after my uncle Joe Blunt lost a court challenge to the City’s use of our property.”

Joe Blunt suffered from schizophrenia, Miller tells me, and when the Waring property came into his hands, the family set up a Security Pacific Bank conservatorship to handle his financial affairs. In 1964, the bank took the City to court to recover the Lake Murray property. Much of Blunt’s financial reserves were wasted in the seven-year fight, according to Miller.

MacKenzie referred to the court case in the final point of his August 2006 letter to Miller. “The trial court,” he wrote, “rendered a judgment favorable to the City [in] its use of the property in question for its water system.” MacKenzie then wraps up his letter with these words: “It is the City’s continued opinion that we are well within our rights in use of the property.”

MacKenzie is correct, Miller says, that the court supported the City’s use of the land for water services. She and her family have no objection to this use, however, as it was part of the original easement agreement in 1987. But the City’s current refusal to acknowledge her and her family’s ownership rights is wrong, she feels. “And they have unjustifiedly used our land for purposes other than those in the original agreement,” she argues.

Former San Diego city attorney John Witt admitted as much in a February 11, 1991, letter to one of Miller’s cousins, another heir to the Lake Murray property. “The area below the 100-foot contour line and above the present water line has been continuously utilized by the general public for various park and recreation uses and such use has increased substantially since the 1971 court decision,” wrote Witt.

“In fact, in 1990, the City’s Water Utility Department caused the construction of a chain link fence around the Lake Murray property with limited access points. There was a substantial public reaction to the fence which has resulted in the City Council’s and City Manager’s determination to make certain that the property continues to be accessible and available to the public 24 hours a day, 365 days a year,” Witt continued.

“Neither Mr. Blunt nor any successors in interest have, to our knowledge, ever given permission to utilize the area for other than water storage purposes and it therefore appears that the City’s and the public’s ‘open and notorious’ use of the property over the last fifty years or more has certainly established rights even beyond the rights granted in the original deed.”

In his letter, Witt seemed to suggest that the City long ago took possession of the property by “adverse possession.” The fancy legal term means that one party may acquire ownership of another’s land by using it continuously over a specified period of time without objection. But if the case goes to trial, as Miller is contemplating, her family will argue that the City deceived them about how much of their land the Lake Murray Reservoir uses.

But the City had already tried to put one final nail in the coffin. The San Diego City Council voted in 1989 to rezone the Waring heirs’ property from agricultural to open-space land, making it a part of Lake Murray Community Park. Rezoning decisions require that notices be sent to all affected parties, allowing them to protest. Merrilee Miller insists that her family never received such notice. Lane MacKenzie failed to bring up the rezoning as a reason the family could not use its property. He may have overlooked it. Or, given the City’s habit of acting as though it owned the land, he may have been sure that, as Miller claimed, the family never was notified. The least he could have done then, you might think, was allow them to park a vehicle on the property.
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San Diego Reader June 21, 2007 11
LETTERS

We welcome letters pertaining to the contents of the Reader. Phone them in at 619-232-3000, ext. 466 (be sure to add them to Letters to the Editor, Box 88803, San Diego CA 92186-8803; fax them to 619-231-0489; or e-mail them to SanDiegoReader.com/letters. Include your name, address, and telephone number. Letters may be edited for length and clarity.

Disengage

I can’t help but identify with every female person in Barbarella’s “Family Matters” (“Diary of a Diva,” June 14). The Diva is struggling for independence, but she is aggrieved, grudging, and insulting about her family, and she’s dishonest with herself.

Hello, Barbarella. You don’t need to participate in the bedlam of the extended family on weekends, nor do you need to share Christmas and Thanksgiving with them, nor do you need to “give” your presence on one or the other of those two big holidays in a single year. You don’t need to justify a different lifestyle or your less-traditional inclinations. Actually, you don’t need to engage with them at all.

Once you get over bourgeois guilt, you will be free to live the life you have made for yourself, without any of them, if you wish. On your own. Alone.

It’s a woman’s personal choice to liberate yourself from the trap of “family togetherness, tradition, perpetual progency.” But why do you need to dismiss the beautiful “tears of joy” words of “the pint-sized drama queen” who is only three years old? Why sound so angry at your mother, who obviously misses seeing you and wishes for more shared adventures and time together, in spite of your prickly relationship? Why describe a less-than-motherhood, too-many-toys, and too-typical family Christmas by saying you are required to “park my ass by the door to hand out dozens of presents”? Why lay a trip on your mother about frequent-flyer points while telling her that you likely will be absent at the holidays this year?

Not nice, Barbarella, your notion of how to treat others, especially the proven nearest and dearest. Selfish. Short-sighted. Mean. Are you still 13 years old? I don’t think so. You don’t need to hand over your soul, just give them a little respect along with the “love” you hollowly profess. In the long arc of a lifetime, I think you will regret having written this piece.

Name Withheld by Request

Booorrrr-ing

I figured when I saw that my comment on “Diary of a Diva” (June 14) was too lengthy for your online posting, I had better address you, as this comment reflects all of what the Reader has been publishing lately.

Since when is a Diva’s a “quiet life,” “going days without seeing another person” and “encased in silence”? I want to read about excitement! Not the daily drabbles of the life of a boring columnist! Sure, your work occasionally brings light to valid issues we all face here and there, but excusing my saying it’s hidden behind too many unicorn stickers, French words we’re all supposed to know, and overplanned scholisms. I represent a vast demographic of people just plain bored with what we read. Frankly, we’re sick of the ramblings of pulped-up columnists. “I’m a writer so I can write about whatever I want, and it’s great!” We see past the advice of tangents that are just an attempt to spice up a dull story. The cupcake comments for the articles online offer no advice toward bettering the subject material.

I see everywhere I look I see another overly salted article with the word “zeitgeist” thrown in for effect. How did we come to a society where just enough “it” words and hot buttons are thrown in so the editors think it worthy to print?

I have been reading “Diary of a Diva” for years and am saddened to admit it has become the “Diary of a Hermit.” I used to read the columns in college and dream of writing something as exciting as this column. I was there when you went to Price Is Right, and I read about your tame bachelorette parties. Though perhaps you watered down the stories a bit to save face then, I’d long for one of those adventures now. We crave the days when writers would implant the notion of something completely unheard of yet familiarly unsettling. It used to be that you had to have something to say to be a writer. These days it seems all you need now is the language to say something.

Lindsey Kimmisch via e-mail

Avandia Alert

The FDA has recently issued a warning and safety alert on the diabetes drug, linking Avandia to a greater risk of heart attack and even death. If you or someone you know has suffered a heart attack, chest pains, heart murmur, shortness of breath, kidney problems, fainting, weakness, fatigue/weakness, swelling/fluid retention, or death it may be the result of taking Avandia.

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Avandia Aler
d of Out of the Silent Planet on 6/13/07, 1:41 a.m. Barbarella, You have done it again! Comforted me by helping me realize that I have taken a lot of lip for being “selfish.” As my mother and brothers would say, when in reality I am only a person who is content spending time with her own thoughts and with a selected group of people (of my own choosing). Congratulations for the well balanced life you have made for yourself and thanks for the weekly dose of rationality!

Posted by Ray on 6/13/07, 4:11 p.m. How true. Even as adults it can be hard to think of your parents as peers rather than as the infallible figures of authority they were when you were a child. But every adult is entitled to live just one life and that is their own. Of course I am grateful for the wonderful home and all the love, nurturing, guidance, wisdom, and support my parents gave me as a child, but I am no longer a child. I am an adult and I am free to chart my own course, just as my parents charted theirs. I am free to hold my own opinions, draw my own conclusions, have my own — and possibly different — set of values, as well as the right to stay up late, sit too close to the television and yes, even run with scissors if I so choose. Are there times in a given situation when the opinions or actions of my parents would be different than my own? Yes. Does it mean that I love or respect them any less? No. I only hope that they can continue to love and respect me as well.

Diary of a Diva

Published June 13

Posted by Mrs. Ranson of San Diego on 6/13/07, 1:41 a.m. Barbarella, I think it

continues on page 66
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Matthew Alice:
Watching a Family Guy episode tonight, I noticed things that there is no way the FCC would have let radio stations get away with, yet TV seems to get by doing. Why is that? — TH, online comment

Ah, another adorable quirk of the Bush administration. The FCC turns from funny bunny to Tasmanian devil. The subject’s a little complicated, but basically the FCC responds to viewer/listener complaints — more like hired guns than vigilantes. Before 2001 the FCC received more nasty letters about radio stations than TV, but even then they only recorded a few hundred complaints a year. Fast forward to the six months from January through June of 2006: 327,198 complaints (about more than 1100 individual programs), and TV programs outnumbered radio two to one. This obviously reflects the creation of “decency” groups that sponsor massive FCC complaint mailings. Even Spongebob has been a target.

Radio was hit with some nasty FCC fines several years ago, and critics of the government claim it has had a “chilling” effect on programming, especially since the on-air talent as well as the broadcasters were fined. But since the Janet Jackson Super Bowl hijinks, attention seems to have turned to television. A week or so ago, CBS and Fox scored a big victory in a federal circuit court when the judge ruled against the FCC, saying “fleeting expletives” in prime time (specifically, Cher’s and Nicole Richie’s spontaneous F-words at the Golden Globes) were not indecent. The court’s opinion was that this new, improved FCC has departed radically from the historic patterns of enforcement that broadcasters have relied on but haven’t offered any specific new guidelines to help broadcasters censor themselves. Recently, Bush raised the maximum daily penalty for decency violations to $3 million, so it’s not a small-stakes game anymore.

And nervous TV stations have been doing more self-censoring. Even Stewie’s bare butt has been fuzzed out in some Family Guy reruns, although it ran uncensored the first time around. On the up side, though, Fox rejected a piece of advertising that showed a glimpse of Mickey Rooney’s butt. (He’s at least 150, so I think showing his butt on the airwaves would probably be covered by some public health ruling anyway.) Would Dave Chapelle’s abundance of poop and fart jokes be censored on radio? (“Excretory” structures and functions, not just sexual, are covered by decency standards.) The descriptive words might seem more jarring than the pictures. But my guess is the FCC just hasn’t gotten around to hammering all the TV shows considered indecent, so the restrictions might seem one-sided. Oh, and P.S., our local Fox affiliate, Channel 6, is a Mexican-licensed station, so it’s not under FCC regulation anyway.

Dear Matthew Alice:
I’ve noticed that once free from the bonds of public education, American males tend to write in ALL UPPERCASE LETTERS, or sometimes a mix with mainly UC and a few lowercase letters — Juanita Jeannine, Lakeside

That’s a pretty sweeping assumption, Juanita. Try as I might, I couldn’t find any evidence to support it. Graphologists claim it’s not true; most men write in cursive style, as do women. For adults, at any rate, cursive is faster than manuscript (printing), so it’s usually the choice for note-taking, shopping lists, personal letters, and the like. Men and women will shift to manuscript when they want to make themselves perfectly clear (BE HOME BY MIDNIGHT, AND I MEAN IT!), especially if they feel their cursive style is illegible.

Handwriting studiers have found gender differences in handwriting in students as early as the first years of grade school, when girls write faster and more clearly than boys. And boys don’t improve much with practice. In general, men’s handwriting remains less legible, less “graceful,” and more erratic than women’s. That might cause men to shift to uppercase for clarity more often. But the upper/lowercase thing seems to be governed more by the intent of the writer, not gender. So, if the caps have to mean something, I guess it means you know a lot of men with messy handwriting who fret about being misunderstood. And what that means, we can’t imagine.

Matt:
What is cream soda? There’s no cream in it. What flavor is it supposed to be? — DO, San Diego

Hard to believe that Squirt and Pepsi have their origins in the mineral waters of 18th-century European spas. An English chemist started serving a bubbly taste-alike beverage as a health drink in his shop. Since the concoction contained soda, it was dubbed soda water. Today we’ve progressed to the point where the stuff is banned from school vending machines as a type of slow death, but back in the 1800s, any pharmacist’s standard book of medicine recipes would include instructions for making pick-me-ups like the Siberian Flip (soda water with orange, pineapple, and bitters) and the Don’t Care Soda (pineapple, strawberry, vanilla, and nonalcoholic port wine). Cream soda was originally soda water with cream, but as commercial flavoring syrups became more available, the “cream” flavoring was replaced with vanilla.
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Baseball is different. Everyone remembers Babe Ruth. Almost everyone remembers Hank Aaron. And, like it or no, you'll remember where you were on the day Barry Bonds passes Aaron. Barring the unexpected appearance of justice, Barry Bonds will break Hank Aaron's home run record sometime in July.

It was the fall of 1973, my third year of hitchhiking. I'd made my winter money fighting — more accurately, watching forest fires in Alaska, and was hitchhiking to Florida. It had been a perfect trip, leaving Fairbanks at the top of fall and then following crisp, golden fall all the way down the continent.

I was hitching south on Route 78 through Watkinsville, county of Oconee, state of Georgia. A car full of long-haired — I must speak the word — hippies pulled up, gave me a ride, and after a few miles, offered a place to stay. They shared a farmhouse 20 miles outside of Watkinsville. Six were local, and one was an exchange student, up from Chile, studying at the University of Georgia, the next county over.

I knew my life had changed at four a.m. the following morning when the Oconee County sheriff, his deputy, and a passel of "good ole boys" turned on the overhead lights and shouted, "Get up!" It was a drug bust, one of those, "if they be hippies, they got to be drugs." They were, of course, exactly right.

Georgia law stated that possession of drugs meant being in the same room where drugs were found. The sheriff, Floyd Owens, and his sub-lawmen went through the farmhouse finding crime in some rooms, quiet enjoyment in others. There was one joint of cannabis in the room I was sleeping in, underneath the mattress of an unused bed.

Five of us were taken to the courthouse, a hundred-year-old brick building guarded by a dead Confederate general on the lawn. At that time, possession of even one joint was a felony carrying with it the prospect of 8 to 12 years in jail. My bail was set at $10,000 1973 dollars. It might as well have been a million.

Astoundingly, our little band became something of a cause. Certain miniscule parts of the South were just then blooming into Bro and Sishtood, a cultural movement overwhelmingly confirmed when students at the University of Georgia raised our bail money. Within ten days we were all out on the street.

I had an older brother in Atlanta, about 90 miles south. Mike stands 6'3", with dark, long brown wavy hair. Very smart. He has a cutting (at times), brilliant sense of humor. Always secretive, you had to know him for many years before you found out he read poetry. During this interval, he was midway through his degenerate phase. I called, outlined my situation and asked what was up with him.

"Me? I'm a bum. The only thing I do is keep my car running."

The next day I set up world headquarters at Mike's and went looking for a job. It's hard to imagine this as real now, but back then, faced with serious jail time and an overpowering need for money to feed a lawyer, I never considered cutting my shoulder-blade-length hair. It wasn't that I wanted to make a political statement, it was I didn't think of it. There were no reality-based people around to explain that my physical presentation was cutting down my employment opportunities to the level of a barefoot, pregnant, Puerto Rican heroin addict applying for a job as protocol officer at the White House. That explains why I became the new guy on the night shift at the Georgia Retardation Center. Duties included watching TV and changing excreta-filled sheets for the sum of 65 dollars a week plus one meal a day. I handled 62 dollars to my lawyer, a cretinous, money-sucking, mock-liberal, incompetent piece of fluff.

December, January, February, March. My case slowly winds its way to the front of the line. On April 8, I got off work at 7:30 a.m. and hitched over to Emory University to take the morning coffee and newspaper, spare-change breakfast, trawl for women. Noon and time for lunch, trawl for women. Noon and time for bed. I hitch back to Mike's, walk in, am handed a beer. Still standing, I look down at the TV. A baseball batter has just started his swing, now comes a crack, and the ball begins its arc. Looks like it's going to be a home run.

Henry Aaron has hit his 715th home run. The crowd goes nuts.

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Senior pastor: Sam Greening  
Congregation size: 150  
Staff size (including teachers): 11  
Sunday school enrollment: 10–15  
Annual budget: n/a  
Weekly giving: n/a  
Single program: no  
Dress: semiformal to formal  
Diversity: mostly Caucasian  
Sunday worship: 10:30 a.m.  
Length of reviewed service: 1 hour  
Website: [www.lajollaucc.org](http://www.lajollaucc.org)

“This song, ‘Joyful, Joyful,’ comes from Beethoven’s Ninth,” said a man to the woman next to him as he perused the bulletin before the service began. Apparently, she had sung the Ninth before, in another setting: “You should remember it — you were at the extreme edge of your range, note after note.”

The bell tolled and the service began. “Joyful, joyful, we adore thee,” sang the choir as they processed up the two sets of steps to the choir stalls next to the altar. “Thou our Father, Christ our brother, all who live in love are thine....” The choir was not large, but neither was the church — a cozy, unfussy, Craftsman interior — and so their layered harmonies, together with the sharply played organ, enveloped the space. (Their station next to the altar gave them a sort of liturgical status — when they turned to face the brass cross on the altar at the sung Gloria Patri and the Doxology, their prominent shift of attention served to direct the congregation.)

It was Father’s Day, and the Call to Worship extolled the quality of God’s fatherhood: “The Lord is merciful and gracious, slow to anger and quick to show kindness and faithfulness; the Lord is good and full of compassion.”

The readings dealt with the great commandments (the love of God and neighbor), rebirth in the spirit (source of the term “born again”), and John 3:16: “For God so loved the world that God gave His only Son, so that everyone who believes in Him may not perish but have eternal life.” (In an interesting aside, Greening read a verse from Deuteronomy in Hebrew and then offered two possible translations for it.)

McMaster’s sermon began by wondering what God was thinking when, after His own children blew it, “as children often do,” He gave them children of their own. That drew a hearty laugh from the congregation. “Maybe God was hoping, like all parents, that things would get better. Seems that God has been doing that from generation to generation.”

But her outlook was not bleak. “God wants us to have life and life abundantly... God continues to have faith in humanity, despite our human unworthiness... God wants us to be a people who love, who hope, who forgive... If we pass on our faith, we’ll pass on God’s love. Children learn what they live, and we are Christ’s living example in their lives.” To this end, she encouraged fathers to be patient and encouraging. Without nurturing and praise from older men, she said, “many young men are not in a place to learn the what it is to be male in our society.”

The men and women took turns during the final prayer. Men: “God, our everlasting Father, God of Adam, made in your Image, God of Abraham and Isaac, Jacob and Joseph... we ask for your blessing.” Women: “Help them to be good sons and brothers... good fathers and grandfathers... Keep them steadfast in your word and life abundantly... May we not be conformed to this world, but be transformed... so that we may discern what is the will of God.”

“Faith of Our Fathers” served as the final hymn. “Our fathers, chained in prisons dark/ Were still in heart and conscience free/ And truly blest would be our fate/ If, we like them, should die for thee/ Faith of our fathers, holy faith/ We will be true to thee till death.”

What happens when we die? “If we belong to the Lord, we go to be with the Lord,” said McMaster. “Actually, I think most people somehow belong to the Lord, because ‘Creator of heaven and earth’ — that means ‘everything.’”

— Matthew Lickona

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**SHEEP AND GOATS**

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- EVE KELLY

Patrick is a watering fiend. Over years of marriage, I have come to realize that he uses it as a relaxing escape. During early-morning hours and as the sun sets in the evening, I will find him outside, hose in hand, mouth hanging open, spraying the grass or his veggie garden. It drives me nuts, because he always seems to do it during hectic moments of family life. I’ve learned to laugh about it, but that hasn’t stopped me from thinking of ways to get Patrick to put down the garden hose and pick up the fuzzy baby; I’d like to install a nice, timer-controlled irrigation system that would keep the lawn green and my husband inside with the kids and me. Because we don’t have existing sprinkler lines, the installation would cost thousands. A less-expensive solution came to mind a few evenings ago as I stood at the kitchen sink looking at Patrick dragging the hose around: what about a hose-end sprinkler?

The next day, I sat down to make a few calls on the matter. My first was to my favorite nursery, Mission Hills Nursery, on Fort Stockton Drive. “The brand that we offer is Gilmour,” a salesman told me. “One is the rotary type. Those run $14.99. And we also offer the metal body, which has different watering patterns on it, like a square or a circle. It’s also by Gilmour. That one runs about $8.00.”

Before I hung up, the salesman gave me a grass-watering tip. “The ideal way to water is to really get it soaked into the ground well. However, not all of us have flat land, so you have to water for a shorter period with more frequency if you have an uneven surface. If you can go 20 to 30 minutes, that is the best way to do it.”

My next call was to Ace Hardware in Hillcrest, where associate Corey Martin warned me against any sprinkler with a plastic body. “Unfortunately,” he explained, “the plastic ones nowadays are not very durable. At the most, you will get about a year’s use out of it, if you use it once or twice a week. The metal ones, which are going to be about double the price, will last you a lot longer.”

Martin says all of their sprinklers are big sellers; there is no one shining star. He tells his customers they should fit the sprinkler to the shape of their yards. “I wish I could tell you that one sprinkler would work for a ton of different areas, but unfortunately, each one fits specific needs. Basically, the user wants to find something that’s going to fit their yard area. Maybe they want to get the lawn and the flowerbed all watered in one shot, or maybe they are trying to keep it off of the sidewalk. So the sprinkler needed is different based on each customer’s needs, based on what type of area they are trying to cover. A smaller bubbler sprinkler — think older style, metal sprinkler with a bunch of little holes on it — will cover a 5- to 8-foot radius. An impulse sprinkler — think classic chugging sprinkler sound — will cover about a 35-foot radius. Those are for maximum coverage. Impulse sprinklers are adjustable, but only to a certain extent. The smallest spray you are able to get out of it is about 10 feet, and it will go out wider than that. Then there are the oscillating sprinklers, which keep going in a back-and-forth pattern. Those are for about a 25-foot radius. That’s based on the water pressure that we have around here.”

When my neighbor’s sprinklers come on, it seems like half the water coming through them is turned into mist, which blows into our yard. I asked Martin why that happens. “It could be that the sprinkler is clogged,” Martin answered. “On certain sprinklers, where the pinpoint is — where the water is coming out — there could be a leak...or from the manufacturer, it may not have been drilled out enough. It’s just one or two of the holes that are actually causing the mist.”

Should you water for shorter or longer periods of time? “It’s better to water in shorter periods of time,” he said. “Water for about 15 minutes, twice a day. You don’t want to flood the lawn; you just want to give it enough to keep it damp. Morning and evening is perfect. If you do it bright and early in the morning before the sun hits, then it will have enough time to soak in that water. Especially with new grass, they definitely recommend you water it at least twice a day. If you have grass that has already been growing, you could probably get away with once a day.”

The next day, Patrick made a trip down to Ace Hardware. He bought the medium-coverage Ace Oscillating Sprinkler ($5.99), and for tricky corner spots in the yard, he snatched up the Ace Eight-Pattern Sprinkler ($8.99).
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It is difficult not to wonder whether that combination of elements which produces a machine for labor does not create also a soul of sorts, a dull resentful metallic will, which can rebel at times.

— Pearl S. Buck

Come on,” I pleaded, forcing a smile. It was imperative that I not reveal the depth of my desperation. Click. Nothing. My thirst for cooperation made my throat raspy. Click. Still nothing. “Come on, I need this today. My stash is gone, there’s none in the cupboards, none left in my car.” A note of hysteria had entered my voice, only to be met by a blank stare.

“Come on, don’t do this. Not now.” Click. Nada. I started to panic, could feel my cool slipping away. The blank stare winked at me, a direct taunt. A series of expletives came flying out of my mouth in rapid fire. The only difference between me and the crazy-screaming-bus-stop guy was that my tormentor wasn’t imaginary. Click-tchuh-click-tchuh. Something. A mixture of guilt and relief pricked at my skin like acupuncture needles. “I’m sorry, I’m sorry, I’m sorry, please — YES! See? There you go! Was that so hard?” Sighing with relief as cold filtered water flowed into the glass I’d been clutching, I chided myself for not having faith. I gushed my thanks to the one that mercifully ended my suffering, having already suppressed the memory that the same one had started it.

I have a dysfunctional, codependent relationship with the water and ice dispenser on my refrigerator. It wasn’t always this way. We used to be happy. The dispenser never groaned or balked, and I always got what I needed when I needed it. When it notified me by blinking a green light that its filter had to be changed, I didn’t hesitate to order a new one. I tried to be delicate when pushing its buttons, and it was careful to keep the water flowing in a well-directed stream.

The day things first went screwy was the day the machine transcended from an “it” to a “he.” When referring to machinery, men tend to use female pronouns, especially for those instruments of technology that must be relied upon, like ships, automobiles, and cell phones. This is because men develop a relationship with their devices — they whisper sweet nothings to their gadgets, lovingly massage wax onto their cars, pamper their boats with shiny new accessories. In return, the men are rewarded with a silent, gleaming, obedient mechanical lover that is the envy of other men.

Every working relationship, between friends, family, or lovers, involves compromise, but there is a tendency to impose the romantic standards of the last on the relationships we have with our vehicles and appliances. Following in the footsteps of my forefathers, I once tried to think of my car as a girl. I even named it the Barbmobile. (Clairemont Town Square near TJ Maxx) 4941-B Clairemont Dr, San Diego

San Diego tap
water isn’t suitable
to drink — on a
good day it tastes
like a rusty nail
buried in dirt.

As with most relationships, the first days with my dispenser were filled with excitement. My new water-filtering, ice-making, ice-crushing, kick-ass cooling tower was one of several appliances purchased along with our condo, selected by David and me months before the construction of our building was completed. I’d never had a fridge with a dispenser before. For the first time, water that didn’t come from a bottle could be guzzled with wild abandon. I didn’t have to worry about forgetting to put flavored beverages in the fridge — there was an endless supply of ice for instant chilling. I was drunk with the heady excitement of it all. There was no reason for me to suspect things might one day turn sour.

I admit that after a year of bliss, I started taking the big silver guy for granted. In retrospect, I feel like I could have avoided all the fights that came later. If I’d had paid attention to his first indications of discontent, maybe things wouldn’t have gotten this ugly.

The crushing was the first to go. One day my glass was filled with perfectly pulverized frozen water chips; the next, it contained giant, misshapen fragments of ice with a few scratches on them; the day after that, all I got when I pressed my glass against the curved black switch was an unpleasant grinding noise. I missed the kicky fun of crushed, but I learned to accept...
the cubes. Then, when the cubes stopped coming, I held my chin high while opening the freezer and digging ice out of the box with my bare hands.

One failure to perform followed another in a downward spiral until the dispenser raged with unpredictability like a strung-out heroin addict. It was hard to know when the water would start and stop, if the dispenser was going to cooperate or pout and make me wait. I eventually learned to read his signs and convinced the dispenser was communicating to me through a series of green winks and incandescent flutters, through barely spoken, but then I realized thought the fridge had mounting, the luxurious frustration and impatience under the dispenser’s nose. I had placed it, waiting to drink it. I did my best to beg my water finally came pouring out. “We can’t go on like this,” she said. The green light flickered agreement. “Who are you talking to?” For a moment, I thought the fridge had spoken, but then I realized I was always there, wherever I had placed it, waiting to please me, and it required no repetitive clicking or begging before I could stop, if the dispenser was drinking, sure enough, the water would start and stop. “What do you mean?” he asked. “I directed my answer to the dispenser—best to be straight with this kind of thing. We both knew it was over. We were just biding our time until one of us mustered the courage to step up and stop the vicious cycle of dysfunction once and for all. “What I mean,” I said, my eyes fixed on the fading green light, “is that we’ve shared some great moments... but the time has come for me to start looking at other refrigerators.”

The dispenser’s moodiness a rusty nail buried in dirt. On a good day it tastes like person. Three presses, usually, and audible clicks and clacks. Flutters, through barely communicating to me signs and became continually learned to read his

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In 1973, the bright, flashing marquees of his Cabrillo and Plaza theaters faced Broadway from the south side of Horton Plaza, with the Aztec, Casino, and Bijou operating just as colorfully and tirelessly on Fifth Avenue. Films were grinded out almost non-stop, from 9:30 a.m. through 5:30 a.m. (hence the term “grindhouse”), with action, horror, and soft-core exploitation movies, usually paired alongside two older films and screened for 99 cents. This sort of triple-feature billing still packed a lot of movie houses back in the days before cable and satellite TV, VCRs, DVDs, DSL, HDTV, and the newest BFD. Downtown’s old grindhouse row now exists only in the memory of cinemaniacs old enough to recall a time when *Jaws* made you afraid of the water, *Friday*
the 13th made you afraid of hockey masks, and *Star Trek: The Motion Picture* made you afraid of sequels.

Even the Balboa Theatre on Fourth Avenue was run by Miranda's company during its final operational decade, right up until the city acquired it via eminent domain and confiscated the keys in 1986, leaving the majestic building to rot for the next 20 years. At that time, Walnut was running several dozen movie houses in California, offering the same sort of lowbrow fare proliferating at drive-ins and urban grindhouse districts.

Projectionist Dan Whitehead worked at all of Miranda's local theaters for over 20 years, beginning in 1973. "Mr. Miranda was a quiet and energetic guy. We got to know each other during the many drinking parties we had at the main office and at the Hotel San Diego. He had a motto that he had engraved on his license plate frame — 'work hard, play hard' — and that's what we all did. You could tell he really loved show business and loved movies and that it wasn't just a way to make money for him."

Miranda — of Portuguese descent — was raised in Palo Alto, the son of Albert and Belinda Mattias. As a teen, his singing voice was said to be so exceptional that his nickname was "the Voice of Paly High." On reaching adulthood, his swarthy good looks, always-natty attire, and omnipresent grin added to his charm. Thin all his life and relatively short at around 5' 4", he told friends that his suits, while purchased in top-flight shops, often came from the children's departments. Though small, casual, and soft spoken, he would not have been perceived meek, such was the authority and assuredness he projected. Heavy smoking later took a toll on his dulcet voice, which grew coarser and more gravelly over time.

After serving as a Coast Guard cook in Hawaii, Miranda got into the restaurant business and took on a partner, a man known as George Tate. Physically, Tate appeared almost the opposite of Miranda, of solid girth and with the aggressive posture of a junkyard bulldog, whether standing or seated. He was known for wearing finely made executive suits, hand tailored...
to fit his monolithic frame. “Tate used to be a movie extra,” says Whitehead. “They supposedly met after getting into a car accident with each other. The story goes that Tate had a theater and Miranda had a restaurant, and they had no money to cover the auto damage, so they just went into business together.” Miranda and Tate were both considered the bosses at Walnut, though Tate was seen less by most employees.

Whitehead got to know Tate while training at the Cabrillo. “He had a silver tongue and could probably sell anything to anybody, almost like a snake-oil salesman. He probably could have made millions in religion. My feelings for Mr. Tate soured many years later, when the company was shutting down and Mr. Miranda was dead.”

He credits Miranda for the local staffers’ upbeat morale. “It was only because of him that the employees had anything at all. He gave us a retirement package, completely free, plus a vision-and-dental program. He put a few million of his own money into the company during slow times, and he wasn’t afraid to roll up his sleeves and do real work. When we were getting ready to open the Bijou on Fifth Avenue [formerly the Savoy], he got down on his hands and knees and was scrubbing a floor behind the concession stand and cleaning out the bathrooms, while I was up in the booth installing equipment. Tate would never have deigned to do such a thing. He might stand at the door and take a ticket or two, but that’s about it.”

Though not generally known, Miranda and Tate were live-in lovers. For over a decade, they shared a house they purchased together from Mickey Rooney, in Encino, at 17340 Magnolia Boulevard. They also shared a love for motion-picture exhibition, seeing an opportunity to gain a foothold in San Diego by buying or leasing downtown theaters in decline, beginning with the Cabrillo (leased) and then the Plaza (purchased). In the early ’70s, several nearby houses were being run by Russo Family Enterprises (later known as El Dorado Enterprises), including the Tower, the Aztec, the Casino, and the Balboa. Miranda and Tate coveted all these locales (see “Walnut Properties” list on page 48).

Miranda acted as Walnut’s public face, frequently mentioned and quoted in the local press by theater critic Welton Jones (a close friend), while Tate was rarely seen or referenced. According to Whitehead, “Tate liked to stay in the shadows. He was”

In 1973, California officials were using the “Red Light Abatement Act” as a toilet brush to clean out porn shops and theaters from the municipal landscape. The Buena Park Pussycat at 6177 Beach Boulevard was raided by police, initiating a case that went all the way to the U.S. Supreme Court, to be argued (and decided) in 1975. Hicks v. Miranda (422 US 332) named Miranda as owner of the land the theater was on, with Pussycat and Walnut as DBAs, while Hicks was the Orange County District Attorney.

As stated in the Supreme Court summary, “On November 23 and 24, 1973, pursuant to four separate warrants issued seriatim, the police seized four copies of the film Deep Throat, each of which had been shown at the Pussycat Theatre in Buena Park, Orange County, CA. On November 26, an eight-count criminal misdemeanor charge was filed in the Orange County Municipal Court against two employees of the theater, each film seized being the subject matter of two counts in the

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always so secretive. There were those of us who wondered if it wasn’t really Tate who actually owned the company, and Miranda was just a figurehead. The rumor was that Tate’s real name was George Munton and he’d been in some serious trouble having to do with child molestation and couldn’t legally own those X-rated houses. That rumor never went away and was told to me by two people who’d known him for many years.”

Whitehead mentions someone ideally qualified to provide additional details about Tate’s allegedly checkered past. “In touch with Mr. Miranda’s godson, Tim David,” he tells me. “His mom worked for Miranda in a café he owned in his younger days. In fact, she was in love with him. Miranda became Tim’s godfather at her request.”

When I contact 41-year-old Tim David, he informs me that “Mom went into labor at Walnut’s downstairs office at 5445 Sunset Boulevard. She and V.M. were working late as usual. He made Mom finish the filing prior to taking her to the hospital. Mom has told me I spent the first few months of my life in that office. She converted a desk drawer into a bassinet.”

David’s biological father was Miranda’s half-brother, Robert “Bobby” Mattias, though he says, “V.M. was the closest thing to a father I ever had. He did not lead a life that would allow me to spend more time than I did with him. But he sent checks to support me every month of my childhood, spoke to me often with words of encouragement with school and life…I would come to my school in a limo.”

David says the rumors are true about Tate’s prison record and the Munton surname (a name that does turn up in legal proceedings related to Walnut’s eventual dismantling). “I just called my mom to ask about this; she was there for all that and remembers it quite well. [She says] he was convicted of child molestation and served his time in a California prison. She can’t recall which one, but she did remember he was released in late 1965 or early 1966.”

Miranda and Tate wanted to be downtown’s biggest — if not sole — grindhouse operators. Walnut purchased a 22-year lease on the Balboa and bought the Casino outright, but the Russos, for a while, held on to the Aztec on Fifth Avenue. In 1973, two independent operators — Charlie Smith and Wesley “Andy” Andrews — purchased the property so desired by Walnut. Whitehead ended up quitting his job working for Miranda and Tate to spend a few years as the Aztec’s daytime projectionist.

“The concession stand had a counter open to the public sidewalk,” says Whitehead. “Andy and Charlie kept the snack bar stuffed with food and candy, and they even bought a pizza oven and served individual slices of pizza. They had chili for a while, and those wrapped sandwiches you heated in an oven. A lot of downtown hookers and hustlers used the Aztec concession stand as their dinner.”

The competing theater operators eventually warned toward each other. “Even after I went to work for Andy at the Aztec, I spoke often with Mr. Tate at Walnut,” Whitehead says. “I introduced Andy to Tate in 1974, and they became fast friends. Andy leased the Commodore Hotel at Third and F from Tate sometime in the mid-’70s.
and moved his office there. He was always doing stuff for Walnut. In fact, Andy ran the Hotel San Diego for them for a while. Other downtown inns snapped up by Miranda and Tate included the Clark Hotel and William Penn Hotel on Fifth and the Hotel St. James on Sixth.

Whitehead went back to work for Walnut as the chain’s head San Diego projectionist in 1978. “I had a real mess on my hands. The head projectionist had done a lot less than he could have, as far as routine maintenance was concerned.” He says the frequent post-shift “drinking parties” with Miranda resumed (“He really liked to drink”).

Walnut finally managed to buy the Aztec Theatre, running it as a sister operation to the nearby Casino. The Casino, in the middle of the block and across from the Savoy Theatre (later Walnut’s Bijou), was around a half-century old at the time. It was in decent repair, with a full-length balcony that was actually open most of the time. “They ran a little restaurant built onto [the theater] called Loren’s Q,” remembers Whitehead, “and they had some delicious barbecue. They also served these tiny, tiny hamburgers they called Q-burgers.”

Over at the Balboa on Fourth Avenue, Walnut used the grand old girl to screen the same exploitative fare as its other grindhouses, marking what is to some an ignoble period for the one-time crown jewel of downtown theaters. “I was always fascinated by the Balboa and was determined to do my best by her,” says Whitehead. “The first thing I did was go over every inch of her, from the roof to the basement.”

The Balboa’s tile dome, set four stories above the entrance alcove, contained one of two huge fans that circulated the house’s air, with the other located in the basement, just to the right of the orchestra pit. The basement included a cedar-lined room where a furrier had operated for a time. The theater’s original Morton organ was no longer in place during Walnut’s tenure, having been removed and taken to the nearby Fox Theatre (eventually renamed Copley Symphony Hall).

Among the Balboa’s most distinctive features of downtown theaters. "I was always fascinated by the Balboa and was determined to do my best by her," says Whitehead. "The first thing I did was go over every inch of her, from the roof to the basement."

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Among the Balboa’s most distinctive features

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Entries must be postmarked no later than July 15.
were the waterfalls on either side of the room. “They were in enclosed chambers,” says Whitehead, “the one on the left had a little entrance door you got to from the hotel, while the one on the right had no entrance unless you went and got a ladder. The switch that turned them on and off was in the projection booth. I hooked it up to the automation system so they’d turn on when the curtain closed and turn off as soon as the show started. The chambers filled automatically with a ballcock assembly filling up the pool at the bottom, just like in a toilet tank. A recirculating pump fed the water up to the top, where it cascaded back down.”

Sometime after Walnut leased the building, a pipe in the second basement burst. “Nobody thought it fed anything that the theater used any longer, so the plumbers just cut it off. A couple weeks later, we realized that the waterfalls weren’t working and the supply line had been cut. There was no way the company would spend the money to fix it. From that time until the theater closed, I used a ladder and hose to fill up the waterfalls myself, about once every week in the winter and twice a week in the summer.”

As with many theater stages, the Balboa’s had a “doghouse” on top, with windows that opened up in the event of fire, to suck out heat and smoke. “It was an 80-foot drop from the catwalk grid under that doghouse to the stage floor,” says Whitehead. “On top of the doghouse was a huge water tower. One day, a work crew came in to take that tower off from the roof. They were your usual bunch of know-it-all asshole construction types. I told them the water supply to that tank was still live and that they’d better turn it off before they started cutting. They didn’t listen. A little while later, the water started shooting up in the air and drenched everything. It looked like a tugboat coming into a harbor. I was laughing so hard that I couldn’t get my breath.”

Whitehead says one of the best things about working the Balboa was access to the balcony, closed to the public for years (mainly because the exits led to the closed-off hotel hall). “I dragged an overstuffed chair and a couch up to the front row of the balcony. My brother David, who later managed the Balboa, helped me lug them up there. It was, literally, the best seat in town, centered to the screen horizontally and vertically. Just a wonderful place to watch a movie.”
San Diego Reader

other patrons were more recalls Whitehead. Some rat had run across her foot, “when a lady jumped to herrections.” There was a time of discarded snack bar con-

amongst the treasure trove quiet movie moments, you infested with rats that, in Balboa was at that point so looks like a classic studio. “has a ceiling window and casting was probably done from a room up on the top floor of the hotel, which has a ceiling window and looks like a classic studio.”

Out in the seats, the Balboa was at that point so infested with rats that, in quiet movie moments, you could hear them scurrying amongst the treasure trove of discarded snack bar con-

fections. “There was a time when a lady jumped to her feet screaming because a rat had run across her foot,” recalls Whitehead. Some other patrons were more scary than scared. “I recall a creep who had secreted himself in the janitor’s closet in the women’s restroom and was peeking out to see what he could see,” he says. “There was another guy who used to rattle the plas-

tic from his candy, just to irritate those around him. There was a huge, fat Mexican guy who sold newspapers on the street that we had to ask to leave more than once, because he smelled so bad.”

Walnut Properties (“a real estate holding and investment company”) filed for Chapter 11 bankruptcy in June 1994, claim-

ing liabilities of $17.7 million. The 

filing 

listed 

George 

Tate 

as 

Walnut’s 

president and sole stockholder; the ’Cats are never mentioned by name. Creditors with the largest claims included First Fidelity Sav-

ings and Loan of San Diego ($2.08 million), Queen City Bank in Long Beach ($2.38 million), and Topa Thrift and Loan in Century City ($2.8 million).

However, the bankruptcy peti-

tion was ruled incomplete. The court’s summary stated, “The debtor has been involved in sev-

eral lawsuits causing further extraor-

dinary expenses. The comments… indicate a creditor who obtained a judgment against Walnut has attempted to tie up the debtor’s continued on page 32 continued on page 26

People v. Walnut

complaint.”

The OC Superior Court held a hearing, viewed the film, took evi-
dence, and declared the movie to be obscene. Then, in June 1974, a three-judge court issued its judg-

ment and opinion declaring the California obscenity statute to be unconstitutional, which the Supreme Court agreed with. Three of the four prints were later returned, and Miranda and his employees eventually beat the criminal charges.

Buena Park Pussycat neigh-

bor Donna Bagley filed a lawsuit against Miranda and Walnut in 1974, demanding closure of the the-

ater. Her suit claimed she was “sig-

nificantly offended, outraged, and has suffered shame, embarrassment, and emotional distress as a result of the public scandal caused by the continuous and daily pres-

eence, advertisement, and public exhibition of patent hard-core pornography.” She also said the theater attracts “immoral per-

sons,” including “criminal ele-
m ents, undesirables, deviates, and dropouts.”

According to a mid-’90s study about L.A.’s Pussycat on Santa Monica Boulevard, commissioned by the group Concerned Women for America, between 1977 and 1994 “the Los Angeles Police Department made 2000 arrests for lewd conduct on the prem-

ises. The conservative estimate is that every arrest required four hours of police work for two offi-
cers at a minimum of $55 per hour for each officer. This does not include the substantial costs attendant on review by a super-

visor, prosecution, court proced-

ings, and probation.”

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downtown in a series of high-caliber productions. The Off Broadway (formerly known as the Hollywood Burlesque — see page 52) opened in March 1971 with a production of Anything Goes, attended by Miranda’s parents, flown in from Palo Alto. From there, he hired various producers to stage ambitious musicals like Guys and Dolls, as well as hosting touring productions of shows like You’re a Good Man, Charlie Brown.

Around 1972, Miranda began turning up around town — and in L.A. and NYC — arm in arm with actress Rose Marie, best known from The Dick Van Dyke Show. They’d met through her publicity girl, who was also working for Miranda when he offered to fly Marie and several others to San Diego to attend an Off Broadway production of Cactus Flower.

In her book Hold the Roses, Rose Marie describes their first encounter. “This man met me at the parking lot of the airport and hurried me to the gate,” she says. “He was about five foot four, dark hair, kind of wiry, about 45 years old, kind of Italian looking. It turned out he wasn’t Italian. Martha Raye was at the gate, Audrey Christy, Harry Guardino, and lots of actors. There were about 30 of us . . . He was very pleasant, charming, had a good sense of humor, and he was short! But I liked him.”

She describes their growing relationship with mild allusions to her frequent date’s homosexuality. “He was a great sport and, as I always said, the last of the big spenders,” she says. “He was great to talk to, and he loved the idea that we were going out together. He took me home and we said good night. No kiss, no nothing. I relaxed. We became very good friends. No romance, and I was grateful for that. We liked being together, and he loved the idea that everybody knew me and came over for autographs. He was out with a celebrity. Best of all, we went to all of the big affairs, the $1000-ticket dinners, like the annual Thalians Ball affair and the St. Jude Hospital affair that Danny Thomas always did.”

“We were getting to be known as a couple. Little did everybody know that we were like brother and sister, but we had fun. Once in a while, a kiss on the cheek, but that’s all . . . and again, I was grateful. I didn’t have to worry about a thing.”

Marie was photographed on Miranda’s arm at the Off Broadway’s first-anniversary luncheon in March 1972, sponsored by the San Diego Downtown Association and held at the U.S. Grant Hotel. Former mayor Frank Curran presented Miranda with a plaque from the association, while Deputy Mayor Floyd Morrow gave him a plaque from the city, in recognition of the theater revitalizing downtown. A photo appeared with an article in the next day’s San Diego Union. “His publicity man, Don Haley, kept our names in the columns,” recalls Marie.

Miranda was reportedly thrilled at this mention in a 1972 issue of L.A.’s...
People v. Walnut
continued from page 30

Attn: Heavy Drinkers

People v. Walnut

continued from page 30

assets, disrupting the ability to operate his business.” The Chapter 11 bankruptcy actions were converted to Chapter 7 actions in August 1994.

Walnut’s bankruptcy cases were discharged/dismissed in February 1996. Shortly thereafter, the company was hit by IRS with a $182,294 tax lien, but the company tried to keep at least a few plates spinning. In 1998, Walnut borrowed $341,000 against mortgages in San Diego. The following year, it borrowed another $120,000 in San Luis Obispo and took out a $350,000 mortgage loan in L.A. In March 1999, the company renewed its bankruptcy application, with the process finally completed in December 2001. In 2001, around $15 million in Walnut assets all over the state (mostly properties) went to litigants Charles Perez and Kathy and Michel Haroache, in “trustee’s deed” covering various judgments obtained against Walnut. Walnut (Jonathan T. Cota, president) tried to save the company’s former headquarters at 5445 West Sunset Boulevard in July 2001, by transferring ownership of its second floor from Walnut Incorporated to the George Tate Living Trust. The entire property ended up being transferred in April 2002 to TK Theaters, Incorporated, in lieu of a $1,110,000 debt.

In December 2002, Walnut lost a judgment of $2,643,333.00 to Ralph and Nancy McLaughlin in Porterville, CA, over unpaid rent and damages relating to a property Walnut had kept tied up for a proposed multiscreen theater since 1992, through Tate’s death and the multiple bankruptcy filings. The company was still being divided up in tax sell-offs in 2006, when the city of Baldwin Park obtained a Walnut property at 4024 East Pacific Avenue for $20,355 (assessed value $107,374).

In 1974, Miranda and Tate purchased the Hotel San Diego for $1.4 million. Both maintained hotel suites of their own, as did a man named Don Wortman, who had known Miranda in the Coast Guard. Wortman produced stage shows for Miranda at the Off Broadway, including that venue’s final show before it closed in 1975, Take It Off. According to San Diego Union theater critic Welton Jones, that show “featured Georgina Spelvin, who had starred—if you want to call it that— in The Devil in Miss Jones. To give you some idea: she was backed by a chorus line of boys in jockstraps. Leather jockstraps. It was dreadful. It brought out the worst in everyone.” Wortman next ran the Broadway Dinner Theater for Miranda, in the Hotel San Diego’s downstairs Continental Room. After that operation folded in 1977, Wortman ended up running Miranda’s Backstage Restaurant, in the Commodore Hotel at Third and F, adjacent to the Pussycat on Fourth. Restaurant patrons had to walk through the Pussycat’s lobby to use the Backstage restrooms.

People v. Walnut

continued from page 30

The Backstage was opened by a friend of mine named Frank Clancy,” explains Whitehead. “Frank spent many long, hard hours getting that place opened, but then something happened. Wortman said something to Miranda that got him all stirred up and got Frank fired. Wortman took the place over and acted as if it was all his idea… I never did like Wortman. He had a heavy black beard and would talk out of the side of his mouth. He always made me think of a pirate.”

RESEARCH STUDIES

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the theater in a previous all-age incarnation.

Vince Miranda bought a 50 percent share of the Pussycat in 1968, immediately remodeling and redecorating each theater, which then included around two dozen California houses. "He fixed them up so nice," marvels Friedman, "that almost nobody was ashamed to be seen walking into a Pussycat. Which was a big change from the old 'raincoat' crowd... I can’t say [Miranda] and I ever got along well, but he was definitely a showman who knew how to bring in the rubes."

Though operated under the Walnut umbrella, Miranda took great personal interest in the Pussycats. He outfitted each theater with crimson carpeting, velveteen fixtures, decorated walls (usually including selections from his own huge collection of painted nudes), and crystal chandeliers with golden fittings. If an X-movie’s poster wasn’t particularly attractive in the marquee showcase, he’d commission and produce his own colorful, relatively "classy" display posters, shipped to managers chainwide to use as their public face in communities increasingly — surprisingly — receptive to hosting an X-rated theater or drive-in.

According to Rose Marie, "He took pride in running the Pussycat Theaters. Although they were porno theaters, he ran them like a business. They were cute little theaters that were kept in shape. Sometimes when we were out, he would stop at one theater or another and make sure everything was being run right. I met everyone at the office, including his cousin Jimmie [Johnson, an eventual Walnut co-owner]."

Miranda later purchased a majority stake in the Pussycat chain, in a partnership with Johnson and Tate. At its peak in the 70s, Pussycat operated 47 California houses, most of them classical theaters that had faded. Their growing profile, however, also made them visible targets. Though Deep Throat played Hollywood’s Pussycat for around ten years and made Miranda millions, it sparked dozens of legal battles and mired him in numerous public-relations snafus, police actions, criminal trials, and civil lawsuits (see People v. Walnut, page 26).

Statewide, he faced obscenity charges over 50 times, in around two dozen municipalities, but was only convicted once; of a reduced "public nuisance" charge. The Los Angeles Times began refusing Pussycat ads in 1975, notwithstanding that Miranda had spent around a million dollars advertising Pussycats in their paper the previous year.

Around San Diego, Walnut came to operate four 'Cat-houses: downtown, in National City, in El Cajon, and in Escondido. Downtown’s Pussycat on Fourth Avenue — open from noon–5:30 a.m. daily — was notorious for sidewalk posters with graphic (not quite explicit) images from triple-X features with titles like Talk Dirty to Me, Taboo, The
Building of Brie, and A Scent of Heather. The decor was mildly seedy, if era-appropriate: faded and cracked tile offset by chrome-etched mirror panels and lit by flashing red and purple lights.

Whitehead recalls opening Deep Throat at the downtown 'Cat, where the film would screen almost continuously over the next five years. “I worked for three days straight, because the day projectionist, Michael Knight, was a college student and afraid of getting busted; he later became management. Those were 18-hour shifts, back to back. After the third day, I literally couldn’t go on any longer and went home and couldn’t come back.”

The next day, he brought a second print over from the St. James Hotel — the cops could only take one print until a court decided if it was obscene — and then he proceeded to call all the radio and TV stations in town. When I got to work the next night, people were lined up way down the street and around the block, and it stayed that way for a long time. It was so busy that we were answering the phone in the projection booth, because the concession stand and box office were literally too swamped to do it.”

Walnut battled the city over this and other Pussycat matters for years. Walnut’s head of public relations, Don Haley, was staying in town and prepared. “He brought a second print over from the Pussycat chain only included the California operations. Most estimates indicate several hundred other Pussycats did business elsewhere, until video lowered the boom on all walk-in theaters, especially the X-houses.

According to Miranda’s godson, Tim David, “V.M. and Tate never owned or had anything to do with Pussycat outside of the state. I remember asking V.M. about it one time. He really couldn’t have cared less what they did outside of the state. Jimmie Johnson and I spoke about it last year. He told me people really wanted V.M. to trademark the name. He just never did. Weird, huh?”

If you look at who was running the famed NYC Pussycat, a possible clue emerges regarding why Miranda was unwilling to make a federal case of the matter. According to the Meese Commission report, mob boss Mickey Zaffarano ran the New York Pussycat from an office across the street connected to the theater via a secret underground tunnel. During one FBI raid, Zaffarano reportedly tried to elude agents using the tunnel, only to collapse from a massive coronary and die. Mickey’s brother Johnny Zaffarano owned or ran several porn shops and massage parlors in San Diego through much of the ’70s.

Miranda did apply for and receive a trademark for the Pussycat logo itself, with its festive masked playmate leaping through a lighted oval, ringed on marqueses by flashing, chasing light bulbs. This has proven a major factor in Pussycat-related litigation that continues to this day, but more on that in a bit.

By the end of the ’70s, around 30 adult bookstores and movie houses operated within a 16-square-block area downtown. The city targeted those adult merchants with eminent domain proceedings intended to condemn the properties, so they could be refitted to suit the resurgent Gaslamp Quarter, whose acreage would be added to the National Register of Historic Places in 1980.

However, the city’s “Redevelopment Agency” didn’t stop there. It also named around 75 non-adult businesses and individuals in an eminent domain lawsuit filed December 31, 1979. The hit list included Walnut’s Commodore Hotel, as well as the Buccaneer Lounge, the Equitable Trust Company, Fourth Street Arcade, the Horton Hotel Grand, Joe’s Barber Shop, the Right Spot bar, Security First National Bank, Terminal

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“behind the Casino, “recalls Whitehead. “They were finding needles in the alley midnight.”
They were finding at noon and closing at house theaters began opening seedy, the company’s grind-
Diego became increasingly goodwill. “
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James Schneider
screening porn (447901,
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calls downtown
As downtown San
seedly, the company’s grind-
house theaters began opening at noon and closing at midnight. “They were find-
ing needles in the alley behind the Casino,” recalls Whitehead. The 1979 film
Hardcore shows downtown at its Sodom and Gomor-
peak, with George C. Scott stumbling through wall-to-wall porno shops in search of information about his missing porn-
star daughter. He makes his way down Fourth and Fifth Avenues, dodging hunchbacked junkies and drooling perverts at every step.
You can see the Cabrillo and Plaza during their final days in the 1980 Marty Feld-
man film In God We Trust, partially shot downtown. “They took one of the box-
office ladies named Olivia and put glasses and a wig on her,” recalls Whitehead. “I think I ruined one of their shots. The Cabrillo paged me with an emer-
gency, and the film crew tried to keep me from going in. I just pushed past them and went in anyway. As far as I was concerned, there was an emergency, and Walnut was paying my check, not them. Asshole me, ha!”

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Both the Cabrillo and Plaza were closed in 1982.

“Talk of the city taking over the properties had been around for a while,” recalls Whitehead. “I had to deal with people from the city from time to time, as they came to inspect the properties they were basically stealing. Eminent domain operates under the ‘color of law,’ but it’s theft, pure and simple. No private citizen can operate in such a fashion, so it shouldn’t be legal for the city government to do it.

“I never had anything but cold, utter contempt for the parasites that made up the San Diego City Council and the CCDC [Centre City Development Corporation]. They were and probably still are smarmy, self-righteous tax parasites. Anytime I could cause them any trouble whatsoever, no matter how small, I went out of my way to do so.

“One time, the CCDC sent two architects to inspect the Balboa, so that they could declare it earthquake unsafe and make it easier to steal. These guys were in their late 50s or early 60s, and I made them go through that entire building, from the theater to the hotel, and the stores. I took them through every crawl-space and airshaft that one could fit into. We started at 9:00 in the morning and didn’t finish until that afternoon. By the time we were done, they were literally drenched with sweat and hardly had any strength left at all. God, I hated those motherfuckers.

“The guy I had the most dealings with was a runty little weasel named Dave. One time, he browbeat Angie, the Filipino gal who was temporary manager of the Balboa. She was one of the most kind, gentle, sweet little gals I’ve ever known. At Mr. Tate’s orders, I had copied a set of keys to the Balboa and the Pussy-cat for the CCDC’s little Napoleon asshole. The key that worked the door to the Balboa’s dome didn’t work, and this creep verbally browbeat Angie and told her to get that door open or he’d have it knocked down. She paged me in tears, and I called him and told him to deal directly with me only from that point on. Then I made him wait a few days for a new key.”

Next to close was the Fourth Avenue Pussy-cat. “On the day we removed all the equipment,” remembers Whitehead, “I was instructed to give a guy from the city the keys when we were finished. So I called and he was there in just a few minutes, as if he’d been waiting right beside the phone or something. I had removed all the identification from all of the keys, just to make his job difficult. When he put out his hand for the keys, I deliberately let them fall to the floor, turned my back on him, and walked out the door without a word. Yes, that was small and petty, but it felt good to do it.”

Walnut appointed two new partners in late 1981, when Miranda’s cousin Jimmie Bert Johnson and Walnut associate Jerome Knell. “Cota just appeared one day around 1982 or 1983, never to leave the scene. He was a shoe salesman at Florentine shoes in Beverly Hills. He was sleeping with Tate, and he was a third or fourth

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David says Miranda disliked Cota. “V.M. was an incredible judge of character, and he hated the sight of Cota and saw him for what he was right away. A leech.” Cota’s growing involvement with Walnut operations was partly related to Miranda’s gradual withdrawal from management, due to health problems later diagnosed as cancer related. “As V.M. became more sick, Cota slowly moved into the house that V.M. and Tate had on Magnolia in Encino. I spent summers there in my teens, and it had always been a beautiful, antique-filled home. Walnut Acres they called it, an old walnut farm with neighbors like the Jacksons and Tim Conway.”

Dan Whitehead says, “I never liked Cota from the first day I saw him slither into the office. Once he became Tate’s squeeze, Mr. Miranda didn’t like that. One time, Cota came to the office with Tate for an after-business-hours drinking party. After Tate left with Cota, Mr. Miranda said, ‘I wish he wouldn’t bring Cota around here, he’s such a fag.’ I almost fell off my chair.”

In May 1985, Miranda – a lifelong heavy smoker – was battling lung cancer in an L.A. hospital. “My Aunt Susan spoke to V.M. several times about my future with Walnut,” says David. “Something must have been going down at the end, because V.M. called her and said he was planning on getting married! This is very strange, due to the fact he and Tate had been live-in lovers for decades.”

Vince Miranda died June 3, 1985. “He denied the fact that he was dying up to the end,” says David. “The last time I saw him was at Walnut Acres…he was bald from the chemo treatments but insisted that he was in remission and was going to be fine. He kept it a secret from all of us.”

“To this day, I haven’t seen V.M.’s will, and neither did his mom, Grandma Mattias,” says David. “She was the one who told me Tate and Cota were keeping everything. I had gold coin collections and accounts in my name from when I was a child. All was taken and just disappeared. Remember, I was just a pup, and poor Grandma was an old lady. We were no match for sharks like Tate and Cota.”

David says Cota quickly moved in with Tate at Walnut Acres in Encino. “The last time I was there, after V.M.’s death, the house had been completely ‘Cotafied.’ The guy has no taste whatsoever; it looked like something off the set of Miami Vice.”

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Vice. Horrible," Jimmie Johnson filed injunction requests and lawsuits against Tate and Cota, attempting to regain control of Walnut and Pussycat assets, with very little success. "Grandma Mattias never got anything [from Miranda’s estate] either," says David. "It was all funneled back to Tate and Cota."

To be fair, there may not have been a lot of Walnut left, at least once the IRS hit Miranda’s estate with a federal tax lien of $6,047,760.00. Walnut properties all over the state were sold, leased, or traded away, with many real-estate holdings being handed over in lawsuit judgments. Several claims against the estate were connected to ongoing litigation dating back years. Walnut Properties and/or company principals were served with over 100 civil lawsuits filed between 1973 and 2005, the majority related to Pussycat locales (see People v. Walnut, page 26). Interestingly, one tax lien mentions as a DBA "George
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Munton Tate,” confirming “Munton” as one of Tate’s AKA’s.
In all, around $30 million in Walnut assets were liquidated, lost in judgments, or “gift deeded” to others over the next 15 years. Top candidates for liquidation included the increasingly problematic Pussycat theaters, which had installed video-projection equipment to no avail. Between shrinking attendance, home video, and increasing civic and social intolerance, the Pussycat dynasty was nearly dead.
Tate must have seen a future for Pussycat, however. After recovering from a stroke (neither his first nor last), he registered for sole ownership of Pussycat Theatres, Inc., in February 1986, listing the corporation’s primary service as “photofinishing laboratories” and its secondary service being “motion picture production.”
The Balboa closed in April 1986, with over a decade remaining on Walnut’s original lease. “I don’t remember much at all about the last day,” says Whitehead. “This may sound silly, but it was a sad, even traumatic, experience. I loved that house very much; it really hurt to leave. My office was there, and I ordered all the projection booth parts and supplies from there, and everything for my department was delivered there.”
In 1987, Tate sold the Hotel San Diego for $6 million to Dr. Leonard Glass, whose purchase also included a 99-year ground lease for the entire block. Glass later told author Michael Lesy, “This place was done up like a New Orleans bordello. It was a glorified flophouse full of antiques…Miranda’s partner said they spent $2 million on all the couches and chandeliers and bric-a-brac. Maybe the IRS believed them, but I don’t. We got rid of it all except the phone booth and the window in the lobby.”

Theater critic Welton Jones recalled: “I went to one of the last [hotel] auctions. I was standing there looking at a lamp…One of the auctioneers came up. ‘You know anything about this stuff?’ he said. I lied. ‘No,’ I said… I didn’t know whether to laugh or cry. I walked away. It was as if everything those two guys had done, everything they’d tried to do, even who they were, had all vanished into thin air.”

Says head projectionist Dan Whitehead, “Around then, my paycheck bounced for the first time. It wasn’t long after that that I was let go.”

Walnut Properties filed Chapter 11 bankruptcy actions in June 1994, listing liabilities of $17.7 million. For some of these legal proceedings, Walnut officer Barry Hartsfield was listed as Tate’s trustee/confi-
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In 1998, Cota and Barry Hartsfield (Tate’s one-time estate conservator) — as the Tate Group, Inc. — tried launching a hot-dog chain called Red’s, with their first locale on the corner of Hollywood and Western in L.A. Patterned after Tinseltown hot-dog hotspot Pink’s, it failed to take off. Walnut Properties — by this time solely owned by Cota — renewed its bankruptcy application in 1999, in proceedings that continued through 2001. Cota threatened to file a lawsuit against pop performers the Pussycat Dolls in 2004, for infringing on the trademark he claimed to own on the Pussycat Theatre logo. Not that the Dolls were using a similar logo, but Cota claimed their name traded on his own “well-known, world-famous mark.” The suit appears not to have been pursued, after the U.S. Patent Office declared the Pussycat trademark to be “abandoned.” Cota recently launched a website, www.pussycatoriginal.com. “He’s trying to sell product with a bastardized version of the Pussycat logo,” says Tim David of the slightly-altered catwoman design gracing various T-shirts and mugs on the site.

The Pussycat Theatre on Santa Monica Boulevard in L.A. is still open and being run by Jonathan T. Cota. The chain’s former flagship house switched to gay porn, as the name was changed to the Tomkat, and then Studs. The original Pussycat sign was recently reinstated. According to David, “Cota wasn’t using the old oval at all, the plexiglass had been reversed and left up there to rot for years. I wrote and spoke to him about getting the sign, to renovate and keep it for myself. Three weeks after my inquiry, the old marquee was back up.” Cota — whose voice is on the theater’s answering machine — has not responded to interview requests.

Tim David: “You know, I have a six-inch-square version of the Pussycat logo tattooed on my shoulder. The name Miranda is on my calf as well. I guess it’s my

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Tim David: “You know, I have a six-inch-square version of the Pussycat logo tattooed on my shoulder. The name Miranda is on my calf as well. I guess it’s my

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WALNUT PROPERTIES

The Aztec Theatre, 655 Fifth Avenue: Situated on the corner of Fifth and G, the 500-seat theater was part of a structure originally called the Bancroft Building, opened in 1905 as a meat market but remodeled and rechristened the California Theatre in 1919. The Fox theater chain bought it in 1936 and changed the name to the Fox Aztec, remodeling the facade with plans by pop architect Clifford Balch. The venue later became known simply as the Aztec.

The theater’s corner location afforded added space for multiple banks of movie posters, displayed in interconnected tiers of glass showcases wrapping around the building and lining the entranceway all the way up to the turnstile at the door. Inside, there was no real lobby to speak of, and the theater hall had ascending layers of floor levels rather than a traditional balcony, referred to in the trade as “stadium seating” with two levels laid out at a continuous sloping angle instead of with risers. The Fox theater chain bought it in 1936 and remodeled its facade, changing the name to the Fox Aztec.

According to Donald H. Wolfe’s 2006 book The Black Dahlia Files, in December 1946, soon-to-be-murdered actress Elizabeth Short was found sleeping at the Fox Aztec by a clerk, after a screening of The Al Jolson Story. Short had arrived in San Diego broke and couldn’t afford any other place to sleep. The clerk invited Short to stay at her home over the next couple of weeks, until the actress made her way toward L.A. and into history. Her mutilated body was discovered January 15, 1947.

The venue later became known simply as the Aztec and was run by Russo Family Enterprises (later called El Dorado), until purchased in 1973 by A&S Theater Corporation, owned by Charlie Smith and Wesley “Andy” Andrews. The duo had previously run a 16mm X-rated house called the Little Art at the southeast corner of Third and E Street, where they reportedly earned the money to buy and remodel the Aztec.

Smith and Andrews reopened the Aztec on January 23, 1974, screening a triple feature that included Paint Your Wagon and The Friends of Eddie Coyle, with Robert Mitchum. The duo also operated a snack bar facing the sidewalk, as well as a game room separated from the concession stand by a wrought-iron grill and with its own door to the sidewalk (many assumed the arcade was part of the theater itself); Walnut pur-
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The Casino Theatre, 643 Fifth Avenue: Opened in 1913, this movie house originally had a small restaurant built into it, the Casino Café. Walnut Properties purchased the building from the Russos in the early ’70s. By 1978, the Casino’s adjoining enterprise was a porno emporium called the Foxy Theatre — run by Bob Clark — which screened mostly silent X-rated 8mm and 16mm film loops.

After Walnut sold the buildings, the Casino and Aztec theaters closed, reopened, and then closed again a few times through the ’80s, under different management and often as X-rated houses (the Aztec briefly served as a Pussycat locale). After being boarded up for good, the buildings were purchased for $250,000 by the Santa Monica development firm CIM Group LLC, who by 2000 had converted the entire 15,000-square-foot area into a two-story shopping complex. The locale currently houses a Ghirardelli Soda Fountain and Chocolate Shop, an Urban Outfitters branch, and a sportswear store. Elements from the Aztec can still be seen in Urban Outfitters (exposed brick walls and steel framework), and a revamped version of the old Casino marquee now serves as the main signage for Ghirardelli’s.

The Balboa Theatre, 850 Fourth Avenue: This venue on the southwest corner of Fourth and E was built in 1924. Designed for stage and screen, it featured a single-level balcony, gold metallic wall paint, a gilded ceiling with ornate chandeliers, and a sizable orchestra pit. The original seating capacity — 1513 — commemorated the year Vasco Nuñez de Balboa arrived in San Diego, and whimsical 28-foot-tall vertical waterfalls were built into the walls on either side of the stage. The waterfalls operated at full force during intermissions.

The building housed vaudeville acts in the 1920s, until shifting to motion picture screenings. A neon marquee was added in 1930 and the name changed to El Teatro Balboa, to feature Spanish-language movies and stage shows, with usherettes often dressed in faux-bullfighter gear. Grandiose by any standards, the Balboa fell into hard times and disrepair in the ’50s, until it was almost demolished for a parking lot in 1959. Russo Family Enterprises bought the building, spending $125,000 to remodel it in 1964. The City of San Diego placed the Balboa on its local Register of Historical Places in 1972, and it was being run by the blue-chip Fox chain until leased to Walnut in the mid-’70s.
in a deal negotiated by George Tate.

Walnut squeezed additional profits from the Balboa by renting out portions of the building. Recalls head projectionist Dan Whitlehead, “There was a tattoo artist for many years who called himself Doc Webb — his shop was originally down on West Broadway, but he later moved it into the Balboa, where those storefronts were on the Fourth Avenue side of the building. The Mark Shoe Repair shop was owned by two Greek brothers who moved it from the Yuma Building [631 Fifth] into the Balboa building.”

The City filed eminent domain proceedings to acquire the property at the beginning of 1980, ultimately succeeding. The Balboa was finally approved by a November 2002, when a domain proceedings to the Balboa building. “Building [631 Fifth] into moved it from the Yuma 

Two Greek brothers who moved it from the Yuma Building [631 Fifth] into the Balboa building.” The City filed eminent domain proceedings to acquire the property at the beginning of 1980, ultimately succeeding. The Balboa closed April 6, 1986. It was still boarded up in November 2002, when a $10 million restoration plan was finally approved by a City Council committee.

The Plaza Theatre, also on Plaza Street, opened April 13, 1913. Miranda purchased it in the early ‘70s from Preferred Theatres, Inc., in a package deal that included the El Cajon Theater (later converted to a Pussycat). Under Walnut, the Plaza began showing soft-core and exploitation movies, not altogether out of character for a building that had once housed brothels in its second-story hotel. The hotel part of the building was demolished in 1966, but under Miranda’s stewardship, the Plaza’s gloriously tacky façade became, like its next-door sister the Cabrillo, just as tarted up and all-accommodating as any lady of the evening.

The Plaza (renamed the Owl for a while) and the Cabrillo remained open through late 1982. Both theaters were demolished to make room for the Hor- 

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district. Recalls head, “There was a tattoo artist for many years who called himself Doc Webb — his shop was originally down on West Broadway, but he later moved it into the Balboa, where those storefronts were on the Fourth Avenue side of the building. The Mark Shoe Repair shop was owned by two Greek brothers who moved it from the Yuma Building [631 Fifth] into the Balboa building.” The City filed eminent domain proceedings to acquire the property at the beginning of 1980, ultimately succeeding. The Balboa closed April 6, 1986. It was still boarded up in November 2002, when a $10 million restoration plan was finally approved by a City Council committee.

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Off Broadway/Cabaret, 314–316 F Street: Built in 1913, the venue was originally known as the Lyceum, and then the Liberty, before becoming the Hollywood Burlesque in 1936. The 1948 film Hollywood Burlesque was shot in the bawdy hall — once dubbed “San Diego’s most famous dirty little secret” — featuring well-known striptease dancers (including the iconic Lili St. Cyr) and various vaudeville acts. Owner Bob Johnson had started at the Liberty as a concession clerk; he ended up with a house on Fort Stockton Drive, a Cadillac, a box at the Del Mar racetrack, and his own thoroughbred Hollywood Theatre Stables, plus he ran the popular downtown hangout Bob Johnson’s Sports Palace. Business at the Burlesque died down as porn became more prolific, and the theater closed in February 1970.

Vincent Miranda negotiated a $3 million deal to purchase around two square blocks downtown, including two hotel spaces, several retail shops, and the old Hollywood Burlesque. He refurbished the theater exterior and interior, spending around $250,000 to remodel and install red carpeting and wallpaper. The resultant 417-seat playhouse was renamed the Off Broadway Theatre and reopened March 16, 1971, a day officially declared by the City “Off Broadway Day.” The debut production was Anything Goes, featuring movie star Dorothy Lamour and Sterling Holloway (best known as the voice of Winnie the Pooh). Next up was Plaza Suite, with Dana Andrews and Pamela Britton, and then a musical, Forty Carats, with Lost in Space’s Angela Cartwright. Later productions included Rose Marie in Guys and Dolls and Bob Crane (Hogan’s Heroes) in Beginner’s Luck.

Miranda closed the Off Broadway in 1975, in the midst of various disputes with City officials over this and other Walnut downtown properties. Walnut later converted the space to an X-rated movie house (as the Cabaret, and briefly as a Pussycat). It was closed by the city in 1980 under eminent domain proceedings. Miranda sued and won a $100,000 judgment from the city but in the process gave up his stake in the property. It was briefly renamed the Lyceum again — as well as operated as a porno house called Cinema XXX for a time — until the building was demolished in 1985 to make way for the Horton Plaza parking garage.

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The Crest and Star were absolutely beautiful theaters,” recalls Walnut projectionist Dan Whitehead. “They were built deluxe in every sense of the word. They both had stereo sound systems — magnetic oxide-track stereo; there was no such thing as an optical stereo sound track when those houses were built — and movable masking, which is the black fabric around the edges of the screen and two drapes in front of the screen. Both theaters had title drapes, which means they parted in the middle, immediately in front of the screen. A grand drape in front of that would be pulled up toward the ceiling, ‘waterfall’ fashion. The waterfall drape at the Crest was pure, high-quality velvet, and it weighed a ton. The motor that ran it burned up one time, and it took myself and two projectionists to pull it up.”

Miranda outfitted the Star with projection equipment purchased from the Campus Drive-In, at the corner of El Cajon Boulevard and College Avenue, after it closed in 1983. The Palomar ran X-rated movies. “I was told the Palomar used to be a dance hall and the projection booth was added later when someone changed it to a movie theater,” says Whitehead. “I believe it. The only way to get into the booth was to climb up a straight iron ladder, which was no easy task for a technician carrying a heavy toolbox. There was a dry cleaning plant right next door, and the booth always reeked of dry cleaning fluid.” The Oceanside theaters became early casualties in Walnut’s eventual shutdown.

The Pussycats: At its peak in the mid-’70s, Walnut ran 47 Pussycat Theatres around the state. The Pussycat at Hollywood Boulevard and Cherokee in L.A. leased out its basement for what became a legendary rock club, the Masque (opened August 1977). Frequently raided by police, the venue hosted early gigs by Black Flag, the Ramones, Wall of Voodoo, and the Go-Gos.

“They [club operators] broke the old-fashioned elevator by trying to take a cow down in it,” recalls Walnut projectionist Dan Whitehead, “and later there was a murder in the place. They left the police chalk outline of the body on the floor and painted it Day-Glo orange, to make it permanent.” Deep Throat played at the Hollywood Boulevard Pussycat for nearly ten years, earning (according to Variety) $11,000 weekly during peak seasons, until the theater’s throat was finally cut in December 1981.

At the Pussycat in Torrance (formerly the Sta-...
San Diego
June 21, 2007
Reader

Pussycat regional manager kept it that way for a long about a nightmare. They two screen as a Pussycat, “house, and the number-age general release and art ber-one screen as an all- Walnut turned into a twin house that any shit from anyone, any- where, anytime, ever.

The Lakewood Theatre in Lakewood was an old single-screen house that Walnut turned into a twin theater. They ran the number-one screen as an all-age general release and art house, and the number-two screen as a Pussycat,” muses Whitehead. “Talk about a nightmare. They kept it that way for a long time.”

In San Diego, one early Pussycat regional manager was Yugoslav immigrant Gojko “Greg” Vasic, who’d later borrow money from his parents to launch his successful F Street Bookstore chain. Vasic was the longest lasting of Walnut’s district managers,” reveals Whitehead. “He still worked for Walnut after he opened his first F Street store across the street from the Cabaret [formerly Miranda’s legit Off Broadway]. Mr. Tate was very fond of him. He was certainly a strange character. His family name was actually spelled Vasić, and they used to have an egg ranch in Ramona. His uncle delivered their produce to many of the downtown eateries.”

Like Miranda, Vasic’s vision involved the mainstreaming of porn. He eventually expanded into running nearly a dozen F Street Bookstores, including shops in El Cajon, Miramar, Chula Vista, Escondido, North Park, and Leucadia (all but the last including peep show booths). The chain became so popular that, for a time in the late ’70s, a costumed clad F Street penguin mascot showed up at area events to pass out flyers and peep-show-booth tokens.

National City’s Paris Pussycat, at 903 National City Boulevard, was originally known as the Bush Theatre and then the National Theatre. The venue opened in February 1928, with a live production of Victor Hugo’s Les Misérables. It was renamed the Aboline Theater around 1950, until becoming the Paris Theater in 1961. It was converted to an X-rated Pussycat house in 1967. “I personally ran the Paris Pussycat booth many times,” says Whitehead. “The projection booth was originally the balcony. In the late ’70s, that was the very first booth where Walnut tried a homemade automation system. Each feature was on one big reel. Projector number one had the main feature, and projector number two had the second feature. The lamp-houses were Peerless Magnarc carbon arc lamps, which had been converted to xenon. The upper reel — the supply reel — had a motor to rewind the feature, and the take-up reel had a separate motor to drive it, because the reel would become too heavy for the soundhead take-up drive to manage. I installed a completely new automation system, sound system, projector heads, sound heads, lamphouses, and rectifiers.”

Walnut withdrew from managing the Paris Pussycat in the mid-’80s. Former Aztec Theatre owner Wesley “Andy” Andrews leased the property from Walnut and kept it open under the Pussycat name until 1999, after all but the last few California ‘Cats had closed. National City purchased the property for $1,066,000, and Mayor George Waters padlocked the theater for good in July 1999. It was later bulldozed to make way for an intended student-resource center dubbed the University Education Village.

At the Escondido Pussycat on Grand Avenue — in a building that formerly housed the Ritz Theatre — the manager was arrested in 1973 over a showing of Deep Throat. Though Walnut successfully fought the obscenity charges, theater neighbors and city officials put enough public pressure on the locale to force its closure in 1976. It was later reopened and renamed the Bijou, and then the Big Screen Theater, offering family fare again. It was briefly known as the Ritz again in February 1998, though it only managed to stay open for nine days this time before closing again. Periodic attempts are occasionally made to revive this house.

— Jay Allen Sanford
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**San Diego Reader June 21, 2007 55**
Remembering Red Hot Ruthie

It’s a beautiful blustery morning in Ocean Beach, and I’m outside what was once my favorite dive, the Arizona Cafe, the last port of call for serious dipsomaniacs, a place Bukowski would have loved. I glance up to the apartment above, and for a moment I can still see Ruthie’s “lovelies” on the clothing line, old-fashioned bras, corsets, and drawers, sexy unmentionables dancing wildly — a burlesque of Frederick’s of Hollywood.

These weren’t Ruth’s actual undies, just props she’d found in thrift stores to complete the gag.

* * * To celebrate her 18th birthday, Ruth left her home in Hoboken, New Jersey, for New York and decided to stay. She landed a job bartending at the famous Jack Dempsey’s Broadway Bar and Cocktail Lounge, just across from Madison Square Garden. In those days this was New York’s de facto Red Light District, with tinkers, tailors, soldiers, sailors, peep shows, and dive bars.

After four years, Ruth’s love affair with the glitter of New York faded. She wanted to see California, especially San Diego. She had heard it was a big navy town. She had a liking for men in the service. Ruth stepped off the bus in Ocean Beach. It was 1960. She was a young woman of 22.

* * *

I cross over to the Pacific Shores. The outside of the place is ‘50s kitsch, like an abstract expressionistic piece by Jackson Pollock. I love this bar that embodies the sounds and smells of another era. It’s subtly lit, and murals

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“How can he say I left him in the desert? I left him in a fully air-conditioned motel room, with his checkbook...but I guess that wasn’t good enough for him. Ha. All that guy wanted to do was drink, and I was going to Reno. So I went.”

Would holler from behind the bar, “Hey you, this ain’t the right place to be sleeping, if you wanna sleep, you can get out right now.” The quick, without a word. Ruth commanded respect.

There are only a handful of people in the bar at this early hour, a couple of

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tourists and a few old regulars. In memory of Ruth, I put a few tunes on the jukebox. Ruth loved Billy Joel and Johnny Cash. Karin, an attractive girl, is working the bar; she and Ruth were good friends. For the next hour Karin shares some fond memories.

** **

"I made it a point to go by during Ruthie’s shifts and say hello. I worked Sundays at the restaurant, so I would always stop in for a drink after my shift. Ruthie got to know me better after a while, and I got to know her. I would sit quietly and wait for my drink; she would make her way over to me with a ‘Hi. What’ll it be?’

"Once, I came in and Ruthie walked over with a gift bag. I was left speechless and touched. There are so many people in life, but she remembered my birthday. As I sat there holding my treasure, I realized that I had made it into the select circle of Ruthie’s friends.

"Over the next months, I hung out longer and longer after my shifts. I had a few more drinks, got to know the staff a little better, and enjoyed getting to know Ruthie. She was always good for an honest opinion. She’d

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tell you about the time she got into a fight; tell you to stay away from them assholes,’ stating, ‘They’re not worth it.’

“Mostly, it was her wicked sense of humor that drew people to her. Every time she laughed at something, I would start smiling. My last shift with Ruthie was New Year’s Day, 2007. Ruthie went into the hospital the following Sunday. I had a business trip in New York, and later that week I called Ruthie from 116th and Broadway to report on the weather in New York and to see if she was feeling okay and going to work that Sunday. She told me that she was still sick and the doctors were going to be doing some tests later that week. As we talked, I walked down Broadway, describing the sights and smells in detail. She would hear something and ask me, “What was that?” and I would report. The next thing I knew I was at 46th Street near Times Square. She could hear all the sounds of the city. I knew that she had lived in New York, but didn’t find out until after she had passed away that I was walking through the area where her first apartment was. I can only imagine that she had made that walk many times.”

* * *

A couple of gin & tonics later, I step outside, into the sun-shine, and begin to head down toward the pier. I stop for a moment at The Black, inside, the scent of patchouli drifts through the air. The place is crammed full of counterculture books, cards, clothing, roach clips, glass pipes, black light posters…I love this place.

I laugh to myself as I read the bumper stickers on sale. They remind me of Ruth’s old blue pickup truck. She had so many stickers and slogans plastered all over it. My favorite read, “Harassing me about my smoking could be hazardous to your health.”

As I leave, a vintage poster for the Del Mar Races catches my eye. Ruth loved playing the horses. She had her favorite numbers, 2-5-7, and was very successful with the trifecta. She’d always play by picking the first two sure shots, then follow with a long shot.

When Ruth’s old pick-up truck was on its last legs, she wondered how she would replace it. She went to the track and her numbers came in. She won well over $2000, enough for a down payment on a new truck.

On Ruth’s many road trips she’d take her cat, Panda, with her. She often went up to New York and to see if she could find an authentic head shop. She often went up to New York and to see if she could find an authentic head shop. She often went up to New York and to see if she could find an authentic head shop. She often went up to New York and to see if she could find an authentic head shop. She often went up to New York and to see if she could find an authentic head shop.
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to Idyllwild, a small mountain town overlooking Palm Springs. She loved the peace and serenity of the mountains. Reno was also a place she’d liked to visit.

A favorite story of hers is the one when she left the last of three husbands, Frank Freeman, in the desert. They were on their way to Reno and Frank wanted to stop and stay the night at a motel along the way. Ruthie was looking forward to Reno and didn’t want to waste time. After a night in a motel, she got up early and simply left Frank there. She said, “He had the hotel staff give him a ride to the nearest town, and when he got back to town, that was the end of him. He was all bent out of shape. Now, how can he say I left him in the desert? I left him in a fully air-conditioned motel room, with his checkbook...but I guess that wasn’t good enough for him. Ha. All that mother-fucker wanted to do was drink, and I was going to Reno. So I went.”

I take a slight detour down Del Monte Street. In 1964, Ruth was living in an apartment here and pregnant with her son, Kevin. On Good Friday, March 27 that year, an earthquake struck Prince William Sound in Alaska. Policemen were roaming the streets of Ocean Beach with bullhorns announcing the possible threat of a tsunami and ordering everyone to evacuate.

Ruth heard the commotion, threw open her window, and yelled, “I’m pregnant, I live on the second floor, and I can swim. I’m not going anywhere.” It took more than the threat of a huge wave to unnerve Ruth.
I wander into The Tilted Stick, a small sports bar on the corner of Voltaire and Bacon. Games blare on the TV; the jukebox blasts out a song by Metallica. I order a pint of Yellowtail and a Philly. Ruth got one of her first jobs here back in 1963. It was then called the Brown Bottle, a cozy and dark tavern with a beautiful curving mahogany bar. The patrons and coworkers loved Ruth and her red hair. It was here that she acquired the moniker “Red Hot Ruthie.” The name stuck.

I wander back home to freshen up. There’s a memorial for Ruth at the Masonic Temple on Sunset Cliffs tonight at 6:00 p.m.

What a great turnout. Friends and patrons from the bars she worked at are here. The staff from Pacific Shores have set up a bar and are serving cocktails. A wonderful spread has been provided: sushi, sandwiches, fruit bowls, and cake. Aaron, Heather, Kathy O., and other friends of Ruth’s approach the podium and share anecdotes about Ruth and her life. Everyone is laughing.

Ruth passed away on March 11, 2007, a few months after the Arizona Cafe had closed its doors for the final time. Ocean Beach lost a local icon as well as a landmark bar.

— Trevor Watson
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Music Review
Published June 13
Posted by curious on 06/13/07, 10:59 p.m.
I’m afraid the day musicians take over completely is the day they have to go to business school.

City Lights, by Matt Potter
Published June 13
Posted by Rick Beach on 06/14/07, 11:25 a.m.
Oh Naomi, you can’t use the racial slur “Paki!” Very offensive. Don’t use words you’re not familiar with!!!

Restaurant Review
Published June 13
Posted by Nathan on 06/14/07, 3:49 p.m.
Naomi couldn’t be more off...
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the mark with this review and frankly it all comes across as a bit spiteful. Its a shame because Jaynes is busy for a very good reason. The food is excellent, the space is beautiful and the people who run it are genuine people who have created a restaurant that makes you are in a more evolved food city like New York or SF. Many of my friends and acquaintances have been to Jaynes. The verdict across the board has been extremely positive. Take this review with a serious grain of salt.

Posted by Jennifer on 06/14/07, 4:41 p.m.

Wrong, wrong wrong! When I hear a reviewer complain about noise at a small, popular restaurant or complaining about decaf, it makes me wonder if they might be getting a bit too old or for their line of work. When people are having a good time they tend to be more boisterous. Pack those people into a small restaurant and its going to be a party. I’ve got an idea for Michelle’s decaf habit. Ready? Bring a little Sanka packet with you and dont forget your tip wheel. Wouldn’t want to tip higher than 15% Needless to say, I think Jayne’s Gastropub is about the coolest new place I’ve seen here. It has been extremely positive. And to add to the ignorance level, most “India” restaurants in the UK are run by Bangladeshis. Get your ethnicities straight before commenting please…

Posted by alex on 06/15/07, 8:28 p.m.

Though I admit I have tried all of the entrees at Jayne’s, the flattiron & frites has become my favorite, outdoing even Chloe’. The loud Euro ambience is a welcome change to the mortuary-esque atmosphere at most eateries in town. Jayne has done a spectacular job, and the neighborhood is proud to have her.

Posted by Beverly on 06/16/07, 10:00 a.m.

I’ve been living near Liverpool for 4 years now (moved to England over 6 years ago) and the food here is dire and bland. If I get back soon I may have to check the place out out of curiosity to see if it is like food here! But even the Indian (definitely NOT Paki, very bad) restaurants in San Diego are far better than any I’ve had here.

Cover Story
Published June 13

Posted by David on 06/17/07, 10:00 a.m.

I second Nathan — you’ve got a point. Some of what Dohna was talking about really grated. With this ad. Hurry!
Local Events

**Frogwatch at Mount Calavera**

**“Ribbit, Ribbit”**

Frogwatch USA hike and workshop will be held on June 24, 2007, at Mount Calavera in Carlsbad. The hike will be followed by a workshop in which volunteers will learn how to identify frogs by sight and sound and how to record the data for the Frogwatch program.

“Frogs and toads only call during the breeding season, which varies from species to species. The bullfrog has the longest breeding season, which varies from species to species. The California tree frog sounds a ‘deep-pitched jug o’ rum call that can be heard for more than a quarter mile on quiet mornings.’ The California tree frog makes an abrupt low-pitched quack, given during the day as well as at night,” says Nygaard.

“Other times there are so many going at once you can’t identify anything; right now, I’m just getting a chorus.”

“If you walk in your neighborhood, you’ll probably hear frogs at night. We aren’t tuned in to them, but as soon as you are, it’s, like, ‘Oh, my goodness! That’s a Pacific tree frog, and it’s right here,’ or ‘There’s a bullfrog, hiding in those bushes over there!’ It surprises me how many I’ll hear walking down my street after dark in Oceanside.” — Barbara

Frogwatch USA Hike and Workshop
Sunday, June 24
1 p.m. to 4 p.m.
Dawson-Los Monos Reserve
Vista
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Info: 760-724-3887 or www.preservecalavera.org/activities.html
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ABOUT

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ing fragrance.

Summer Solstice, the time
when the sun reaches its north-
ernmost point in the sky, occurs
this year at 11:06 a.m. on Thurs-
day, June 21. The summer solstice
not only marks the beginning of summer for the Northern Hemi-
sphere; it also means that the day-
light hours are maximized. San
Diegans now enjoy approximately 14 hours of daylight, in con-
tact to the meager 10 hours or so we ex-
perience in December.

Anytime this week or next, try
driving along the coast at sunset for "Carol Dempster Silent Film Tribute."
Thursday, June 21, San Diego Museum of Art.

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Lavendar in Bloom, the Lav-
ender Fields open Wednesdays by
3 p.m., starting April 26. Meet on
the main gift shop porch for "Walk
and Talk" tours at 10:50 a.m. Free.
1240 Keys Creek Road. 760-742-
1449, (VALLEY CENTER)

Cobbled Shorelines are a gat-
ing spot early this summer season,
as in past years. North County Beaches tend to suf-
fest most, as the natural sand re-
plenishment in the area is dis-
rupted by dams blocking the flow of
sediment down the larger streams and rivers. Some sand
scooped up from dredging op-
erations is being moved onto the
beaches to mitigate this problem.

South County beaches fare bet-
ter. The widest beach of all, Coro-
nado, is protected from sand loss by the jutting Point Loma penin-
sula; it catches some sand drifting on currents northward from the mouth of the Tijuana River.

Crape Myrtles are in bloom
around San Diego this month
through the end of summer. This
smallish, vase-shaped tree blossoms in colors ranging from white or pale pink to lavender, red, and blue.
"Lilac of the South" is one of the
nicknames given to this native tree
of China because of its popularity in the warner parts of the U.S.

Magnolia, the southern U.S.-na-
tive commonly planted as a deco-
orative street tree in many of San
Diego's older neighborhoods, con-
tinues to bloom this month. Called
the "queen of the flowering
broadleaf evergreens," its branches
carry leathery, dark-green leaves
and large, white blossoms of pleas-
ing fragrance.

Summer Solstice, the time
when the sun reaches its north-
ernmost point in the sky, occurs
this year at 11:06 a.m. on Thurs-
day, June 21. The summer solstice
not only marks the beginning of summer for the Northern Hemi-
sphere; it also means that the day-
light hours are maximized. San
Diegans now enjoy approximately 14 hours of daylight, in con-
tact to the meager 10 hours or so we ex-
perience in December.

Anytime this week or next, try
driving along the coast at sunset for "Carol Dempster Silent Film Tribute."
Thursday, June 21, San Diego Museum of Art.

SEE FILM

O U T & A B O U T

SALLY OF THE SAWDUST
for "Carol Dempster Silent Film Tribute."

Thursday, June 21, San Diego Museum of Art.

SEE FILM
toad-monitoring program, and (with luck) field observation of at least one local frog species. Program uses citizen volunteers to collect field data about frogs, identifying mating calls of several species. hike led by biologist, reserve manager Isabelle Kay. $10 fee to cover materials. Required reservations: 760-747-3802.

Herb Walk planned Sunday, June 24, in Los Peñasquitos Canyon Preserve. How were trees, plants, shrubs used for food, medicine? Guiding starts at 5 p.m. at 4208 Sorrento Valley Boulevard. Free: 858-484-3219. (SORRENTO VALLEY)

Rediscover Old Escondido West and its variety of architectural styles during walking tour led by Escondido History Center, Tuesday, June 26, 6 p.m., starting at southeast corner of Grand and Broadway. Free: 760-743-8207. (ESCONDIDO)

Movies in the Park, series begins with Charlotte’s Web, Thursday, June 21, and continues with A Night at the Museum on Thursday, June 28. Screenings begin at 8 p.m. at Fallbrook Community Center (1411 Harold Lane). Bring picnic, blanket. Free; donations appreciated. 760-728-1671. (FALLBROOK)

Cinema under the Stars series features A Walk on the Clouds, Thursday and Friday, June 21 and 22, at Topos (4040 Goldfinch Street). Next up: To Catch a Thief. Alfred Hitchcock’s 1955 flick with Cary Grant and Grace Kelly, Saturday and Sunday, June 23 and 24. Screenings begin at 8:30 p.m. 812-361-2821. (MISSION HILLS)

Hijinks on the Waves! See Dreed Tha Caribbean when it screens Friday, June 22, 7 and 9 p.m., at La Paloma Theatre (471 South Coast Highway 101). Director Greg Browning filmed surfers Donavan Frankstreiter, Benji Weatherley, Pat O’Connel, Kalauni Robb, and Yadin Nicol in Puerto Rico, Jamaica, Barbados. $8. 800-481-6488. (ENCINITAS)

“Night at the Museum” — starring Ben Stiller, Robin Williams, Carla Gugino — screens in Jess Martin Park (2950 Highway 79) on Friday, June 22, 8 p.m. Bring picnic, blanket, lawn chair. Free. 858-563-3601. (LA JOLLA)

The Documentary Iraq in Fragments offers “intimate views of the war-torn country as seen through the eyes of Kurds, Shiites, and Sunnis.” Film screened Sunday, June 24, 11:30 a.m., at Palomar United Church of Christ (2020 Chestnut Street). 760-344-3549. Free. (GALVESTON)

Put an End to Torture! The Road to Guantanamo, documenting experiences of three innocent British Muslim men who were captured, detained, and tortured at Guantanamo, screens for Amnesty International on Monday, June 25, 6 p.m., at Summit Unitarian Universalist Fellowship (8778 Cottonwood Avenue). Marion Dougherty from Survivors of Torture will speak. Requested donation: $5. Registration: 619-971-0297. (SAN DIEGO)

The Orwellian Fairy Tale The Brothersomen Man by Jens Lien screens for Film Forum at San Diego Public Library (305 E Street) on Monday, June 25, 6:30 p.m. Free. 619-236-5800. In Norwegian with English subtitles. (ESCONDIDO)

Show Business Films featured for ongoing film series hosted by Carlbad Library, with Stage Beauty — starring Billy Crudup, Claire Danes, and Rupert Everett — on Wednesday, June 27, 6 p.m., in Schulman Auditorium (1723 Dove Lane). Free: 600-602-1723. (LA COSTA)

As Part of “Voices of Change” Project, four short documentaries produced by local youth will be screened at San Diego Library (1320 8th Street) on Wednesday, June 27, 6-7:30 p.m. Youth producers from Media Arts Center San Diego Teen Producers Project and interviewees will be present to discuss after screening. Program includes Hernhana Enrique, Defen- diendo Mi Cultura, Roger Cazares: Justice, Passion, and Community; El Padrecido del Barrero, and Pin- tola la Comandada. Free. 619-230-1938 x102. (TEEN)

Steven Spielberg’s 1982 Classic E.T. The Extra-Terrestrial screen for spring film series Thursday, June 28, 7 p.m., at Museum of Contemporary Art San Diego, La Jolla (700 Prospect Street). $7. 858-454-3541. (LA JOLLA)

LECTURES


Aloha Eight Hawaiian cultural workshops on ‘auana (modern) and kahiko (ancient) hula dance, traditional Hawaiian tattooing, Hawaiian spiritual chanting pre- sented. $100; Deadline August 1. (OCEANO PARK)

“San Diego’s Toms Desire a Look” according to birding ex-
“Peru: Machu Picchu and the Sacred Valley of the Incas” is subject when travel photographer Ian Clinton presents slide-illustrated talk for Sierra Club on Friday, June 22, at Joyce Beers Community Center (900 Vermont Street). Free: 619-585-3773. (BALBOA PARK)

“Trees Grow on the Web” is topic when Gary B. Hoffman speaks for Computer Genealogy Society of San Diego on Saturday, June 23. He will demonstrate several new online tree-oriented services available on Internet. Free meeting begins at 9 a.m. in Robinson Auditorium at UCSD (off Pangea Drive). 858-278-4519. (LA Jolla)

“Where Do Medicines Come From?” finds out when members of American Association of Pharmaceutical Scientists visit Ruben H. Fleet Science Center for family-friendly talks illustrating development of medicines, noon–3 p.m. on Saturday, June 23. Included in regular admission. 619-238-1233. (BALBOA PARK)

The Extensive Submerged Cultural Heritage of San Diego County is explored by archeologist Bill Walsh when San Diego County Archaeological Society gathers on Saturday, June 23, 8 p.m., at Los Peñasquitos Ranch Adobe (12122 Canyonville Road Drive). Sandstone mortar artifacts “which appear in abundance throughout Southern California are unlike anything found on land.” Free: 858-538-8066. (MACHO PENASQUITOS)

Grafting, Pruning, Rooting — learn about various culture techniques when Southern California Plumeria Society meets, Sunday, June 24, 1–3 p.m., at War Memorial Building. Free: 746-451-1472. (BALBOA PARK)

“Puppy Fun Class” planned on Sunday, June 23, 2 p.m., at San Diego Humane Society and SPCA (5500 Gains Street). Learn “how to raise the puppy right” through presentations on common puppy issues, dog-friendly training sessions for basic commands, greeted without jumping, leash walking, more. Puppy activities include wading pool play, off-leash puppy play, socialization scavenger hunts, puppy massage. Fee: $159 for five sessions, includes training book, handouts, snacks. Registration: 619-299-7012 x2273. (LINDA VISTA)

Floral Design Class — learning about various culture techniques when Southern California Plumeria Society meets, Sunday, June 23, 8 p.m., at Los Peñasquitos Ranch Adobe (12122 Canyonville Road Drive). Sandstone mortar artifacts “which appear in abundance throughout Southern California are unlike anything found on land.” Free: 858-538-8066. (MACHO PENASQUITOS)

Grafting, Pruning, Rooting — learn about various culture techniques when Southern California Plumeria Society meets, Sunday, June 24, 1–3 p.m., at War Memorial Building. Free: 746-451-1472. (BALBOA PARK)

“Revealing the Dead: Chalcolithic Burial Practices on the Coastal Plain of Israel” illuminated by research archaeologist Amir Goralczanz, Sunday, June 24, 3 p.m., in conjunction with “Journey to the Copper Age” at San Diego Museum of Man. Lecture is in Spanish with English translation by Gabriela Husong. Tour of exhibit led by Goralczanz following lecture. $25 general. Registration: 619-239-2001. (BALBOA PARK)


Credit Where Credit Is Due... San Diego Metropolitan Credit Union representatives offer tips on effectively reading and managing credit history, importance of obtaining and maintaining credit, importance of monitoring our personal finances. Free workshop is Wednesday, June 20, 9 a.m.–3 p.m., at San Diego Metropolitan Credit Union (9212 Balboa Avenue). Registration: 619-278-5724. (MISSION VALLEY)

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If you’ve adopted a child internationally or are just considering the possibility, we’d like you to join us.

We’re having a picnic Saturday, June 30, 1-4 pm at Mission Bay Park. It’s the perfect opportunity to learn about adoption or share your valuable adoption experiences.

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JUNE 29—JULY 1

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BIBLICAL ARCHAEOLOGY AND LIFE IN ANCIENT TIMES illuminated by Judith Ables for Anti-Map Coaliti-
on of San Diego on Tuesday, June 26, 6:30 p.m., at North Park Recreation Center (4044 Idaho Street). Free. 619-342-7388.

Rondalla Workshops – conducted by PASACAT on Wednes-
days through August 29, 6–7 p.m., by Judith Abeles for Atheist Coali-

“WULCH, Compost, Fertilizer,” it’s topic for “Wednesday Night Water Wise Series,” June 27, 6:30 p.m., in Cuyamaca College’s Water Conservation Garden (12122 Cuyamaca College Drive West). Learn benefits of these garden-en-

DANCE YOUR DREAM

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YOUR SHOCKWAVE TAKES ON
ALAMEDA - JUNE 23 - 7:05pm

Congress Person Bob Filner will be present for the coin
toss and to answer questions from constituents!

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2007 SCHEDULE

March 31  v. Los Angeles*  W 56-9
April  7  @ Casper        L 20-57
April 14 v. Beaumont*     W 46-9
April 21 v. Pomona*       W 61-32
April 28 @ Los Angeles    W 61-6
May  5  v. Los Angeles*   W 77-6
May 12 @ San Bernardino  W 56-15
May 19  BYE WEEK
May 26 v. Casper*        W 52-45
June  2  BYE WEEK
June  9 @ Beaumont       W 50-26
June 16 @ San Bernardino

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PLAYOFFS BEGIN JULY 14TH!
**OUT & ABOUT**

**“VISUAL VOICES: THE NEW SCHOOL OF INLAID ART”**

on Guitars and Banjos – reception, Museum of Making Music, Saturday, June 23.

**Sundays at Six,** wing and standards may be heard when Marsh Foreman Band plays for series on June 24, 8 p.m., at Harry Griffin Park Amphitheatre (9500 Malden Street). Free. 619-676-1300. (LA MESA)

**“Flowers Aren’t Enough”** by Israeli actress Naomi Ackerman for Lipinsky Family San Diego Jewish Arts Festival, Monday, June 26, 7 p.m., at First United Methodist Church of San Diego (2111 Camino del Rio South). $15 in advance, $20 at door. 619-297-4366. (MEADOW VALLEY)

**The Masters of Harmony,** a 90-member male a cappella chorus, performs pop classics, Broadway tunes, patriotic songs, blues, songs of faith, more on Sunday, June 24, 4 p.m., at First United Methodist Church of San Diego (2111 Camino del Rio South). $15 in advance, $20 at door. 619-297-4366. (MEADOW VALLEY)

**The Peter Rutman Blues and Jazz Band** plans immunotional jazz concert, Sunday, June 24, 2:30 p.m., at San Diego Public Library (820 E Street). Free. 619-236-3810. (DOWNTOWN)

**Enjoy Oldies and Classic Rock** when the Star Doh perform for La Jolla Concerts by the Sea in Scripps Park at La Jolla Cove, Sunday, June 24, 2 p.m. Free: 388-454-1600. (LA Jolla)

**The Scott Martin Latin Soul Band** plays for “Music in the Park” series, Sunday, June 24, 5 p.m., at Salt Creek Park Recreation Center (2710 Otay Lakes Road). Free. 619-585-5682. (CHULA VISTA)

**Truth Runs Amok?** San Diego Poem Slam, Monday, June 25, 8:30 p.m., at Voz Alta (1544 Broadway). Donation. 619-239-3872. (DOWNTOWN)

**Popular Teen Author** Chris Crutcher talks about himself, the writing process, and his books on Tuesday, June 26. “Crutcher’s gritty novels, heavily influenced by his work as a therapist and child protection advocate, are known for their balance of comedy and tragedy,” his book, *Aftermath,* is “one of the ten most challenging books of 2006.”

**Catch Crutcher** 11 a.m.–noon at La Mesa Library (3003 University Avenue, 619-496-2151). The El Cajon Library (201 East Douglas Avenue, 619-987-3718) hosts author at 2 p.m., with final appearance beginning at 4:30 p.m., with Bonita-Sunrise Library (3475 Bonita Road, 619-475-4642). Free talks followed by question and answer sessions, 858-694-2370. (LA MESA, EL CAJON, BONITA)

**Twilight in the Park** summer concert series continues when United States Navy Band Southwest performs on Tuesday, June 26, Brooklyn-style klezmer showcased by Jewish Community Center Klezmer on Wednesday, June 27; and Bayou Brothers perform their Cajun and Zydeco tunes on Thursday, June 28. Concerts run from 6:15–7:15 p.m. in Spreckels Organ Pavilion. Free. 619-239-0512. (MARRICK PARK)

**The “Scottish James Taylor”?** Live acoustic singer-songwriter music from Doug MacLean and band on Tuesday, June 26, at 7:30 p.m. at Stephen and Mary Birch North Park Theatre, 2911 University Avenue. $30, $33, $50 off for student/senior. 619-239-8836. (NORTH PARK)

**Summer Improv Sketch Comedy Blast,** featuring Comedy Under Construction, Tuesday, June 26, 8 p.m., at La Jolla Brew House (7336 Fay Avenue). $5 cover plus two-item minimum. 858-550-8088. (LA JILLA)

**Science Fiction and Fantasy** workshop instructor Gregory Frost discusses *Fitcher’s Brides,* Wednesday, June 27, 7 p.m., at Mysterious Galaxy Bookstore (7511 Clairemont Mesa Boulevard). 858-268-4747. Free. (CLAREMONT)

**An “Eclectic Mix of Opera, Poetry, Dance, music, culture, and politics with enduring originality”** promised when avant-garde performance art group Prunt Speer performs at Winstons Beach Club (1921 Bacon Street) on Wednesday, June 27, 9:30 p.m. 619-222-3802. (MARRIOTT)

**“Sonnets @ 6.”** Experience “Waking Dreams” exhibit at San Diego Museum of Art through works of authors, poets who were inspired by Pre-Raphaelite movement. Poems, sonnets, plays by Shakespeare, Keats, Byron, Chaucer, Longfellow, Tennyson, Dante, and others will be featured on Thursday, June 28, 6 p.m. Included in museum admission. 619-232-7931. (MARRIOTT)

**Author’s Night at the Museum,** head to Maritime Museum of San Diego for Hot Deals on Cool Cruises Visit: hornblower.com

**$5 OFF Dinner, Brunch & Harbor Cruises** Valid for up to 6 people, adult fares only. Not valid on other holidays, special events, gift certificates or in combination with any other offers. Must mention discount at time of purchase and present before boarding. Coupon code: CM05. Expires 11/30/07.
The Search is on for San Diego’s MEGA STAR!

The search is on for two musically-talented “San Diego Mega Stars” to sing with the celebrities at the 2007 Mother Goose Parade.

Have a chance to meet these stars and many more to be announced later.

Applications are now being accepted through June 30, 2007.

Winners will be treated like stars with limo and gifts and hang out with the celebrities. In addition, each winner will receive $1,500 cash or attend a 9 week, hands-on program for aspiring recording artists – credits to Christina Aguilera, Destiny’s Child, Joanna, Nikki Flores, and many more.

Visit www.mothergooseparade.org for more details.
MIDDLE PEAK
By foot or by bike, circle Middle Peak in the Cuyamaca Mountains.

Distance from downtown San Diego: 52 miles
Biking length: 5.7 miles
Difficulty: Moderately strenuous

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TUESDAY, JUNE 30

Tuesdays in the Park

Riverwalk Park, 7 to 10 p.m.

Free concerts by local artists.

www.tuestimeninthepark.org

SUNDAY, JULY 5

Fiesta del Sol

Balboa Park, 10 a.m. to 10 p.m.

Live entertainment, food, and more.

www.fiestadelsol.com

SUNDAY, JULY 12

Salute to Heroes

Balboa Park, 10 a.m. to 10 p.m.

Honoring America's heroes.

www.salutetoheroes.com

SUNDAY, JULY 19

San Diego County Fair

Del Mar Fairgrounds, 11 a.m. to 11 p.m.

Rides, games, crafts, and more.

www.sandiegoCountyFair.com

SUNDAY, JULY 26

San Diego Pride Music & Art Festival

Balboa Park, 11 a.m. to 11 p.m.

Live music, art exhibitions, and more.

www.sdpride.com

SUNDAY, AUGUST 9

San Diego LGBT Pride Parade

Downtown to Balboa Park, 11 a.m. to 9 p.m.

Parade, music, and more.

www.sdgpride.org

SUNDAY, AUGUST 23

San Diego Stadium Walk of Fame

Petco Park, 11 a.m. to 8 p.m.

Honoring San Diego's sports heroes.

www.sandiegowalkoffame.com

SUNDAY, SEPTEMBER 6

Paradise Point Food & Wine Festival

Paradise Point Resort, 11 a.m. to 7 p.m.

Tastings, live music, and more.

www.paradise-point.com

TUESDAY, SEPTEMBER 22

Mile of Wine Walk

Miramar, 6 p.m. to 9 p.m.

Tastings and live music.

www.mileofwine.com

THURSDAY, SEPTEMBER 24

San Diego Wine and Culinary Festival

Balboa Park, 5 p.m. to 9 p.m.

Tastings, live music, and more.

www.sdwc.org

THURSDAY, SEPTEMBER 30

Junior League of San Diego Food & Wine Festival

Balboa Park, 5 p.m. to 9 p.m.

Tastings, live music, and more.

www.jlsd.org

Rods and Woodies Classic Car Show, cruise night series returns to Encinitas on Thursday, June 21, 5:30–7:30 p.m. Live music in front of Encinitas Smog (682 South Coast Highway 101). Ogle classic cars between D Street and Lambert on Highway 101. Free. 760-943-1950. (ENCINITAS)

2007 Summer Solstice Wine Tasting and silent auction featuring a Taste of Del Mar is Thursday, June 21, 6–9 p.m., at Powerhouse Park (Coast Boulevard at 15th Street). Wine, ale, food tastings, live music by Salsa Steel, more. Tickets: $40 in advance, $50 at door. Reservations: 858-739-1179. (DEL MAR)

“Is the U.S. a Dictatorship of Two Parties?” Ponder and illuminate your answer with P&R Discussion group, Thursday, June 21, 7 p.m., at Other Side Coffee House (6099 30th Street). Free. 619-370-1027. (NORTH PARK)

“On Your Own Time”: The National Arts Program Exhibition at Carlsbad for City of Carlsbad employees and their families may be seen Friday, June 22, through Sunday, July 22, in Cannon Art Gallery at Carlsbad City Library (1775 Dove Lane). 760-602-2021. (LA COSTA)

Gem Faire — over 80 manufacturers, wholesalers, importers offering jewelry, gems, beads, crystals, silver, and minerals, June 22–24, at Scottish Rite Center (1895 Camino del Rio South). Show hours: noon–7 p.m. Friday, 10 a.m.–7 p.m. Saturday, 10 a.m.–5 p.m. Sunday. Weekend pass: $5. 760-390-3599. (MISSION VALLEY)

Early Ford V-8 Club and Palomar Model A Club are showcased during Cruisin’ Grand on June 22. Events held every Friday through September 28, 5–9 p.m. Over 400 pre-1974 American-made hot rods, custom, vintage, classic cars and trucks participate in cruise loop running down Grand Avenue and back up Second Avenue. Free viewing. 760-745-8877. (ESCONDIDO)

San Diego Scottish Highland Games and Gathering of the Clans, Saturday and Sunday, June 23 and 24, 9 a.m.–5 p.m., at Bringle Terrace Park (1200 Vale Terrace Drive). Attractions include caber toss, bag piping, sheepdog trials, drumming, highland dancing, kids’ athletics, more. Admission: $14 general, with discounts for seniors, military, youths, two-day passes. Event begins with free concert by Highland Way, Molly’s Revenge, the Brown Sisters and George Cavanaugh, and Men of Worth on Friday, June 22, 7 p.m., at Bringle Terrace Park Amphitheatre. 760-726-3691 or 619-425-3451. (VISTA)

International Gourd Art Festival, June 23 and 24, at Welburn Gourd Farm in De Luz Canyon (40635 De Luz Road). Gourd art exhibits, gourd crafting area, gourd art competition, live entertainment, demonstrations, classes, more. Festival opens at 9 a.m. each day, closes at 5 p.m. on Saturday, 4 p.m. on Sunday. $9.50 general. 760-726-4271. (FALLBROOK)
continue on Saturday, June 23. Guests get close look at famous 200-inch telescope, hear astronomy lecture, view sky through 60-inch telescope (weather permitting). Tour hours: 3 p.m. to midnight. $75 fee includes round-trip bus transport. Reservations: 619-238-1233 x802. (PALOMAR MOUNTAIN)

La Jolla Festival of the Arts, Saturday and Sunday, June 23 and 24. 9 a.m.–5 p.m., at UCSD’s east campus parking lots (at Genesee Avenue and Regents Road). Organizers promise over 190 artists displaying their work, food, live entertainment, kids’ area. Tickets: $10 adults, free for those ten and younger. 858-520-5222. (LA JOLLA)

Spring Harvest Fair, antique engine, and tractor show at Antique Gas and Steam Engine Museum, Saturday June 23, 9 a.m.–noon, at Fund for Animals (18740 Highland Valley Road). Blacksmith and wheelwright demonstrations, tractor parade, vintage skills, food, music, displays of antique cars and steam engines. Find the museum at 2040 North Santa Fe Avenue. Hours: 9 a.m.–4:30 p.m. Admission: $8 general, $7 seniors, $5 for those 6–12, kids under 6 free. 760-941-1791. (RAMONA)

Wildlife Tracking Event on Saturday June 23, 9 a.m.–noon, at Mount Woodson Wildlife Trackers, San Diego Tracking Team, Fund for Animals sponsor workshop on wildlife tracking identification, with brief tour of Wildlife Rehabilitation Center. For adults, children eight and older. Free. 760-788-9949. (RAMONA)

“Threads Through Time” is theme for third annual quilt and needlework show on Saturday and Sunday, June 23 and 24, 10 a.m.–4 p.m., at Rancho Guajome Adobe (2210 North Santa Fe). Nearly 100 quilts on display throughout 154-year-old historic home, live music, vendors. View a recently restored 1800s chromolithograph on display in Guajome Chapel; image is first of 14 pictures representing...
San Diego Natural History Museum

Take a 75-million-year journey from the age of dinosaurs to the Ice Ages and discover the rich fossil history of our region.

 Admission is all-inclusive to exhibitions and theater. Dead Sea Scrolls exhibition requires additional separate admission.

Ocean Beach Street Fair & Chili Cook-Off Festival

SATURDAY, JUNE 23rd
10am to 8pm

- 5 Stages
- Chili Cook-Off
- Food Booths
- Beer Garden & Liquorland
- Artists Alley
- Fat Hats
- Community Art Mural
- Vendors Galore

- Raffle
- Wonderland Kids Area
- Pony Rides
- Climbing Wall
- Carnival
- Skateboard Exhibition
- Cartoon Amateur Wrestling

Ocean Beach Street Fair & Chili Cook-Off Festival

The 2007 San Diego County Fair Presents

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JUNE 27
LeAnn Rimes
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JULY 2
The Moody Blues
PAID SHOW – DINNER PACKAGE

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Now through July 4 (closed June 25)

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For information call 858-755-1161, or see our website at www.sdfair.com.

Dinner Packages: Includes dinner in the Turf Club, preferred seating, Fair admission and VIP parking. Availability of dinner packages is limited.

Del Mar Fairgrounds • I-5 at Via de la Valle • www.sdfair.com
Taste of Adams Avenue, reservations: 760-438-5996 x212.

Karnes is Saturday, June 23, 6 p.m., at East Main Street. Harley-Davidsons featured on June 27. Free. 619-401-8858.

Cajon Classic Cruise Car Show continues on Wednesdays from August 29, 5–8 p.m., on East Main Street. Harley-Davidsons featured on June 27. Free. 619-401-8858.

Stereo Slides of Gardens in San Diego and around the world shown in 35mm with registration and kickoff party on Thursday, June 28, 5–8 p.m. Professional Magic: The Gathering players from around the world will compete for cash prizes. Only pre-qualified players may compete in tournament; anyone can play in daily side events. Free for spectators. Tournament play is Friday–Saturday, June 29–July 1. 619-325-5000 (downstairs).

Good versus Evil in the Modern World pondered when P&R Discussion group gathers on Thursday, June 28, 7 p.m., at Other Side Coffee House (4096 30th Street). Free. 619-370-1027. (North Park)

“Puppets Around the World” showcased when Big Joe Puppet Productions take stage in Marie Hitchcock Puppet Theater through Sunday, June 24. Next up: Giddy-Up Cowboys performed by comic ventriloquist Lynn Trimble, June 27–July 1. Showtimes: 10 and 11:30 a.m. Wednesdays–Fridays, 11 a.m. and 2:30 p.m. Saturday and Sunday. Find theater near Aerospace Museum. Jenny, Sesame Street Live at San Diego Sports Arena. (SEE KIDS)


“Puppets Around the World” showcases the stories of puppetry from around the world. Performances begin at 7 p.m. on Thursday, June 21, 10:30 a.m. on Friday, June 22, 10:30 a.m. and 2 p.m. on Saturday, June 23, and 1 and 4:30 p.m. on Sunday, June 24. Tickets: $13–$35 general, available through Ticketmaster (619-220-7555). (SPORTS ARENA)

Bring Your Rockets to launch with Dart Rocketry Club on Fiesta Island, Saturday, June 30, 8 a.m. Free for first-timers: 619-276-6238 (Fiesta Island).

Tour “On Your Own Time” exhibit and make art of your own during family open studio event on Saturday, June 23, 11 a.m. – 2 p.m. in courtyard at Carlsbad City Library (1775 Dove Lane). For all ages. Materials provided. Free. 619-370-1027. (KENSINGTON)

5-Hour Wine Tours $399
All inclusive Tuesday through Friday.
Barona Cultural Center and Museum is located at 1095 Barona Road; 619-443-7003 x2. (CORONADO)

The museum includes the restored Victoria House, the city’s original Victorian-style home. The museum features American crafts workers from ancient cultures. The museum celebrates the 100-year history of San Diego County Sheriff’s Museum, the 130-year history of the sheriff’s department, which is located “just feet away” from the original cobblestone jail site, barns, and animals. The museum includes a working police station, exhibits, uniforms and vehicles, and contains exhibits from each of the departments making up the organization such as crime scene, K-9, court service, detentions, crime lab, bomb squad, and many others. The museum is located at 2384 San Diego Avenue; 619-260-1850.

San Diego Electric Railway Association, located in historic National City San Fe Depot (922 West 2nd Street), offers exhibits, video displays, trolley equipment, restored passenger car from National City and Otay Railroad. 619-474-4400. (CORONADO)

San Diego Model Railroad Museum, museum celebrates American railroads with “the largest permanent operating model railroad and toy train exhibit” in North America. Four scale-model railroads of the San Diego area are housed in the museum. The museum is located at 1010 K-9, court service, detentions, crime lab, bomb squad, and many others.

The museum is located in the Cas de Balboa Building. 619-696-1199. (BALBOA PARK)

San Diego Natural History Museum, “Contemporary Israel Photography,” a collaborative effort between museum and Or- dover Gallery on view through Dec- ember, features work by Neil Folberg, David Harris, Didier Ben Loolou, Dudy Tal, others, and includes sculpture and glass.

The permanent exhibit, “Fossil Mysteries” showcases last 75 mil- lion years in Southern California and Baja California region, a time known for its rich fossil record. Highlights include life-sized mod- els of Anthracosaurus, Lambeosaurus, a sea cow, megadodon shark, more. Current “great-screen films” are Two Hour to Go! (through Jan), Ocean Oasis. 619-232-3821. (BALBOA PARK)

San Dieguito Heritage Museum, the museum offers informative dis- plays on the North County coastal history including Native Americans, early explorers, and their times, as well as photographic col- lections and archives. Find the mu- seum located at 2733 San Diego Avenue. (OLD TOWN)

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Singles in San Diego

on (BALBOA PARK)
Solidarity

He became a gypsy image-maker, traveling constantly on assignment.

The godfather of blockbuster photographic exhibitions, like the Jeff Wall retrospective now drawing thousands of viewers into the Museum of Modern Art in New York, happened in 1955 when the photographer Edward Steichen, then director of MOMA’s Department of Photography, organized The Family of Man, which he intended to be “a mirror of the essential oneness of mankind.” It was, in its way, an early, warmhearted preview of what has become coldhearted globalization; it assumed people everywhere are essentially the same, that we all share “humanity,” and that photography is the fittest medium to record this democratic principle because it’s a universal language. The Family of Man displayed 503 images from over 200 photographers worldwide, and it traveled to 38 countries. The book spin-off — there are several versions — has sold over four million copies. The show treated its contents, which included images of war and want along with cherubic subjects, as co-equal components of one Big Picture. It was the visual equivalent of “We Are the World.”

You can imagine the divided response the show received. Hordes of viewers voted with their feet and jammed every museum that hosted the show, because it made you feel good about being a human being, even if it also hinted that human beings do impossibly horrific things to each other. Its chummy view of the race, however, drew fire from critics. The New York Times reviewer said it was more editorial than exhibition. And for many viewers (and artists) conscious of the realities of the Atomic Age, the Cold War, and the recent Korean War and McCarthy hearings, Steichen’s sentimental vision was the artistic equivalent of cheerfully whistling in the dark.

One of the photographs included in The Family of Man was Arthur Lavine’s Working Hands, in which two pairs of grimy, muscular hands grip a crank handle. It’s a tough-minded image that fits Steichen’s scheme because it depicted the necessity of collaboration and cooperation: its unambiguous import was that we’re all in this — the world of work — together. Humaneness and sensitivity to the commonweal are much in evidence in the current exhibition of Lavine’s work at the Museum of Photographic Arts. Lavine settled in San Diego in 1992 after a long, peripatetic career, and the exhibition’s 40 choice images compose a concordance to his body of work: images of workers, public events, anonymous individuals, street scenes, and the textures of physical reality.

They also document his experience. Born in working-class Trenton during the Great Depression, Lavine had a youthful passion for movies but eventually learned still photography during World War II, when he served as a darkroom technician and photographer in the Pacific theater. After the war, he moved to Greenwich Village, where he studied photography with Lisette Model and Berenice Abbott. For a time he earned his bread doing magazine work for Fortune, Newsweek, Redbook, and other high-profile periodicals. He became a gypsy image-maker, traveling constantly on assignment, but he based his base in New York and made pictures for himself that expressed a sweet romance with the city and its way of life. His pictures document a particular time and place, the 1950s downtown scene, with its smoky coffeehouses (lender Starbucks), automat, Third Avenue El under demolition, and street-side theatres. His cluttered, rough-and-tumble photographs of the Lower East Side (one features a bakery window’s pumpernickel loaf the size of a

Abortion Changed Me

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Lavine doesn’t restrict himself to a fixed set of subjects or themes. He shoots whatever catches his eye, and so in addition to his fine depictions of social realities, he has made mysterious images, often abstract, of forms that inhere in the natural world. The abstractions sometimes turn us back to actualities. There’s an obvious rhyming of those fishing nets with Lavine’s pictures of spider webs and screens and other lacy-drippy surfaces. He has always chased the stirrings of light on matter, and so in a way it’s appropriate that since moving to San Diego he has made many abstract pictures about the actions of the local light. One dramatic photo, featuring telephone linemen, one worker, high aloft, looks bronzed into the structure of wire, resistors, and the cruciform pole he’s strapped to. An extreme close-up of a lineman on a ladder, lag and dangling from his lip, makes his face look scored by bad weather. A rear view of another, weighted down by his tool belt (rope, strap, hooks, hammer, wrench), is a mini-essay on the gravity that has to be overcome for work to get done. My favorite Lavine image is an over-head view of a Peruvian fisherman repairing nets; invisible inside his oversized raincoat, a protruding foot pincers the netting like a crab claw, while under him the endless white-flecked net eddies throughout the frame — he looks as if he’s sitting on a night sky.

faces, I’ll quote Lavine’s remark on this image because it bespeaks his plain-spoken approach to the marvelous: “During 1998 and 1999, I was using my camera to create many abstract images of things I saw everywhere. In this photo, sunlight from a high shuttered window hits walls and a doorframe and I saw this strange, irregular shape.”

The shortcoming in his work, one few photographers overcome, is his treatment of children. Except for an image of Peruvian boys kicking a soccer ball in front of a church, which gets its energy mostly from the kicked-up dust and racing legs, Lavine’s pictures of young people are inert. It may be that you can’t make fresh, lively surprising pictures of children if you treat them with common decency and respect. Think of Ralph Me fatt’s children in beastly masks, Robert Frank’s innocents under duress or in impending peril, or Helen Levitt’s almost feral street kids. Lavine’s gift is his innocent eye, but innocence itself is a resistant, elusive subject for the camera eye.

**ART LISTINGS**

Events that are underlined occur after June 28.

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

**GALLERIES**

“Feathers and Fur” fine art photography by Sharon Anthony capturing “the elaborate rituals and mass migrations of sandhill cranes and snow geese” go on display at Ordove Gallery (444 South Cedros Avenue, studio 172) with reception, Thursday, June 21, 6 p.m. New color photographs by Lew Abdula and work by other artists also on view. Closes Sunday, July 29. 858-720-1121 (OCEANA BEACH)

San Diego Art Prize “New Contemporaries” exhibition opens with reception on Friday, June 22, 6 p.m., in Simspace at Art Academy of San Diego (480 G Street). Exhibit with work by six artists continues through Friday, July 27. 619-231-3900 (DOWNTOWN)

“Tijuana Sign Paintings” by Tijuana-based artist Alida Cervantes are on display along with a new series of portraits exploring issues of identity during exhibition opening with reception on Friday, June 22, 6:30 p.m., at Athenaeum Music and Arts Library (1008 Wall Street). Concurrently, view artists’ books by Lawrence Weiner including Statements, created in 1968. Closes Saturday, July 28. Also opening with reception on Friday is exhibit of plein air pieces in a variety of media created by artists who participated in La Jolla Historical Society’s “Secret Gardens Tour.” Closes Saturday, July 14. 858-454-5872. (LA JOLLA)

“11th Annual National Fine Art Gourd Show” closing reception is Saturday, June 23, 6 p.m., at Art Center at Fullbrook (103 Main Street). Evening includes cello concert by Barbara Martin, artists on hand to discuss their work. $5. 760-728-1414. (BROOK VALE)

“Size Doesn’t Matter” in exhibition with photography and graphic works by Christian Michaels, Josh Mitchell, and Otto Phillips opening with reception on Saturday, June 23, 6 p.m., at Ray Street Studios and Gallery (4346 Ray Street, 619-299-0010). Closes Monday, July 30. (NORTH PARK)

**ART MUSEUMS**

California Center for the Arts Museum, “Transcendent Visions:” 6 p.m., at Athenaeum Music and Arts Library (1008 Wall Street). Exhibit with photography and graphic works by Christian Michaels, Josh Mitchell, and Otto Phillips opening with reception on Saturday, June 23, 6 p.m., at Ray Street Studios and Gallery (4346 Ray Street, 619-299-0010). Closes Monday, July 30. (NORTH PARK)

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SAN DIEGO SPORTS LEAGUES

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CHORUS BREVIARI SAN DIEGO - SUMMER SERIES WITH LOMBARDO "VALDESI" CHAPEL
Sunday, June 24, 3:30 pm
Gregorian Vespers and Benediction for The Feast of the Nativity of St. John the Baptist
Music to include Solemn Tone "Salve Regina"

St. John the Evangelist
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Cathedral Music to include Solemn Tone "Salve Regina"

**German Art Song...From Beethoven to Berg.**

lecture/ recital planned by SJSU voice professor Laurinda Nikkel and guests Natalie Studwell and Christina Strecker. 

at the Mingei International Museum in Park Studio, Saturday, June 23, 3-5 pm.
Equine karma? It’s too bad Devon Tramore couldn’t interview Street Sense, Curlin, and Rags to Riches, this year’s Triple Crown winners. Devon, a female jockey in Mary Fengar Gail’s Devil Dog Six, can more than horse-whisper; she talks horse, knows every nuance of mane-shake, head-bob, and whinny.

They say animals only live in the moment. But come on. You can’t tell me that after Curlin made that million-dollar move in the Preakness, blitzing between horses, and ran down Street Sense to win by a nose, he didn’t know what he’d done? And what was Street Sense thinking at the wire, as his laurels fell away? Same with Curlin in the Belmont. Rags to Riches — a filly, for sweet jeepers! — stumbled at the gate, then held him off to become only the tenth female to win a Triple Crown race!

Was Curlin dumbfounded? Or, blind gaga in love, did he defer? Was Rags’s blanket of carnations in the winner’s circle a token of his affection? And what about Rags? Actually Devon wouldn’t have to ask her how it feels to compete in a sport dominated by males. It’s Devon’s story too. She wants to be the first woman to win a Grade One stakes in Louisiana. And she could. But because of her skills, and “uppity” attitude, forces may be conspiring against her. Nine months before the Dixie Derby her horse, Señor Pepe, tangled hoofs with another. Devon fell, slammed into the rail. Now she’s in a hospital, a maze of wires and tubes. Her mother (the thoroughbred racing equivalent of a “stage mother”) swears she’ll recover fully. Trust her “iron will.” Devon’s father, convinced that competitive women are “vulgar,” envisions a “walking medical textbook” for the rest of her life. Her doctor — part of the conspiracy, or just hot to try new toys? — wants to give Devon electroconvulsive therapy, i.e., shock treatment.

Vernon Larouche investigates. Devon brought long shots home. Worse, her competitors allege, she gloats when she wins — and guys don’t? Were male jockeys out to get her? And to gain their favor, did Devon flirt or, as some allege, engage in “aerobic exactas and trifectas” — know what I’m sayin’, dude? — with them?

As evidence confounds Vernon, Devon investigates a new gift: she can leave her body. At first she just floats around the hospital. Soon she seeks the comfort of horses, in particular, Devil Dog Six, biggest two-year-old around and such a natural closer he’s destined to chauffeur her to a Derby victory.

Moxie Theater’s opening night had shaky spots, but JoAnn Glover’s performance as Devon was spot-on. Devon spends so much out-of-the-body time in the stables, she starts craving greens and sugar cubes. In gradual, almost imperceptible stages, Glover transforms immobile Devon: her hair lengthens into a mane she tips from side to side to shake out straw. Flies swarm, drawn by her “gamey” odor. When Glover first snorts, you sense something’s up. When she rips an apple from her father’s hand, almost taking his arm with it, she confirms suspicions. Devon says she’s a chicken among wolverines. But Glover gives her more than a touch of the wolf. She’s so goal-oriented she doesn’t see the other advantage of her gift: predicting winners. Devon becomes horselike. But as forthright, unfettered Glover shows in scene after scene, because of her “unwomanly”,...
ambitions, the world’s treated Devon that way all along.

Mary Fergal Gail’s world-premiere comedy-drama takes place on several levels. It’s a mystery, a comic roller-coaster, and a subtle examination of gender types and differences. The play jumps from genre to genre with the speed of a bullet workout. It’s got so much craft, spirit, and scope, you wonder why San Diego hasn’t seen more of the obviously talented playwright’s work.

Devil Dog has a big palette, and Nick Fouch has designed an appropriate canvas. The audience sits on two sides of a racetrack. At one end a stable, at the other, jockeys’ quarters, their silks hanging on hooks. Wooden rails separate spectators from the bare stage. Most of the play’s a backstory, told during the slo-mo running of the Dixie Derby, which rematerializes every so often, and it’s a close one.

Co-directors Jennifer Eve Thorn and Esther Emery encourage splashy theatricality. The opening-night performance had yet to meld the elements, in places, but showed signs that it would. Tim Parker contributed in multiple roles, and a subtle examination of terrorizes every so often, and it’s a close one.

Aida
Starlight Theatre presents Elon John and Tim Ric’s musical, based on the Verdi opera. Carlos Menon doza directed.

All Shook Up
Broadway/San Diego presents a touring production of the Broadway musical about a little girl who encounters “a guitar-playing, lip-reading rosebud!” SAN DIEGO Civic Theatre, 1120 Third Avenue, Downtown, Tuesday, June 26, through July 3; Tuesday and Thursday at 7:30 P.M., Wednesday at 7:00 P.M., Friday and Saturday at 8:00 P.M., Sunday at 6:00 P.M. MATINEE Saturday at 2:00 P.M. AND SUNDAY AT 1:00 P.M. 619-554-7827.

Arcadia
Cygnet Theatre stages Tom Stoppard’s magnetic comedy-drama about love and chaos in the early 19th Century and today. Sean Murray directed. CYGNET THEATRE, 6633 EL CAJON BOULEVARD, COLLEGE AREA, SATURDAY, JUNE 29, THROUGH JULY 26; THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SATURDAY AT 2:00 P.M. AND SUNDAY AT 1:00 P.M. 619-337-1525.

Baby
North Coast Repertory Theatre presents the Mabyl/Thre musical about three couples reflecting on the “joys (and terrors)” of parent- ing. Paula Kallustian directed. NORTH COAST REPETORY THEATRE, 9870 LOMA SANTA FE DRIVE, SOLANA BEACH, THROUGH JUNE 24; THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SUNDAY AT 2:00 P.M. 858-481-3133.

Carmen
The La Jolla Playhouse opens its new season with a world-premiere musical — book by Sarah Miles, music by John Everage — based on Prosper Merimee’s 1845 novella. Francis Dragone directed. LA JOLLA PLAYHOUSE, 7020 LA JOLLA VILLAGE DRIVE, THURSDAY JULY 22; TUESDAY AND WEDNESDAY AT 7:30 P.M., FRIDAY AND SATURDAY AT 8:00 P.M., SUNDAY AT 7:00 P.M. MATINEE SUNDAY AND SUNDAY AT 2:00 P.M. 858-550-1010.

Devil Dog Six
Reviewed this issue. LYELOM THEATRE, 79 NORTH PLAZA, DOWNTOWN, THROUGH JUNE 30; THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M. 619-544-1000.

Files in the Snuffbox: Four Comic Crises by Anton Chekhov
For one week only, Tonic Productions stages Chekhov’s popular one-acters: “On the Harmfulness of Tobacco,” “The Bear,” “The Pro- posed,” and “Swan Song.” NORTH COAST REPETORY THEATRE, 9870 LOMA SANTA FE DRIVE, SOLANA BEACH, TUESDAY, JUNE 26, THROUGH JUNE 30; TUESDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SATURDAY AT 2:00 P.M. 619-544-4504.

Goldilocks: The Nursing Home Version
The San Diego Guild of Puppetry and the Puppetry Center of San Diego present shadow, rod, and Bunna-style puppets with an adult theme: “Can there be a ‘Sup- ply ever after’ as your journey nears its end when you’re incorrec- ted in a nursing home?” DIVERSIONARY THEATRE, 4545 PARK BOULEVARD, UNIVERSITY HEIGHTS, THURSDAY, JUNE 21, THROUGH JUNE 24; THURSDAY AT 7:30 P.M., FRIDAY AND SATURDAY AT 8:00 P.M., SUN- DAY AT 7:00 P.M. MATINEE SUNDAY AT 2:00 P.M. 619-544-8696.

I Left My Heart: A Salute to Frank Sinatra
The Welk Resort Theatre presents a musical revue, based on the recordings of Tony Bennett, by the team that created My Way, the Frank Sinatra tribute. WELK RESORT THEATRE, 8860 LAWRENCE WELK DRIVE, NORTH ESCONDIDIO, THROUGH JULY 8; TUESDAY, THURSDAY, AND SATURDAY AT 8:00 P.M. MATINEE TUESDAY THROUGH SATURDAY AT 2:30 P.M. 714-708-5055.

Joey and Maria’s Comedy Italian Wedding
Joey and Maria tie the knot in “not-so-ordinary interactive dinner theater.” HOLIDAY INN ON THE BAY, 1355 NORTH HARBOR DRIVE, SAN DIEGO, OPEN END RUN, FOR DAYS AND TIMES CALL 800-944-5033.

La Jolla Playhouse
The La Jolla Playhouse opens its new season with a world-premiere musical — book by Sarah Miles, music by John Everage — based on Prosper Merimee’s 1845 novella. Francis Dragone directed. LA JOLLA PLAYHOUSE, 7020 LA JOLLA VILLAGE DRIVE, THURSDAY JULY 22; TUESDAY AND WEDNESDAY AT 7:30 P.M., FRIDAY AND SATURDAY AT 8:00 P.M., SUNDAY AT 7:00 P.M. MATINEE SUNDAY AND SUNDAY AT 2:00 P.M. 858-550-1010.
Menopause the Musical
The San Diego Rep hosts a production of Jeanie Linders’ musical about “the change.” Songs include “Heard It Through the Grapevine,” “You’d No Longer See 39’s,” and a re-make of the disco tune “Stayin’ Alive” called “Stayin’ Awake.”

Lydgate Theatre, 79 Horton Plaza, Downtown. Through August 25. Thursday through Saturday at 7:30 P.M., Matinee Wednesday at 2:00 P.M., Saturday and Sunday at 3:00 P.M. 619-544-1000.

National Comedy Theatre Improvisational comedy, making up funny stuff on the spot, is difficult enough. Years ago, however, Keith Johnstone thought it’d be more exciting if done competitively. He got the idea from pro wrestling (“where Terrible Tukels mangled defrocked priests, while mums and dads yelled insults and giveaways waved their hands”). National Comedy Theatre, an offshoot of Johnstone’s Theatreworps (artistic director Gary Kramer says the two compare like “rugby and American football”), resembles an athletic event more than an improv. Teams wear uniforms and compete on ActroTurf. The night I caught the show, three San Diego comedians played a challenge match against players from the San Jose franchise. Using suggestions from the audience, they played “Emotional Sympathy,” “Bake ’em, Spesare,” “Blind Line,” and “Freeze Tag,” with judges awarding points to the best scenes. Kluakers and groaners got boomed, quick wit rewar ded (one of the most refreshing parts of the contest: people acknowledging failure, abundantly, then trying again). The best scenes: Klunkers and groaners got boomed, quick wit rewarded (one of the most refreshing parts of the contest: people acknowledging failure, abundantly, then trying again). And Gary Kramer is one talented comedian.

Worth a try.

Lamb’s Players Theatre, 1142 Orange Avenue, Coronado. Through July 29. Tuesday through Thursday at 7:30 P.M., Friday and Saturday at 8:00 P.M. Matinee Saturday at 4:00 P.M. and Sunday at 2:00 P.M. 619-437-0600.

San Diego Theatresports: The FunHouse A cross between improvisational comedy and Family Feud Improv, making up a funny scene as you go along, is tough enough. Add competitive scene making, with the audience awarding points to the

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The San Diego Rep hosts a production of Jeanie Linders’ musical about “the change.” Songs include “Heard It Through the Grapevine,” “You’d No Longer See 39’s,” and a re-make of the disco tune “Stayin’ Alive” called “Stayin’ Awake.”

Lydgate Theatre, 79 Horton Plaza, Downtown. Through August 25. Thursday through Saturday at 7:30 P.M., Matinee Wednesday at 2:00 P.M., Saturday and Sunday at 3:00 P.M. 619-544-1000.

National Comedy Theatre Improvisational comedy, making up funny stuff on the spot, is difficult enough. Years ago, however, Keith Johnstone thought it’d be more exciting if done competitively. He got the idea from pro wrestling (“where Terrible Tukels mangled defrocked priests, while mums and dads yelled insults and giveaways waved their hands”). National Comedy Theatre, an offshoot of Johnstone’s Theatreworps (artistic director Gary Kramer says the two compare like “rugby and American football”), resembles an athletic event more than an improv. Teams wear uniforms and compete on ActroTurf. The night I caught the show, three San Diego comedians played a challenge match against players from the San Jose franchise. Using suggestions from the audience, they played “Emotional Sympathy,” “Bake ’em, Spesare,” “Blind Line,” and “Freeze Tag,” with judges awarding points to the best scenes. Kluakers and groaners got boomed, quick wit rewar ded (one of the most refreshing parts of the contest: people acknowledging failure, abundantly, then trying again). The best scenes: Klunkers and groaners got boomed, quick wit rewarded (one of the most refreshing parts of the contest: people acknowledging failure, abundantly, then trying again). And Gary Kramer is one talented comedian.

Worth a try.

Lamb’s Players Theatre, 1142 Orange Avenue, Coronado. Through July 29. Tuesday through Thursday at 7:30 P.M., Friday and Saturday at 8:00 P.M. Matinee Saturday at 4:00 P.M. and Sunday at 2:00 P.M. 619-437-0600.

San Diego Theatresports: The FunHouse A cross between improvisational comedy and Family Feud Improv, making up a funny scene as you go along, is tough enough. Add competitive scene making, with the audience awarding points to the
Sassy Sarah Vaughan, “The Divine One”
Sarah Vaughan sang the way a swallow flutters: sharp turns, steep, double-octave climbs; and leap-of-light,
flaps. “Sassy” sang a song apart, put it back together, and sang the space between notes. Old AM radio fans will remember her gold record, “Broken-Hearted Baby” (which she thought was “corny”), her honey voice marking 2nd notes through sharpens and flats. Jazz buffs rank her in the pantheon, up near Bird and Ella. Calvin Manson and Ira Aldridge have garnered Car- tier’s gift to Mr. Kelly’s, the fa- mous Chicago nightclub (“where you can always hang your hat”). It’s 1959. Vaughan’s doing a live recording session and, though al- ways on top form, the group makes the hits sound a little flat. Other- wise, it’s a good use. Their motto: “Remem- ber, when it’s not funny, it’s art.”

Greene’s running acoustic bass, and the sat-singing (“Sassy Blues”). The format need tightening, es- pecially the long question-and-an- swer Act Two, which lacks spontaneity and puts a tag in the music. But when Hobson glides into Bills’ “Lover Man” or—Worth a try—CRAE’S CAFE, 801 3RD STREET, DOWN- TOWN, THROUGH JULY 1

Who’s Afraid of Virginia Woolf?
Saturday, dinner at 7:00 P.M., cur- rent at 9:00 P.M., market dinner, dinner at 2:00 P.M., CURTAIN at 3:00 P.M. ENS 283-6474.

The Sopranos’ Last Supper
Dilbert Productions presents an evening with the notorious Beri- tone family: “gambling, dinner, dancing, and old良好 mother-in-law.”

HOLIDAY INN ON THE BAY, 1355 NORTH HARBOR DRIVE, SAN DIEGO, THROUGH JULY 4
ENDED RUN; SELECTED SUNDAYS AT 7:00 P.M. 850-549-5039.

The Streetcar Named Desire
Pony Performing Arts Company stages Tennessee Williams’s classic about the breakdown of a Southern woman. It’s a stickler for period detail, and knows the pain their “show” events. It’s as if he’s read the play—ef- fects of fire and smoke. He gives them credit for managing the illusion, but questions if this is worth the price being paid. 

New Village Arts inaugurates its new theater space with Sam Shep- den’s The Piano Lesson. A play about family, and knows the pain their “show” events. It’s as if he’s read the play—ef- fects of fire and smoke. He gives them credit for managing the illusion, but questions if this is worth the price being paid. 

Where There’s a W...There’s a Wake
Mystery Café Dinner Dinner pre- sented by Jacquelin and Will Robertson’s intricate set in a 1920s speakeasy where suspi- cion shrouds every “gangster,” game, and dance.” Pensacola di- rected.

Not the Old Globe’s staging of Ed- ward Albee’s psychological far- for-all is less epic than most, and at times too tidy (Alan E. Mu- raoka’s pleasant living room set’s hardly the “dump” Martha sees). But it rightly stresses the play’s persistent Shakespearean allusions and how much of George and Martha’s manic late-night rou- tines are just an act? How insane are they? How insane is Hamlet? Under Richard’s expert re- duction, for much of the evening, you can’t see the slippery line between the acted and the actual ma- terial laughter as appropri- ate a response as shock. When Martha tells George he doesn’t know the difference between truth and illusion, she implies, “No, but we must carry on as if we did.” In which Martha adds, “Amen.” And they do. What stays real are the effects of their “performance.” Nick and Honey, young his prof and his “mousy” wife. Played by Sinai Sturgis. Honey erodes from an airhead ditzy to a disaster area (when disillusionment shreds her, the trembling, emotionally blasted Sturgis almost steals the show) Scott Ferris’s Nick, who would genetically engineer the George and Marths of this world out of existence, needs more underpin- nings. Nick says he doesn’t like to “get involved,” but deep down he’s thinking— or should be—about tenure-track, master race, and in- vade Poland. On opening night, Monique Fowler had yet to put Martha’s mythical pieces together. Her stage, arm-waving gestures, frozen faces, and abrupt vocal shifts too often felt planned. James Sutorius’s George, who holds his liquor better than a Viking in Valhalla, exerts an al- most Prospero-like control over events. It’s as if he’s read the play and knows the pain their “show” events. It’s as if he’s read the play and knows the pain their “show” events. It’s as if he’s read the play and knows the pain their “show” events. It’s as if he’s read the play and knows the pain their “show” events.

The Musical Meets the Slapstick
You can’t be sure. The slippery line between the acted and the actual ma- terial laughter as appropri- ate a response as shock. When Martha tells George he doesn’t know the difference between truth and illusion, she implies, “No, but we must carry on as if we did.” In which Martha adds, “Amen.” And they do. What stays real are the effects of their “performance.” Nick and Honey, young his prof and his “mousy” wife. Played by Sinai Sturgis. Honey erodes from an airhead ditzy to a disaster area (when disillusionment shreds her, the trembling, emotionally blasted Sturgis almost steals the show) Scott Ferris’s Nick, who would genetically engineer the George and Marths of this world out of existence, needs more underpin- nings. Nick says he doesn’t like to “get involved,” but deep down he’s thinking— or should be—about tenure-track, master race, and in- vade Poland. On opening night, Monique Fowler had yet to put Martha’s mythical pieces together. Her stage, arm-waving gestures, frozen faces, and abrupt vocal shifts too often felt planned. James Sutorius’s George, who holds his liquor better than a Viking in Valhalla, exerts an al- most Prospero-like control over events. It’s as if he’s read the play and knows the pain their “show” events.
APPEARING THIS WEEKEND!

JUNE

Alan Parsons Live Project
- Thursday, June 21 • 8:00

Don Rickles / Joan Rivers
- Friday, June 22 • 7:30

Jonny Lang
- with special guest Jon McLaughlin
  Saturday, June 23 • 7:30

Michael McDonald
- Sunday, June 24 • 7:30

Steve Winwood
- Wednesday, June 27 • 7:30

Dana Carvey
- Friday, July 6 • 8:00

Blues Traveler
- with special guest Samantha Stollenwerck
  Sunday, July 8 • 7:30

Queen Latifah:
The Music of Dano
- Tuesday, July 10 • 8:00

Ani DiFranco
- Wednesday, July 11 • 7:30

Bill Maher
- Thursday, July 12 • 7:30

Dennis DeYoung:
The Music of Styx
- Friday, July 13 • 7:30

Beach Boys
- with special guest Russ T. Nall
  Sunday, July 15 • 7:30

Joan Osborne / Cowboy Junkies
- Tuesday, July 17 • 7:30

Boz Scaggs
- Wednesday, July 18 • 7:30

‘70s Soul Jam
- Featuring The Stylistics, Chi-Lites, Harold Melvin’s Blue Notes, DeFondos and Three Degrees
  Hosted by Jimmie “JJ” Walker
  Thursday, July 19 • 7:00

Dickey Betts
- with special guest Shooter Jennings
  Sunday, July 22 • 7:30

John Hiatt / Shawn Colvin
- Tuesday, July 24 • 7:30

Lyle Lovett and His Large Band / k.d. lang
- Wednesday, July 25 • 7:00

Bob Weir & RatDog / Keller Williams
- Friday, July 27 • 6:00

Hootie & The Blowfish
- with special guest Cowboy Mouth
  Sunday, July 29 • 7:30

Tears For Fears
- Monday, July 30 • 8:00

Larry Carlton & Robben Ford
- with special guest Muriel Anderson’s All Star Gitar Night
  Tuesday, July 31 • 7:30

AUGUST

Musiq Soulchild
- with special guest Christeta Michele
  Friday, August 3 • 7:30

Huey Lewis & The News
- with special guest Paul Thorn Band
  Sunday, August 5 • 7:30

Otmar Liebert & Luna Negra
- Sunday, August 12 • 7:30

Keb’ Mo’ / The Robert Cray Band
- Tuesday & Wednesday, August 14 & 15 • 7:00

Jim Gaffigan
- with special guest Rich Brooks
  Thursday, August 16 • 7:30

Dave Koz & Friends:
- At The Movies, Summer 2007 Tour
  with special guests David Benoit, Phil Perry and Kelly Sweet
  Friday, August 17 • 7:30

India.Arie
- with special guest Anthony David
  Sunday, August 19 • 7:30

Dave Brubeck Quartet
- Monday, August 20 • 7:30

HIPPIEFEST:
  Tuesday, August 21 • 6:30

UB40
- Wednesday, August 22 • 7:30

Crowded House
- with special guest 16 Frames and Liam Finn
  Friday, August 24 • 7:00

Credence Clearwater Revisited
- Thursday, August 30 • 8:00

SEPTEMBER

Cecillo & Kapono
- Sunday, Sept. 2 • 7:30

B.B. King / Etta James & Her Roots Band
- Tuesday, Sept. 4 • 7:00

Daryl Hall & John Oates
- Wednesday, Sept. 5 • 8:00

Temptations / Four Tops
- Thursday, Sept. 6 • 7:30

Big Bad Voodoo Daddy
- Friday, Sept. 7 • 8:00

Heart
- Featuring Ann & Nancy Wilson
  Sunday, Sept. 9 • 7:30

Doobie Brothers
- with special guest Johnny "V" Vernazza
  Monday, Sept. 10 • 7:30

Foreigner
- Tuesday, Sept. 11 • 8:00

Pink Martini
- Monday & Tuesday, Sept. 17 & 18 • 8:00

America
- Wednesday, Sept. 19 • 7:30

Kenny G
- Wednesday, Sept. 26 • 7:30

Trisha Yearwood
- Thursday, Sept. 27 • 7:30

Frankie Valli & The Four Seasons
- Friday & Saturday, Sept. 28 & 29 • 6:00

OCTOBER

Air Supply / Christopher Cross
- Friday, October 5 • 7:00

Steve Tyrell
- Sunday, October 7 • 7:30

Keali’i Reichel
- Thursday & Friday, October 18 & 19 • 7:00

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San Diego Reader June 21, 2007

Calendar
MUSIC SCENE

Scene Makers  As recently as June 6, the White Stripes’ website said the band would play Street Scene at the Del Mar Fairgrounds in September. Last weekend, the radio aired ads for a White Stripes concert at Bayside Embarcadero on September 18, a few days before Street Scene. It seemed San Diegans would have ample opportunity to see the band. But when the list of Street Scene performers was announced, the Smashing Pumpkins were not mentioned. The Smashing Pumpkins were rumored to be in the Street Scene lineup, but insiders say Viejas Entertainment also wooed the band over to Bayside. “All [artists’] agents are financial whores,” says one talent buyer. “They will go with whoever offers them the most money.” But the Bayside bookings of two loud bands raise questions that were seemingly addressed following noise complaints from Coronado residents. Viejas Entertainment had promised to bring quieter acts to the venue and agreed to face fines for excess decibels. “Maybe they will try to convince the 60-year-old in Coronado that the White Stripes are a blues band,” says one insider. Steve Redfearn, president of Viejas, could not be reached at press time.

Headliners at Street Scene include the Killers, Social Distortion, Panic at the Disco, and Muse. Some say this year’s Street Scene lacks the headliner punch of other annual summertime city festivals, such as Chicago’s Lollapalooza (Pearl Jam); Manchester, Tennessee’s Bonnaroo (the Police, White Stripes); or Austin City Limits (Dylan, White Stripes). “We got off to a late start this year,” says Nick Masters, president of Live Nation for Southern California. He says last year’s Street Scene lacked the most money.”

Entertainment also wooed the residents of Viejas, could not be reached at press time.

But when the list of Street Scene performers was announced, the Smashing Pumpkins were not able to play Street Scene. It seemed San Diegans would have ample opportunity to see the band. But when the list of Street Scene performers was announced, the Smashing Pumpkins were not mentioned.

The Smashing Pumpkins were rumored to be in the Street Scene lineup, but insiders say Viejas

...wanted the Smashing Pumpkins or e-mail your tip to blurt@sreader.com

The Reader offers $25 for news tips published in Blurt. Call us at 619-235-3000, ext. 456, or e-mail your tip to blurt@sreader.com.

The inside track

Sonia Cibrik

October saw the announcement that the Smashing Pumpkins were going to play Street Scene, but the details were left unspecified. This is a typical situation for the San Diego music scene, where promoters are reluctant to release information until it’s official. The Smashing Pumpkins were originally booked for the Del Mar Fairgrounds, but the venue was unable to accommodate the band due to travel issues.

On June 15, three days before the lineup was announced, the Union-Tribune reported that specially-priced, advance tickets for both days would be available for $93. Last year, that pre-announcement, two-day ticket deal went for $45. On Monday a two-day pass went for $120, plus ticket fees. “It’s a different venue with different circumstances this year,” says Live Nation spokesman Greg Terlizzi about the pre-announcement admission price.

— Ken Leighton

Sorta Sorry After Hank Williams III’s screams of “fuck Solana Beach” over the P.A. system at 2006’s Fiesta del Sol, city council members considered calling an end to the 27-year-old event. “The press acted like we started a prison riot,” said Williams last week. “It all started when a security guard put his arm around a kid who was just acting normally in a normal rock environment. The kid tried to start a [mosh] pit. I stood up for the kid. I make it a point to speak up once I see fans getting fucked with. If you were there, you remember there were a lot of people who chanted back, ‘Bullshit.’ ”

Williams said he knew going in that his band should not have been booked at the community event.

“I know what Solana Beach is. I tried to get out of it. I offered $20,000 to not play that show, but no one would listen.” He said he made the offer to his manager and agent. “They aren’t with me anymore. It was a bad booking,…” To the families who don’t understand, I say I’m sorry if I offended you, but I always say ‘fuck’ and ‘God damn’ between every song we do. Everything is not perfect in our world. Kids grow up quick. We did what we did, and I don’t have to feel ashamed at all…. ‘We’re in a sad shape if something that harmless almost ended [Fiesta del Sol] while our troops are dying for our freedom.” He said he knows San Diego still loves him. “We’ve played there eight or nine times. We usually cater to 400 to 1000 people. If what we did hurt a part of our business, there are plenty of surfers and skaters and tattooed people who will still be there for us and will still spread the love.”

Hank Williams III appears July 21 at House of Blues. — Ken Leighton

(Ken Leighton is the talent coordinator for Fiesta del Sol.)

Park Rock Kibosh Susan Suffecool, operations manager of Balboa Park’s Starlight Bowl, works for the San Diego Civic Light Opera Association. For 61 years, the outdoor amphitheater has been used primarily for musical plays. Suffecool says even though the facility is owned by the city, her group must pay for facility upkeep. “It’s really hard to get grants…. Everyone goes to the north end of Balboa Park. People don’t come to the south end. People don’t know the Starlight Bowl exists. It’s very sad, but when you have a place that holds 3374 people,
this place needs to be in use.”
To help pay for maintenance and improvements, Suffecool says Starlight Bowl started producing its own shows and allowed outside promoters in

to do live shows.
"They had, like, 12 Sunday rock shows this year," says Jason Lee, lead singer of Loss of Control. "We played at 3 of them." Lee says Van Halen tribute band OU812 and local bands such as Hydroplane and Dervacave have also performed.
"I would say each show would draw a couple hundred people," says Lee. "The Starlight provided the venue, the PA and the staff. All we had to do was show up with our band gear and play." Suffecool says she was disappointed that some of the self-produced Starlight rock shows only brought "…10 or 20 people."

Ads recently distributed by promoter Willie Tuckerson announced a two-day, 24-band "Southern California Rock Fest" on June 30 and July 1, but all plans for future Starlight rock shows have been scuttled.
"I got some very disturbing news from my doctor," says Suffecool. "I don’t have the stamina. For health reasons, I had to cancel those events." She says she also canceled a show headlined and promoted by local band Bedpost Buzzard. However, two-week-long productions of Ragtime, Aida, and Oklahoma! are scheduled for this summer.

It’s been five years since Ganesfied drew 2000 fans to the 72-year-old city-owned venue. Unwritten Law, Sprung Monkey, Fenix TX, and seven other local bands shared the bill.
"It was not entirely a financially successful endeavor," says someone connected with the concert. "There’s numerous costs involved in producing shows at this particular venue."

The Starlight Bowl is a "union facility," which means union labor must be used to handle production needs; that factor, plus an abundant amount of necessary security personnel, increases the cost of producing an event at the Starlight.

Before 2002’s Ganesfied, it had been eight years since the Starlight Bowl hosted major-name rock headliners. Anthrax, the Allman Brothers, the Beastie Boys, and Jewel played the Starlight in the ‘90s. Bob Dylan, Roy Orbison, and the Doobie Brothers played there in the ‘80s. — Ken Leighton

Owning It
"We made a record last spring that was slated to come out this summer on Capitol Records," reads a post on Reeve Oliver’s Myspace page. "This is now no longer a case… Capitol’s parent company EMI decided to scale down both of its main labels, which are Capitol and Virgin, into one new company called Capitol Music Group. They also drastically scaled down their band roster. The only bands that remain on what is left of the label are bands that were already a success, as major labels have little interest in trying to break new bands anymore."

"At first this was kind of a total drag for all of us in the Reeve camp, as you can imagine. But the good news is all of this is that we ended up owning this record. We will be putting out the new Reeve Oliver record ourselves. Soon.

"Two songs from the aborted Capitol album are posted on Myspace: "Sunshine" and "Cheat Me Slowly." — Jay Allen Sanford

Leave Your Skin at the Door
ike Turner has filed a $5000 lawsuit against the LAPD. He was arrested last month based on a 1989 narcotics warrant that later proved invalid. The 75-year-old spent around 15 hours in jail.

"I think that what happened to Ike was due to a vindictive and spiteful type who conveniently neglected to follow administrative procedure and remove the warrant held that was on his record from YEARS ago," says local drummer Bill Ray, who has played with Turner since November 2001. "Ike did his time, paid for his sins in the legal arena, and yet he continues to pay."

On a blog, Ray writes of Turner. "When I encounter Ike Turner, I ask one question. ‘What would you do if someone took your darkest moment in life and made a damning portrayal of your misdeeds in the form of a movie, and that movie [(What’s Love Got to Do with It)] will be played on major network media for all of eternity?’"

Ray says, "If anything, Ike and Tina Turner brought the stigma of domestic violence to the forefront of our societal woes, and what thanks does he get? [(At] $5000 (lawsuit) doesn’t even begin to cover it."

Locals Ryan Montana, Seth Blumberg, Leo Dombecik, and Kevin Cooper Sr. have also played with Turner. On his blog, Ray describes the Turner band’s three-weekly rehearsals as "akin to leaving your skin at the door and walking in a seething mass of nerve endings, with Ike sitting in his chair throwing salt at us when we would make a mistake."

"Sure, he’s been no angel at times, but deep down, he is the most wonderful person that I’ve ever met… I like Ike. Very much." — Jay Allen Sanford

Chilled Tuna
Before the Goo Goo Dolls play Viejas Casino Concerts in the Park on Saturday, June 23, they want their dressing room stocked with eight bottles of fresh tuna ("solid white…please keep chilled"). Ticketsnow.com is selling floor seats (section four, row 04) for $95. (From themockinggun.com)

TOPIC: MUSIC

CONTRIBUTORS
William Cran, Dare Good, Larry Harmon, Michael Hemmingson, Ken Leighton, Ryan Loyko, Derek Plush, Eric Rife, Jay Allen Sanford, David Stampone
Party Promoter.
The Heineken DraughtKeg

IT'S ALL ABOUT THE BEER.

Music Circus

“Hot, sweet, tart, and manufactured.”

Our band blends the fuck-it-and-just-play mentality of punk with the theatrics of cabaret,” says Tragic Tantrum Cabaret singer/guitarist Zeph. The performance-art duo composes songs around a melodica and a toy xylophone.

“There’s a lot of unexplored territory there. With punk music, you can perform and entertain and deliver a message whether or not you have a wealth of musical know-how. In a way, it’s sort of an underground music for the people, though not necessarily music for the masses.”

“I think there’s also an element of circus to our act,” says singer/lyricist ZöE. “There’s something about painting your face that allows your true self to come out. With both Zeph and myself having a background in theater, it was a very natural thing to fall into. If our show were a dessert, I think it would be Red Hots mixed with chocolate, strawberries, and licorice. Hot, sweet, tart, and manufactured.”

Tragic Tantrum’s occasional third member, Megan Willes, handles drums, while a fourth performer, Zaza, sometimes dances and sings with the group. “She studied ballet when she was younger, and she’s a talented painter,” says Zeph. “Some of her art is on display at Poketo in downtown San Diego.”

Core members Zeph and ZöE answered our “lists” queries jointly.

WHAT’S IN YOUR MUSIC PLAYER? 1. Book, “Hyperballad”: “Everything Bork does feels like it comes from another world. Every breath and utterance has intention and conviction. No sound is wasted. Plus, she’s a fairy.” 2. Raspoutine, “Why Don’t You Do Right”: “What Raspoutine does with that Peggy Lee song is magic. Dark, slinky, fun, and refreshing — it’s a great song to blast in your car and sing at the top of your lungs.” 3. Humanwine, “Script Language”: “When a song makes you stop and think, makes you for some reason other than she wanted to know what the word she.”

ADVICE TO COURTNEY LOVE? Take care of your child. Get back to your art. Keep coming back.”

THE MINOR CANON

THE CAVE SINGERS

THE CANADIANS

THE VISUAL UNDERGROUND

THURSDAY • JUNE 21

RADIO BIRDMAN

NOTHING PEOPLE

WEDNESDAY • JUNE 20

THE MOONEY SUZIKI

THE PHOTO ATLAS

THE VISUAL UNDERGROUND

FRIDAY • JUNE 22

JESSE MALIN

CHUCK RAGAN

THE BURNING OF ROME

THE BLACKOUT PARTY

THE BOOK OF MARTYRS

DEMASIADO

THURSDAY • JUNE 28

GREG ASHLEY

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WEDNESDAY • JUNE 20

THE MOONEY SUZIKI

THE PHOTO ATLAS

THE VISUAL UNDERGROUND

LIVE MUSIC BY

ROY CROW

TRUCKEE BROTHERS

FEATURING ARTIST

PAMELA JAEGER

DI MIKEY FACE

SATURDAY • JUNE 30

CRASH ENCORE

GOODBYE BLUE MONDAY

SPELL TORONTO

SUNDAY • JULY 1

THE CAVE SINGERS

LIGHTNING DUST

VANJA JAMES

MONDAY • JULY 2

ANTI-MONDAY LEAGUE

SOUTHERN LORD 777 TOUR

SUNNO))))

EARTH

WEEDER

WOLVES IN THE THRONE ROOM

TUESDAY • JULY 3

JIVEWIRE

WEDNESDAY • JULY 4

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Jesse Colin Young:
5005 Willows Road, Alpine. 619-445-5400.

THURSDAY
The Alan Parsons Live Project:
Humphrey’s Concerts by the Bay, Thursday, June 21, 2241 Shelter Island Drive, Shelter Island.
Iris DeMent: Belly Up Tavern, Thursday, June 21, 143 South Cedros Avenue, Solana Beach. 808-481-0140.
FRIDAY
The B-52s: Viejas Casino Concerts in the Park, Friday, June 22, 345 B Street, San Diego. 619-231-4343.
Joan Jett & the Blackhearts: Del Mar Fairgrounds, Saturday, June 23, 3:00PM Willow Road, Alpine. 619-445-5400.

SATURDAY
Jonny Lang: Humphrey’s Concerts by the Bay, Saturday, June 23, 2241 Shelter Island Drive, Shelter Island.
The Samples: Canoes, Saturday, June 23, 3:15PM Ocean Front Walk, Mission Beach. 619-486-1299.
Fred Hammond: Del Mar Fairgrounds, Saturday, June 23, 2241 Shelter Island Drive, Del Mar. 619-755-1161.
The Coo Coo Dolls: Viejas Casino Concerts in the Park, Saturday, June 23, 3:00PM Willow Road, Alpine. 619-445-5400.
Jesse Colin Young: Anthology, Sunday, June 24, 1337 India Street, San Diego. 619-391-0360.
Pretty Ricky: House of Blues, Thursday, June 28, 2241 Shelter Island Drive, Shelter Island.

SUNDAY
Michael McDonald: Humphrey’s Concerts by the Bay, Sunday, June 24, 2241 Shelter Island Drive, Shelter Island.
“Marracho Festival!”: Del Mar Fairgrounds, Sunday, June 24, 2241 Shelter Island Drive, Del Mar. 619-755-1161.

UPCOMING CONCERTS
JUNE
The All-American Rejects: Del Mar Fairgrounds, Thursday, June 28, 2241 Shelter Island Drive, Del Mar. 619-755-1161.

Lauryn Hill: Palomar Starlight Theater, Friday, June 29, 5 miles east of I-15 on Hwy 76, Pala. 760-310-4800.
Brad Paisley: Coors Amphitheatre, Friday, June 29, 2010 Entertainment Circle, Chula Vista. 619-671-1600.
Bir Markie: Canoes, Friday, June 29, 5105 Ocean Front Walk, Mission Beach. 619-486-1793.

JULY
Fall Out Boy and +44: Coors Amphitheatre, Sunday, July 1, 2010 Entertainment Circle, Chula Vista. 619-671-3600.
Widespread Panic: Viejas Casino Concerts in the Park, Sunday, July 1, 3:00PM Willow Road, Alpine. 619-445-5400.
The Moody Blues: Del Mar Fairgrounds, Monday, July 2, 2241 Shelter Island Drive, Del Mar. 619-755-1161.
Switchfoot: Del Mar Fairgrounds, Thursday, July 5, 2241 Shelter Island Drive, Shelter Island.
Blues Traveler: Humphrey’s Concerts by the Bay, Sunday, July 8, 2241 Shelter Island Drive, Shelter Island.
The Squirrel Nut Zippers: Belly Up Tavern, Sunday, July 8, 143 South Cedros Avenue, Solana Beach. 808-481-0140.


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JESSE COLIN YOUNG 6/23
Ignacio Berroa 6/24
TIERNEY SUTTON 6/26 & 27
Anthology
House Band – $12* 6/28
Janiva Magness 6/29
Jimmy Mulidore & Richlie Cole 6/30
The Steely Danned 7/3
ROBERTA DONNAY 7/6 & 7

AUGUST HIGHLIGHTS
On sale 6/22 @ 10 am
Sonny Landreth 8/10
Lee Ritenour 8/11
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Friday, June 22
Bill Magee
“Sorry Lovers, I’m Not Interested”

Saturday, June 23
CD Release Party
Aunt Kizzy’z Boyz
New LIVE CD
“It’s Tight Like That”

Sunday, June 24
Blue Largo
Monday, June 25
Tell Mama
Tuesday, June 26
Bayou Brothers
Wednesday, June 27
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PRODUCED BY LIVE NATION IN ASSOCIATION WITH ROB HAGEY PRODUCTIONS


John Hiatt and Shawn Colvin: Humphrey’s Concerts by the Bay, Tuesday, July 24, 2241 Shelter Island Drive, Shelter Island.

Dream Theater: Open Air Theatre, Tuesday, July 24, SDSU campus, College Area. 619-594-6947.

Lyle Lovett and K.D. Lang: Humphrey’s Concerts by the Bay, Wednesday, July 25, 2241 Shelter Island Drive, Shelter Island.


Dale Watson and Keller Williams: Humphrey’s Concerts by the Bay, Friday, July 27, 2241 Shelter Island Drive, Shelter Island.

The Bangles: House of Blues, Friday, August 3, 3005 Fifth Avenue, Gaslamp. 619-299-2583.

The Young Dubliners: Belly Up Tavern, Saturday, July 28, 143 South Cedros Avenue, Solana Beach. 858-481-8440.

Hootie & the Blowfish: Humphrey’s Concerts by the Bay, Sunday, July 29, 2241 Shelter Island Drive, Shelter Island.


Clay Aiken: Palomar Starlight Theater, Friday, August 3, 5 miles east of I-15 on Hwy 76, Pala. 760-510-4580.

Reel Big Fish and Less Than Jake: House of Blues, Friday, August 3, 3005 Fifth Avenue, Gaslamp. 619-299-2583.
2007 Del Mar Summer Concert Series

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PERRY FARRELL
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AUGUST 3

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CAKE
AUGUST 17

PETE YORN
AUGUST 24

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SEPTEMBER 5

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**CONCERTS**

**Vanilla Ice:** Canns, Friday, August 3, 3105 Ocean Front Walk, Mission Beach. 831-488-1780.

**Berkley Hart:** Acoustic Music/San Diego, Saturday, August 4, 4003 Manchester Street, Normal Heights. 619-303-8178.

**Chris Cornell:** Viajo Casa Concerts in the Park, Saturday, August 4, 5005 Willow Road, Alpine. 619-445-5400.

**Huay Lewis & the News:** Humphrey’s Concerts by the Bay, Sunday, August 5, 2241 Shelter Island Drive, Shelter Island.

**Ana Gabriel:** Sunday, August 5, 2241 Shelter Island Drive, Shelter Island. 619-445-5400.

**Los Lonely Boys:** Viajo Casa Concerts in the Park, Saturday, August 18, 5005 Willow Road, Alpine. 619-445-5400.

**Humphrey’s Concerts by the Bay:** Sunday, August 5, 2241 Shelter Island Drive, Shelter Island.

**Willows Road:** 619-445-5400.

**Ana Gabriel:** Sunday, August 5, 2241 Shelter Island Drive, Shelter Island. 619-445-5400.

**Chris Cornell:** August 4, 4650 Mansfield Street, Normal 3105 Ocean Front Walk, Mission Beach. 619-445-5400.

**Jo Dee Messina:** 5, 1055 Fifth Avenue, Gaslamp. 619-299-2583.

**Theater:** Sunday, August 5, 5 miles east of I-15, 619-231-4343.

**Squeeze:** 4th & B, Thursday, 619-231-4343.

**Keb’ Mo’** (Bowl): Humphrey’s Concerts by the Bay, Sunday, August 5, 2241 Shelter Island Drive, Shelter Island.

**Ottman Liebert & Luna Negra:** Humphrey’s Concerts by the Bay, Sunday, August 5, 2241 Shelter Island Drive, Shelter Island.

**Seagulls:** 5005 Willow Road, Alpine. 619-445-5400.

**Jo Dee Messina:** 5, 1055 Fifth Avenue, Gaslamp. 619-299-2583.

**The Aggrolites:** 5005 Willow Road, Alpine. 619-445-5400.

**Gogol Bordello:** 5005 Willow Road, Alpine. 619-445-5400.

**Belly Up Tavern:** Thursday, 619-231-4343.

**Dramarama** and a “Plock of Seagulls:** House of Blues, Thursday, August 16, 1055 Fifth Avenue, Gaslamp. 619-299-2583.

**Deep Purple:** 4th & B, Thursday, 619-231-4343.

**Los Lonely Boys:** Viajo Casa Concerts in the Park, Saturday, August 18, 5005 Willow Road, Alpine. 619-445-5400.

**UB40:** House of Blues, Sunday, August 5, 1055 Fifth Avenue, Gaslamp. 619-299-2583.

**Jo Dee Messina:** 5, 1055 Fifth Avenue, Gaslamp. 619-299-2583.

**Colin Hay:** Baby Up Tavern, Thursday, August 16, 143 South Cedros Avenue, Solana Beach. 831-488-1780.

**The National** has been creating a buzz around New York since the late ’90s, but it wasn’t until the 2005 album Alligator and that album’s song “All the Wine” that they lived up to their name with a national reputation. The song has a powerful, tension-building arrangement that, despite The National’s roots as an American-influenced act, sounds like a cross between Interpol, U2, and the Smiths. But vocalist Matt Berninger steals the show with his Leonard Cohen-like half-spoken baritone (he sounds like someone who is just too cool to fully break into melody) and enigmatic lyrics: “I’m put together beautifully/ I’m a festival, I’m a parade/ I’m a birthday candle in a circle of black girls.” “All the Wine” made the round on the music blogs, the album’s popularity grew slowly, and by the end of the year, Alligator was on many critics’ top ten lists.

Boxer, the band’s recent follow-up, doesn’t have anything that stands out quite like “All the Wine,” but the more you listen to it, the more you may decide that this is a strength. On Boxer, The National holds back just enough to draw you in. Berninger’s vocals are a little farther back in the mix, like someone who speaks softly when he wants your attention. That also serves to put more emphasis on the creative arrangements of the two sets of brothers in the band, Scott and Bryan Devendorf and Aaron and Bryce Dessner.

**THE NATIONAL**

**Boxer** also features orchestral arrangements by Padma Newcombe and piano from indie star Sufjan Stevens. All the contributions go together seamlessly. Like Alligator, this album may grow slowly, but it will earn its place on many top ten lists.

**THE NATIONAL, The Casbah, Monday, June 25, 7:30 p.m. 619-332-4305, 812.
Willie Nelson
JULY 15
Grand Cabaret

Dennis Miller
AUGUST 2
Pala Events Center

Clay Aiken
AUGUST 3
Pala Events Center

Ana Gabriel
AUGUST 5

UB40
AUGUST 19

Heart
AUGUST 31

Chicago
SEPTEMBER 14

Marco Antonio Solis
SEPTEMBER 27

Kenny G
SEPTEMBER 28

Rick Springfield
SEPTEMBER 29

12 Girls Band
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UB40
Shelter Island.
September 27, 2241 Shelter Island Drive,
Concerts by the Bay, Thursday,
Pepe Aguilar:
Willows Road, Alpine. 619-445-5400.
in the Park, Sunday, September 23, 5005
Bay, Wednesday, September 26, 2241
Kenny G:
24, 2241 Shelter Island Drive, Shelter
Michael Bolton:
Area. 619-594-0429.
Saturday, September 23, SDSU campus, College
Eddie Money:
“Street Scene”:
5005 Willows Road, Alpine. 619-445-
Clay Walker:
Shelter Island Drive, Shelter Island.
Marco Antonio Solis: Palomar Starlight Theater, Thursday, September 27, 7 miles east of I-15 on Hwy 76, Pala. 760-510-4580.
Kenny G: Palomar Starlight Theater, Friday, September 28, 3 miles east of I-15 on Hwy 76, Pala. 760-510-4580.
Rick Springfield: Palomar Starlight Theater, Saturday, September 29, 3 miles east of I-15 on Hwy 76, Pala. 760-510-4580.
“Adams Avenue Street Fair”:
Adams Avenue, Saturday, September 29, between Townsend Street and 30th Street, Normal Heights. 619-287-7529.

JUNE 24
Shawne Merriman’s Sports bar, dance, and dining.

JUNE 30

D-FAY DOUBLE TICKET DEAL
SEE BOTH SHOWS FOR ONE SPECIAL PRICE
PASSWORD: BALLER

JUNE 22

FRIDAY, JUNE 22

D-0 DOUBLE TICKET DEAL
SEE BOTH SHOWS FOR ONE SPECIAL PRICE! PASSWORD: BALLER

JUNE 27

Fridays, Saturdays, Sundays, Mondays, DJs Billy Knight and Tech spin hip-hop, R&B, and '80s 10 p.m. 868 Fifth Avenue, Gaslamp. 619-229-8228.

Lucky Star Nightclub: Fridays, Saturdays, Sundays, and Mondays, DJ’s Kool T spins hip-hop and R&B and ‘80s 9 p.m. to 2 a.m. 4746 El Cajon Boulevard, Talmadge. 619-516-4746.

Kettner Boulevard, Middletown. 619-284-2848.

The Flame: Second and fifth Saturday of the month, hip-hop, funk, and soul with DJs Robyn Keth and Adam Atom. 9 p.m.-2 a.m. 21 and up. 3796 Fifth Avenue, Hillcrest. 619-294-9590.

The Kava Lounge: Third Saturday of the month, hip-hop, funk, and soul with DJs Thumpert and Comice. 2012 Kettner Boulevard, Middletown. 619-543-9313.

The Kemington Club: Wednesdays, DJs hop-hop and R&B with DJs Buddha and S.C. 4079 Adams Avenue, Kensington. 619-284-2848.

Moondoggies Pacific Beach: Saturdays, What’s Good with DJs Enginas and Caco. 9 p.m. 822 Garnet Avenue, Pacific Beach. 858-483-6550.

Show Palace: Fridays, Pogo Night, house, hip-hop, and old skool with DJs

AUGUST 9

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seating, only available groups of 10 or more. All shows on this page are subject to change without notice. no reservations can be changed if event is sold out.

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JOEY HARRIS & THE MENTALS
Saturday • June 23
THE FARMERS
SPORTS LOUNGE
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GREAT DRINK SPECIALS
Wednesday • June 27 • 7-10 pm
HIGH SOCIETY JAZZ BAND BOOKINGS SHOW
6:30: CANDY KANE & ROSE FLORES
BLUE ROCKET & FRIENDS
81 & Up • For Info: 619/542/1465
3302 Napa Street
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June 21, 2007

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CLUBS BY AREA

1542 North Coast
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Hornblower Cruises,
Hudson, jazz. Friday, 7 p.m. to 8:30 p.m.,
7:30 p.m. to 9:30 p.m.,
10:30 p.m., piano bar.

7:30 p.m.,
Arturo

1101 Scott Street, Point
La Jolla. 619-453-6700. Thursday,
10 p.m., piano bar. Saturday,
8:30 p.m.,

E Street Cafe,
124 E Street, downtown. 619-234-5000.

TIERNEY SUTTON, Anthology, Tuesday,
2326 Bacon Street,
Ocean Beach. 415-222-0135.

Jesse Colin Young,
Sandoval.

Tierney Sutton.

Sutton did not find jazz
until college. Her approach
has been described as the
road less traveled, putting
vocals to jazz standards
that were previously
performed as instrumentals
or rewriting works by Bill Evans,
Willie Nelson, Lerner and
Loewe, Rodgers and Ham-
merstein, even the Wizard
of Oz soundtrack. She
has made some credible jazz
masterworks. In 2005 she
was JazzBreak’s Vocalist of
the Year. That same year,
she’s With the Band was
nominated for a Grammy.

Sutton teaches in the Jazz
Studies Department at the University
of Southern California.

The greater risk of revisionists lies in
the giving of meaning where none was
intended; recall the aappaloo CP in
in which an actor was said to have made a compelling
read of the names in a telephone directory.
That becomes more trickery than art. With
Tierney, as with the Bad Plus, validity extends
from the instrumentalists and the textures
that they layer around existing foundations
of pop gloss. Call it a shift of perspective, if you
will, but the difference is this: When Tierney
sings the words to “You Are My Sunshine,”
a song that everybody’s mom, Nat “King”
Cole, Anne Murray, the Mills Brothers, even
Screeching Weasel have sung over the years.
I believe her.

TIERNEY SUTTON, Anthology, Tuesday,
June 26, and Wednesday, June 27,
7:30 p.m. 619-595-6300. $20 to $40.

DOWNTOWN
Anthology, 1337 India Street, San
Diego. 619-295-3010. Music in jazz
unless otherwise noted. Thursday, Arturo
Antonia: Salsa; Friday, Chico Cools, Saturday,
Joe Colombo, foot rock. Thursday and
Wednesday, Tierney Sutton.

Blamey Stone Pub, 1925 Fifth
Avenue, downtown. 619-235-8519.
Friday and Saturday, Steve Breuer,
acoustic.

BEACHES
Bar Leucadian, 1542 North Coast
Highway 101, Encinitas. 760-753-2096.
Friday, Black Seven, rock. Saturday,
Street, La Jolla. 858-456-0722.

Tierney Sutton, a traditional jazz artist,
joins the gift of being a musical revisionist
without falling flat on her face. Revisionism is
not the same thing as merely covering a
song. Smooth jazz has been doing that for
years, recording pop hit covers to bad effect.
True musical revisionism is more about
deconstructing the mindless and the familiar
into something unfamiliar and new. It is
easier to fall to that than not. On the positive
side are the Bad Plus’s reworked covers of
pop and heavy metal hits. For an example of
how far wrong revisionism can go, there is
Robert Downey, Jr.’s mawkish version of Char
lie Chaplin’s “Smile.” Tierney, by the way,
also takes a shot at “Smile.” It is the final,
chilling track on her latest CD, On the Other
Side.

BY DAVE GOOD

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acoustic.
**SAN DIEGO**
Operated by Harrahs, ltd.

**Restaurants**

Lestat’s Coffee House, 1345 Adams Avenue, Normal Heights, 619-282-0437. Music is acoustic/folk unless otherwise noted. Thursday, Kelly Dalton, Kristen Marie Holley, and Roxane Feongtoid.

Friday, Joey Gorgeous, Chris Barnes, and Carri People; Saturday, Alex Foster and the Wild Truth; Monday, open mike. Wednesday, Barbara Nottest and the Cajun Breeze.

Lucky Star Nightclub and Ballroom, 3095 30th Street, San Diego, 619-239-8238. Friday, 8:30 p.m., Organic Rio Tumbelo, salsa.

Martini’s Bar and Grill, 1940 Fourth Avenue, San Diego, 619-239-6232. Saturday, 7 p.m. to 10:30 p.m., Vintage Vogs, jazz.

O’Connell’s Pub and Nightclub, 1310 Mormon Boulevard, Bay Park, 619-278-3617. Music is rock/alternative/punk unless otherwise noted. Friday, 9 p.m., Bag of Toys and Mike Pinto and the Manders, rock/reggae. Saturday, 9 p.m., People, the bleeding Irish, and Electric Altitude. Monday, 9 p.m., University Tacos, blue. Tuesday, 9 p.m., the Neverland Ranch Band, Donated Solution, With a Bullet, and Michele. Wednesday, 9 p.m., DeliQueen.

The Ould Sed, 1373 Adams Avenue, Normal Heights, 619-284-8594. Friday, live music; Tuesday, traditional Irish jam session.

Pal Joey’s, 5147 Waring Road, Allied Gardens, 619-286-2753. Friday, Albo’s.

**Calendar**

**SAN DIEGO**

** Clubs **

** SAN DIEGO **

** Operation Human Shield, indies/ new wave.**

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** Restaurants **

** Lestat’s Coffee House, 1345 Adams Avenue, Normal Heights, 619-282-0437. Music is acoustic/folk unless otherwise noted. Thursday, Kelly Dalton, Kristen Marie Holley, and Roxane Feongtoid. **

Friday, Joey Gorgeous, Chris Barnes, and Carri People; Saturday, Alex Foster and the Wild Truth; Monday, open mike. Wednesday, Barbara Nottest and the Cajun Breeze.

Lucky Star Nightclub and Ballroom, 3095 30th Street, San Diego, 619-239-8238. Friday, 8:30 p.m., Organic Rio Tumbelo, salsa.

Martini’s Bar and Grill, 1940 Fourth Avenue, San Diego, 619-239-6232. Saturday, 7 p.m. to 10:30 p.m., Vintage Vogs, jazz.

O’Connell’s Pub and Nightclub, 1310 Mormon Boulevard, Bay Park, 619-278-3617. Music is rock/alternative/punk unless otherwise noted. Friday, 9 p.m., Bag of Toys and Mike Pinto and the Manders, rock/reggae. Saturday, 9 p.m., People, the bleeding Irish, and Electric Altitude. Monday, 9 p.m., University Tacos, blue. Tuesday, 9 p.m., the Neverland Ranch Band, Donated Solution, With a Bullet, and Michele. Wednesday, 9 p.m., DeliQueen.

The Ould Sed, 1373 Adams Avenue, Normal Heights, 619-284-8594. Friday, live music; Tuesday, traditional Irish jam session.

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Johnny Different is scheduled to play the 710 Beach Club in Pacific Beach on June 27.

Take some guys who are not masters of their instruments but can play and fire them in the kiln of North County whine-punk, and you'll get Johnny Different every time. Born in eastern North County and perfumed at ’Canes in Mission Beach, the sound belongs to Unwritten Law, Sugarcult, and bands that could be known as Blink 183, Blink 184, Blink 185, etc.

Every band says they're melding genres. In Southern California, pop-punk mixed with beach-party rock yields something fit for a makeshift stage at a house party or a six-inch riser in the back of a bar that serves seven-dollar pitchers of Natty Light. What makes Johnny so different? Nothing.

The chord progression and guitar solos fell out of the same mold used by every SoCal pop-punk band since Helmet forged it from New York's heavy metal undergr

Ground. Spud's drumming pops and rings on time and competently. The echo effect on all of the vocals only dis-tracts from the off-key, out-of-synch voice of John Miller.

Yet, because I've spent more than my share of a pay

check on brews at Lahaina Beach Club, Johnny Different brings up memories from my days as a young partier. Every-one could use the experience of standing on a chair, sloshed, and cheering a band that doesn't stand out as anything special, but their lyrics ring true in your drunken ear.

Johnny Different could be your Friday-night-in-PB band.

TO GET YOUR LOCAL CD REVIEWED, PLEASE MAIL IT TO: Music Editor, Hometown CDs, San Diego Reader, P.O. Box 85803, San Diego, CA 92116-5803

Johnny Different

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NORTH COUNTY

The Alley, 471 Grand Avenue, Carlsbad. 760-434-1177. Thursday, Friday, and Saturday, the locals, dance.

Bell Up Tavern, 143 South Cedros Avenue, Solana Beach. 858-480-4202. Thursday, Friday, and Saturday, the locals, dance.

Belly Cross'n, 790 Grand Avenue, Carlsbad. 760-929-3485. Thursday, hip-hop, Friday and Saturday, live classic rock.

The Book Works/Pannikin Cafe, 356 Washington Street, Solana Beach. 858-583-1973. Friday, 8 p.m., Johnny and the Angel Band, garage.

Carvers, 13440 Bernardo Plaza Drive, San Diego. 858-756-4000. Friday, 8 p.m., the Reggae Angel and Lloyd, reggae.

Cheers, 2475 Main Street, Ramona. 760-658-0270. Friday and Saturday, live classic rock. Tuesday, 5 p.m. to 9 p.m., Mike Gardner, acoustic folk.

Cozy Bar and Grill, 300 Carlsbad Village Drive, Carlsbad. 760-729-4099. Thursday, 5 p.m. to 11 p.m., the Erykah Method, classic rock. Friday, 8 p.m. to 11 p.m., Otis Redding and the Midnight Providers, blues. Saturday, 3 p.m., JD and David, rockabilly/Blues, 8 p.m. to 11 p.m., Ram Jam, rockabilly. Sunday, 2 p.m. to 8:30 p.m., Johnny ’B’ Blues, 5 p.m. to 10 p.m., Jerome Dawson, jazz.

Game Time Tavern, 12725 Poway Road, Poway. 858-748-0133. Friday and Saturday, 5 Mile High, classic rock.

Hennessy's Tavern (Carlsbad), 2791 Rosecrans Street, Carlsbad. 760-729-6991. Friday and Saturday, live music.

Finnegan's Pub and Grill, 1814 Mission Road, Carlsbad. 760-720-3111. Thursday, 5 p.m., the Love Rangers, Irish rock. Friday and Saturday, live folk rock.

Hennessey’s Tavern, 2747 Rosecrans Street, Carlsbad. 760-729-6991. Friday and Saturday, live music.

Johnny Different is scheduled to play the 710 Beach Club in Pacific Beach on June 27.

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hometown CDs

BY VKE

Artist: Johnny Different
Label: self-released


Band: John Miller (vocals, guitar), Jay Culbertson (vocals, bass, organ), John Spaul (drums), Chuck Schiefe (vocals)

Website: www.johnydifferent.com

Extra info: Johnny Different is scheduled to play the 710 Beach Club in Pacific Beach on June 27.

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To order an online copy of Johnny Different's self-titled CD, go online to Johnydifferent.com ($8). If you are feeling generous, you can check it out at MySpace ($8). Buy a copy of his CD through CDBaby ($10).
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San Diego Reader June 21, 2007 113
Hotel del Coronado, 1880 Orange Avenue, Coronado. 619-435-6611. Rebeccas and Story. Thursday through Sunday, 4:30 p.m. to 8:30 p.m.; Tony Lazos, Latin jazz. Friday and Saturday, 9:30 p.m. to 1:30 a.m., Ray Goins piano. Sunday, Tuesday, and Wednesday, 8:30 p.m. to 10:30 p.m., Artis Gordon, acoustic rock.

Ocean House, 501 Catalina Village Drive, Catalina. 760-729-6331. Friday, 9 p.m. to 12:30 a.m., Tommy's, classic rock. Saturday, 9 p.m. to 1 a.m., the Coastline, swing.

Surf 'N Saddles, 121 West Plaza Street (Lomas Santa Fe and Highway 101), Solana Beach. 619-579-8187. Thursday, 8 p.m. to midnight, Tony Lucky, jazz.

San Diego, 114 South 4th Avenue, San Diego. 760-441-8228. Thursday, 6 p.m. to 10 p.m., Mike Gardner, acoustic folk.

Towers Twenty One, 503 Broadway, San Diego. 619-234-7700. Friday, 9 p.m. to 12:30 a.m., the Guys, country. Saturday, 8 p.m. to 12:30 a.m., the Wize Guys, swing/standards.

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June 21, 2007

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11 pm Bed Post Buzzards

Friday & Saturday, June 22 & 23 • 9 pm Classic Rock

6ONE9

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FRIDAY JUNE 22nd

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Venice: AcousticMusicSanDiego
Victory of Reason: Epicentre
The Wagon: Winstons
Way Cool Jr: Dreamstreet
Tyrene Wells: House of Blues
The Ziggens: Surf N’ Saddle

POP / TOP 40

PT Trak Armenta: Pasquale on Prospect
DJ Burren: Pasquale on Prospect
Truffle Capote’s Shameless Dance Band: Caddy Shack
Jesse Davis: Barri Giamo Restaurant
Diva Soul: Jimmy Love’s
James X: Pasquale on Prospect
Frankie Dee and the Funk-Natra Band: The Kraken
Mark Fulton: Pasquale on Prospect
The Good Times: Henry’s Pub
The Love Rangers: The Alley
Rick Lyon: The Imperial House
Pop Rocks: Jimmy Love’s

JAZZ / BIG BAND

Burnett Anderson: Cafe LaMaze
Joseph Angelastro: The Book Works/Panama Cafe, 2 Street Cafe
The Archetone: Croce’s Last Bar
Ray Bri: Hotel del Coronado
Amelia Browning: South Park Bar and Grill
Sammy Cannonizado: Cafe LaMaze
Sandy Chappell: Cafe LaMaze
Chick Corea: Anthology
Jerome Dawson: Coyote Bar and Grill
Hank Easton: Humphrey’s
Nick Flores: Pasquale on Prospect
Prom K to Z: Tommy’s Italian Restaurant
Jim Gibson: Hotel del Coronado
Russ Gonzalez: Vot Alta
John Guilla: Pasquale on Prospect
Cynthia Hammont: Pasquale on Prospect
The High Society Jazz Band: Tino Love’s Lounge
Insight: Jimmy Love’s
Keith Jacobsen: Temple’s Wine Bar, Pizza Carmi, La Valencian Hotel
The Last 101 Bands: Pasquale on Prospect
The John Kopacky Trio: South Park Bar and Grill
Fran Laskota: The Westgate Hotel
Tony Lasley: Hotel del Coronado
Barry Levich: LA Valencian Hotel
JJ Lim’s Jazz Jam: South Park Bar and Grill
Masterpiece: Jimmy Love’s
Kevin McIlvory: The Westgate Hotel
Jerry Melnick: The Inn at Rancho Santa Fe
The Ship Mayers Quartet: Croce’s Jazz Bar
Mystique: Jimmy Love’s
Mike Nelson: Jogen De Vito, The Lodge at Torrey Pines

JUNE 21-27

Lodge at Torrey Pines
Mike Nelson:
Mystique:
Jazz Bar
The Shep Meyers Quartet: Santa Fe
Jerry Melnick:
Kevin McCully:
Masterpiece:
Jazz / Big Band
Frankie Dee and the Funk-Natra Dance Band:
Caffeine Shack
Pasquale on Prospect
Buon Giorno Restaurant
Surf N’ Saddle
710 Beach Club
Voz Alta
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It was, like, my second or third year in “real” (not college) radio. I was working at 91.1 FM, which, at the time, was an alternative rock station. I was making $8 an hour for 20 hours a week and, consequently, had to do a whole lot of extraneous work to pay the bills.

I was driving up to L.A. a lot to gig and do voice-over work and also playing a fair amount of music live in San Diego. Suffice to say, I was sleep-deprived nearly all of the time and was spreading myself too thin (hence my album title Miss Halfway).

So, this particular Saturday morning, I had driven down from L.A. to do my Saturday-morning midshift, which started around 10:00 a.m. On the way, I remembered that I had to interview Les Claypool from Primus, and I thought to myself, “This shouldn’t be too hard. He’s from the Bay Area — I’m from the Bay Area. He’s in Primus — I like Primus...piece of cake.”

I got to the station a tad early and thought I would make the most of my 30 minutes before going on the air. The options for how I could best use my time were endless…research my interview subject, listen to the latest Claypool release, do anything to seem less ill-prepared…nap… You guessed it. I decided to catch some Zs.

Cut to: a very irked Les Claypool knocking on my car window, waking me up about 40 minutes later. I was horrified and embarrassed at my state — disheveled, wrinkled, lying prostrate in the front seat with a string of drool making its way from the corner of my mouth to my headrest.

My interview was just as awful as you might imagine.

The moral of the story is: I never again — that’s a almost

PHOTOGRAPH BY DAVID LAPORTE

Les Claypool, June 26 at 4th & B
Pretty Ricky: House of Blues
Len Rainey and the Midnight Players: Coyote Bar and Grill
Dean Smith: The Clyde's Cafe
The Soul Persuaders: Humphrey's
Tell Mama: Patrick's II
West of Memphis: House of Blues

EVERYTHING ELSE
Tom Barabas: CS-Georges on Fifth
Ray Correa: The Butcher Shop
Julio De La Huerta: The Westgate Hotel
Karen Giorgio: The Westgate Hotel
Toubab Krewe: Winstons
Michaelone: O'Connell's Pub and Nightclub
Mr. Tub and the Flying Objects: Winstons
Noel Smith
Orquesta Asi Son: Sevilla
Orquesta Rico Tumban: Lucky Star
Suigシンプル and Ballroom
Faith Page: The Westgate Hotel
Peault Igno: Winstons
The Ed Repsini Duo: Radisson
Stakehouse
ShaneLine Expression: Radisson
Stakehouse
John Tafolla: Blue Parrot
Walker II y Rumbanye: Sevilla

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My friend’s wife had knee surgery. There were complications; a blood clot in her knee had caused a stroke.

My friend hasn’t left his wife’s side at Kaiser Hospital nor slept in days. The day I planned to visit them, I discovered that the Conquistadors car club was having a party right around the corner from the hospital, off of Mission Gorge Road.

When I left the hospital, I didn’t feel much in the party mood, but I went over anyway. I found the place behind the warehouses at the Mystery Speed Shop, which restores and customizes vehicles. The guy who invited me was waiting in the parking lot to show me where the building was. He said something about the Conquistadors being a bunch of “greasers.” I told him, “The Conquistadors were an old San Diego basketball team that Wilt Chamberlain played for.” He said, “Yeah, we saw that when we Googled the name.”

Before walking in, I checked out the hot rods outside. One had a “flying eye” on the window and a Vargas girl in the interior. The pinstripes and designs on the paint reminded me of Spirographs I made as a kid.

I dug the rockabilly, ’50s greaser look of the crowd. A few guys reminded me of Brando in The Wild One. The women mostly sported a Betty Page look.

Seeing at least three different car-club jackets, I asked one of the guys if there were rivalries between the clubs. “No, not at all. When you are on a road trip, sometimes you see someone with a jacket. If it’s a San Diego car club...you bond. They just have the jackets and grease up their hair.”

I asked about the clubs at the party and someone else said, “There are the Road Devils...the Fifty-Nine Club...” I saw a few people wearing those jackets. He continued, “Some clubs have certain hot rods. Others have pre-’63 cars.”

I thought that several cars looked like they needed more work. Someone explained, “It’s expensive to restore them. And some people do the engine work before they worry about the outside of the car and how it looks. A lot of us are young, and we don’t have much dough. We like to restore them all original, too. I once saw someone with a ’53 Chevy that had all different parts. I told the guy, ‘Nice car. Too bad you f*cked it up.’ It’s cool when older people comment when they see the cars. Maybe they remember having a similar car when they were kids. Others say it’s cool that we keep the hot-rod tradition going. One old lady was touching the pinstripes on my car when I came outside. She said it reminded her of her first boyfriend.”

Somewhere behind the shop they were grilling and continued bringing food into the shop. I went inside to grab a hamburger.

I talked to another person who told me that he keeps his car garaged. He said he had a lowered ’61 Oldsmobile in college and that someone drove it so much that the paint peeled off. I once saw someone with a ’53 Chevy that had all different parts. I told the guy, ‘Nice car. Too bad you f*cked it up.’ It’s cool when older people comment when they see the cars. Maybe they remember having a similar car when they were kids. Others say it’s cool that we keep the hot-rod tradition going. One old lady was touching the pinstripes on my car when I came outside. She said it reminded her of her first boyfriend.”

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I asked about the clubs at the party and someone else said, “There are the Road Devils...the Fifty-Nine Club...” I saw a few people wearing those jackets. He continued, “Some clubs have certain hot rods. Others have pre-’63 cars.”

I thought that several cars looked like they needed more work. Someone explained, “It’s expensive to restore them. And some people do the engine work before they worry about the outside of the car and how it looks. A lot of us are young, and we don’t have much dough. We like to restore them all original, too. I once saw someone with a ’53 Chevy that had all different parts. I told the guy, ‘Nice car. Too bad you f*cked it up.’ It’s cool when older people comment when they see the cars. Maybe they remember having a similar car when they were kids. Others say it’s cool that we keep the hot-rod tradition going. One old lady was touching the pinstripes on my car when I came outside. She said it reminded her of her first boyfriend.”

Somewhere behind the shop they were grilling and continued bringing food into the shop. I went inside to grab a hamburger.

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over it. I asked him if insurance was more expensive now. “Oh, yeah. It’s what they call hot-rod insurance. Otherwise, you’d only get Blue Book if you were in an accident. They make you show how much you put into the vehicle. The problem is that most of us can’t afford that insurance. That’s why we might only drive our cars a few times a week.”

I asked a woman if she shared her boyfriend’s love of cars. She told me that she did. Her boyfriend overheard us and added, “I had a girl-friend once who said she was second in line behind the car. I told her she was third. She didn’t like that.”

I noticed that one wall had brass knockers hanging on it and a knife sticking out. Then I saw a Ninja star protruding from the wall. I visualized these guys working on cars and tearing up walls.

The music playing at the party was the genuine rockabilly tunes of Elvis, Eddie Cochran, and others. I told a few guys that my favorite car song is “Hot Rod Lincoln” by Commander Cody and his Lost Planet Airmen, and I asked them their favorites. Julian said, “That’s tough. I like ‘Garbage Truck’ by the Cramps.” Another guy mentioned “Rocket 88.” I told him that song was considered the first rock song ever, from 1953, and that current San Marcos resident Ike Turner played on it. I overheard a guy trying to pick up on a girl. Within a few minutes, she gave the guy her number, which he put into his cell phone. When I mentioned that to someone, they said, “Why write stuff down when you have that kind of technology at your fingertips? There are so many ways technology has made it easier to pick up girls, too. You can go online, MySpace, it’s endless.”

I found out that there was supposed to be a band called the Rhythm Stompers playing, but that the wife of the guy who played stand-up bass had a baby two days earlier. The bass player did eventually show up, and I asked, “Why didn’t you bring your bass?”

I told him that when I saw Lee Rocker in concert, I couldn’t believe the things he did with his stand-up bass. He talked about the bassists who he digs. I asked him how much harder stand-up bass is to play. “I end up with calluses all over my hand. [The bass] can be heavy and hard to handle as well.”

I walked over to another crowd that was playing, but that the wife of the bass player did the Rhythm Stompers. I told Julian what she was doing, and he said, pointing to a car, “Someone said something about the Chevy 350 engine in this Ford. Then a big argument started. People all just have different theories on what they’ll do to their cars. I told him you don’t put a baboon heart in your car. I told him you don’t put a Chevy engine in a Ford.” It’s hard to argue with logic like that.

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

Columns archived at SanDiegoReader.com
Some Enchanted Evening

Summer’s here and the time is right — to try to find restaurants with beautiful views that serve equally appealing food. The cliché is as true for San Diego as for other touristy cities: Most restaurants offering ocean scenery will coast on their looks, serving mediocre slop because they can get away with it. That’s not the case with Azzura Point, a restaurant that, at its best, is sheer romantic magic, serving the food of love.

Azzura Point is in the midst of remaking itself to emphasize a blithe resort atmosphere, dispensing with the hints of formality in the current decor. Since San Diego is one of the few spots in the world to boast a Mediterranean climate, the restaurant will eventually be renamed Mistral for the southern-blowing trade wind that puffs the sails on that sea. In September, after the summer rush, the comfortable banquets will be reupholstered in beachy shades of pale azure, cream, and tan (in place of ritzty cream and gold), and the silly, heavy brass fixtures will be righteously removed — but they’ll be keeping the views, the quiet, the space between tables. They promise they’ll even keep the oval “lumbar cushions” that you can arrange behind your back at the banquets. (These give short people a reason to live, allowing us to sit back and relax, without spilling food in our laps while en route to our mouths.)

The room is bordered by a window with a panoramic view of the bay, and all the tables are arranged to eye it head-on or sideways. At my first visit, my table’s view was enhanced by a distractingly handsome young waiter, Ian. Not only was his service top-notch (warm, considerate, unintrusive), but I had to remind myself that he was actually human, not Benvenuto Cellini’s little golden sculpture of Perseus come to life.

The summer menu suits the restaurant’s future name, full of the light and approachable cuisine of southern Europe. The dishes seem simple. They’re not, exactly. Hawaiian-born chef Martin Batis approaches the unadorned but full-flavored cuisines of Provence, Liguria, and Tuscany artfully, remaking and improving standard dishes nonintrusively, but I had to remind myself that he was actually human, not Benvenuto Cellini’s little golden sculpture of Perseus come to life.

The appetizers are also an improvement over the often-drab Sicilian-American classic, accomplished by dumping the dress and going for the flavor. Instead of pushing a bread topping between the leaves, the chef started with a platform of a leafless heart, then topped it with a poach comprising more artichoke heart, cut in fine dice, mixed with San Daniele prosciutto, Parmesan, just enough bread crumbs to bind everything together, and a lively citrus gremolata topping. It’s all heart. On the side were a few sweet, garlic-seared Hawaiian shrimp — just for fun.

I returned a week later with posse stalwarts Samiurri Jim, the Lynnester, and Michelle to sample more of the menu. This time, the standard prosciutto e melone of every half-serious Italian restaurant was elevated to a cheerful new composition called Prosciutto and Pearls. A mandala of prosciutto e melone (the pestied and silkenest of its ilk) was strewn with tiny balls of sweet, ripe cantaloupe and honeydew. In the center was a rectangular mandala’s “eye” of creme fraiche panna cotta (more substantial than desert panna cottas) topped with melon “gelé” (house-made cantaloupe gelatin), more multicolored “pearls” and arugula and basil leaves. It looked like a pointillist painting and tasted like a perfect summer afternoon on the island of Grande Jeté. We also loved a salad of blood orange segments and Roquefort cheese with toasted pecans, nesting in leaves of Belgian endive dressed with blood orange gastrique — a wine-friendly salad if ever there was one, with every flavor a clockwork counterpart to the others.

A more substantial starter was an authentic, coarse-textured pâté de campagne (pork, veal, and chicken), sprinkled with pistachios and accompanied (correctly) by Dijon and whole-grain mustards, toasted baguette slices, a partly sliced cornichon pickle, and a big, enticing caper berry. When the hotel’s food and beverage director, New York-born foodie Ellen Burke Van Slyke, decided that the restaurant should serve pâté, she brought in Philippe Trosch, a French-born chef from Arizona sister property Ventana, to give the chef a three-day charcuterie tutorial. (“Your chef Martze, I love him, he is zee best!” Ellen quotes him.) The study paid off grandly. The pâté took me back to hog heaven — to picking around Beaune, with fearlessly hearty pâtés and baguettes from the local charcuteries to sustain hikes from one vineyard to the next (and serve as sobering ballast for the wine tastings).

That second evening, alas, the service was not half so perfect as the first night. Instead of Golden Boy, we nicknamed that evening’s waiter “thePutz.” He was older but much less wise to the breezy, fes-
tive atmosphere that Azzura Point is cultivating now. He amended us with a long, note recitation of (expensive) dishes that he recommended, as though angling for a bigger tip. (“We wanted to say, “Look, we all can read a menu,”) He checked back with us when we didn’t need him but was left in asking if we wanted a second round of wines (we did). Then he was seriously late in bringing them, in provid-
ging glasses, and in opening and pouring the two half bottles — a process he ceremoniously dragged out until well after our entries were delivered and starting to cool. If the first evening was a late spring’s midsummer night’s dream, the second, service-wise was a comedy of errors.

But all’s well that ends well, and the food saved the night, just as it had enhanced the earlier one. The entire highlight of my meal with Char was a dish of Mario de León (“Ivan’s paw”) scallops from Baja. They’re named that because they’re huge — metaphorically the size of a lion’s paw — about two inches high and wide, and shockingly sweet. (Their proximity is a great advantage. Even the best Atlantic Diver scallops aren’t immune to flight delays, which can lead to loss of flavor. These, in contrast, are farm-raised near Ensenada, about 70 miles away.) But all’s well that ends well, and the food saved the night, just as it had enhanced the earlier one. The entire highlight of my meal with Char was a dish of Mario de León (“Ivan’s paw”) scallops from Baja. They’re named that because they’re huge — metaphorically the size of a lion’s paw — about two inches high and wide, and shockingly sweet. (Their proximity is a great advantage. Even the best Atlantic Diver scallops aren’t immune to flight delays, which can lead to loss of flavor. These, in contrast, are farm-raised near Ensenada, about 70 miles away.)
earthy mushrooms that mirror tails on top, chunks of lobster in a quantity of lobster — two large serve touting because it’s no most expensive entrée, much and white truffle essence. It’s the porcini and shiitake mushrooms Maine lobster risotto with taters. The chef says he’ll be slices, plated over a satisfying stuffed with spinach and ricotta, (Parmesan transformed into a leaves, a thin slice of (stuffed with morels, a “confit” of organic rooms), griotte cherries of nearly fied, was tender bland flesh, even admitted a preference for seafood. A roasted veal rack rib-eye, cooked medium rare as specified, was tender blend bleeds, even if surrounded by a brilliant supporting cast — morels (those most succulent of all mushroom rooms), giottocherry of the same ebony hue as the morels, a “confit” of organic potatoes, and for an attractive note of dark-green bitterness (to contrast with the cherries), grilled rapini. Our least favorite dish was a hibiscus florentina T-bone. According to sausage king and cookbook author Bruce Aidells (my main man on meat), a true steak Florentine should be at least two inches thick (preferably porterhouse, though rib-eye will do). The T-bone, although rare to order, was only a half-inch thick, an upper-Choice piece. Its flavor was good, but it was a tad tough and not thrilling. It came with braised greens and savory white truffle fries.

The wine list is a wonder. It may not be the longest, but it bespeaks thought, knowledge, and probably some hard bargaining by sommelier Kirkshichenkenen, who works closely with the chef at finding unusual wines to match the light elegance of the food. At our first dinner, I spotted a rare treat — a white Rhone (Grose-Hermitage) selling for the same price as similar bottles, retail, at the Wine Sellar. Its cool power was perfect for our seafood-domi nated meal. At the second meal, the list of half-bottles made it possible to choose a perfect white and a fine red for our entrées — including an exquisite Louis Lourit Merauslart (lyrical liquor from sunshine, with none of the excessive oak of so many California Chardonnays) to accompany the lobster risotto at a price that made me feel only the faintest twinge of guilt. The som melier chats comfortably with people all over the room. He knows (and loves) his stuff, and he’s a trustworthy advisor, not a greed-grek. All waiters (the best and worst alike) talk up the tarte tatin for dessert. It’s the size of a whole pie (and after Ian insisted I take it home), it became my breakfast for five days after the dinner), but it’s not among the best I’ve ever tasted. (That was at At Folie in San Francisco, where chef Roland Passot fanged a fran gible, thin-crusted version with a scoop of cinnamon ice cream, rather than the vanilla served here.) I found the puff pastry crust too thick and chewy and wanted a higher ratio of fruit to crust. I much preferred the pineapple carpaccio — ultrathin sheets of semi-dried pineapple in a light syrup, crowned with a square of sherry-tyder coconut panna cotta. We also enjoyed a lavender crème brûlée topped with fresh berries. This trick of flavoring (done by steeping lavender flow ers in the warm milk or cream that will go into the custard) is still avant-garde for San Diego. (It was already vieux chapeaux in San Francisco when I moved here — thereby hang a tale of two cities, ala.) My compan ions were enchanted by its decadent, subtle perfume. I’d have liked more lavender flavor. But the decaf espresso was pleasingly above average.

I enjoy the cooking at Azura for its rare combination of lightness and full flavor. Even the most ethereal appetizers are satisfying, because they fully engage your taste buds. Most dishes are sized “right,” so you don’t waddle out but waft blissfully. As for the atmosphere — at the end of my first meal, a gay couple on a nearby banquette ended the evening snuggling close to each other (after checking the benefit of the eye-beams from the remaining fellow diners). Chaz and I, meanwhile, had transited from tentative new acquaintances to comfortable old friends sharing laughter and life stories. I didn’t see any faery queens falling in love with donkeys on either evening — but that could happen here, too. The chef probably knows the recipe for the magic potion.

ABOUT THE CHEF
Martin T. Batis (“Chef Marty”) was born in Hawaii on the island of Kauai and lived there until his family moved to San Diego just before he started high school. “My family were pretty much fishermen and farmers, so family gatherings, luau, got me excited about cooking. The fresh seafood, the wonderful food we grow in Kauai. His special island loves are mana paina (steamed buns, resembling Chinese bun) and pastelles (Puerto Rican green plantain “tamales” stuffed with stewed pork).

Chef Marty mainly learned his craft on the job, although he’s taken a few culinary school classes. “I started at Loews as a line chef about 11 years ago, after cooking at some small restaurants in San Diego. James Boyce [a legendary chef and teacher-of-chefs who headed the kitchen then] had an attitude about me that started me thinking about cooking perfection. I wanted to take it to the next level. I was introduced to all these wonderful ingredients. He was really big on the local farmer’s market, and he was really into everything fresh and grown seasonally and locally as much as possible. I still go to the Farmers’ Market in Coronado, and to Chino Farms once in a while, and we grow our own herbs here. Right now, I’m picking kumquats off our trees.”

The current menu, envi sioned by the resort’s head chef and by the food and beverage director, is based on Mediterranean foods, because our climate is so similar. That was the base of dishes like the Mano de León scallops with a deconstructed pesto. “I liked deconstructing it,” Batis says, “so it’s not just one element. People can put it together how they wish.”

In his off-hours, he goes fishing in the bay, the ocean, and lakes. “I guess it’s in my blood. Sometimes I bring back things I catch and do a little tasting for the staff. Sometimes we have sport fishermen who come off their boats and bring their catch to us to prepare however they want. It’s exciting for me. I was raised on seafood. I love it from a very early age. My father brags that I would eat it all when other kids would turn up their noses at it.”

Chef Marty has a pastry chef to execute his ideas for desserts, under his direction — for instance, the pineapple carpaccio “reflects my Hawaiian background.” His philosophy of cooking: “I focus on natural flavors and simplicity. I don’t like too many techniques on one plate. I like accenting the natural flavors of whatever food you’re using. I’m a simple beach boy from the islands. I like to keep it slow and simple.”

Congratulations note: El Bischo chef Gavin Kayen has been named one of the “10 Best Young Chefs” of 2007 in Food & Wine magazine’s July issue. Yay, Gavin!
The Art of the Taco

It’s nice to hold the old full-size, bosomy glass bottle again.

The straw in my Coca-Cola sinks for the third time.

That’s it. It ain’t coming up. I’d forgotten about this. As you suck out more from the bottle, the straw sinks, and then you can’t get to the straw anymore.

I’m drinking a bottle of Coke from Mexico, the old-fashioned sort. “They still sweeten it with cane sugar in Mexico,” says Larry. We’re in Normal Heights, in a long room with yellow walls and ceiling and a scattering of paintings that make you think of Aztec times.

Larry Auman, the owner—chef—artist, has named his place after the Aztec goddess of the agave plant, Mayahuel.

“This is one cool place. I wandered in off the street just out of curiosity around five and... blat! The glare of that yellow wash hits you. You boost yourself onto one of the stools that faces the open kitchen. You’re surrounded by big skulls, small skeletons, devils riding donkeys. The effect of all these wall figures is as if you’re in a southern Mexican place, or down in DF (Distrito Federal, Mexico City) maybe, in a dive where the art set meets. Like, I can’t help overhearing the conversation of a table of women behind me. They’re all designers, each with her own company. And there’s a prospective-looking family of three generations having a bottle of wine and a spread of shared dishes. And to my right on the stools, these businessmen Walid and James, drinking Dos Equis beers.

Two guys work behind the counter. The chef, with a ponytail and bandanna and jeans and black sweatshirt, is Larry, the owner. The other guy is Tino, a cool-looking dude from Venezuela. He brings me the yellow menu... Ahah! I see it’s happy hour (Tuesday—Friday 4:00–6:00 p.m.). Those beers Walid and James are drinking cost $2.25, a dollar off the usual price. I’d have one myself if I wasn’t working tonight. Dammit.

Instead I have that Mexican Coke — and yes, it does taste different, a deeper, sweeter flavor I reckon. It’s nice to hold the old full-size, bosomy glass bottle again.

I check the menu. It’s pretty simple. They list beers and wines, and then an appetizer or two, like guacamole (“mashed avocados, white onion, garlic, chili powder, lime, salt”). $4. They have an “original César salad” for $6, $7.50 with chicken, $8 with mahimahi or shrimp. Not bad. And there are four tacos — mahimahi, shrimp, chicken, and “taquero-style,” which is marinated jerked beef: the beef is cut in thin strips, marinated in lime juice and salt, and then seared.

Larry also does tortas with the same fillings, two best tacos I ever chomped. ’Course just about every day there are drinking cost $2.25, a dollar off the usual price. I’d have one myself if I wasn’t working tonight. Dammit.

“I want to make this place as much an art gallery as a restaurant,” Larry says.

The irony is Larry isn’t Mexican. He’s not even Californian. He’s an artist from New Jersey who worked for 20 years as a bartender and has made jewelry. But it was his travels in Mexico that made him ambitious to run his own place. “I spent one year going to 30 cities in Mexico. I’d learn traditional recipes and write them down. I wanted to bring the real Mexico to San Diego,” he says.

“Just one complaint,” I say.

“What’s that?”

“You need longer straps. How do I get this thing out?”

The Place: Cantina Mayahuel, 2934 Adams Avenue, Normal Heights 619-283-6292

Prices: Guacamole ($4), César salad ($6–$7.50), tacos ($4–$7.50), shrimp and beef ($8), chicken ($7–$8), mahimahi ($7–$7.50), mahimahi taco, $8, taquero-style beef taco, $6, Alegria Bowl, chicken ($7.50), fish, shrimp, or beef ($8) served over rice, beans and salsa; daily specials between $11 and $12.50.

Hours: 12:00 noon–10:00 p.m., Tuesday–Sunday. Closed on Mondays.

Bus line: 2, 11

Nearest Bus Stop: Adams at 30th (11); 30th at Adams (2)
Local Blend

“I knew I wanted mountain fruit — a little bit of a clunky, rustic quality.”

In addition to directing the San Diego International Wine Competition, Union-Tribune wine writer Robert Whitley also runs the Critics Challenge International Wine Competition, held each year in the posh and creamy confines of downtown’s Westgate Hotel. The Critics Challenge is, according to its website, “the most innovative wine competition in the United States” — possibly (partly) because its judges are drawn entirely from the world of wine writers/critics, headed up by Whitley and master of wine Mary Ewing-Mulligan.

This year, the critics awarded a gold medal to the 2004 Flying Wines Napa Valley Cabernet. But while the wine hails from Napa, the winemaker, one Marilyn Sherman, resides in Carlsbad. Sherman was an early client of Crushpad, the custom-crush/custom-winemaking facility in San Francisco that serves as a proxy for aspiring wine-custom-crush/custom-winemaking facility in San Francisco miles away.

Sherman was an early client of Crushpad, the custom-crush/custom-winemaking facility in San Francisco that serves as a proxy for aspiring wine-makers living in the rough wilds beyond wine county. “I’ve always been deeply interested in wine,” she explains. “I was in tasting groups and on the wine boards. Founder Michael Brill posted something on the boards about their 2004 open house. I went up in August and decided to make wine two weeks later. I thought, ‘This is the ground floor for this operation, but they have everything in place.’ ” (For one thing, they were offering fruit from “the higher-end vineyards, and that’s what I wanted.”)

“I knew I wanted to make Cabernet,” says Sherman, “and I knew I wanted mountain fruit — it can have a little bit of a clunky, rustic quality, not totally polished. It feels a little wilder, sometimes, and it has some Asian spices that I like. So I picked Stagecoach Vineyard — a relatively huge (500-acre) hillside planting overlooking Oakville and owned by the Krupp family. “The Krupp’s also make a wine from that vineyard, Veraison. It’s one of the wines I looked at” when making a vineyard selection. There was enough there that she liked but also room for a winemaker’s particular influence. “I thought, ‘This could be different.’ ”

After vineyard selection, Sherman set about determining specs. She let one of Crushpad’s consulting winemakers advise her about yeasts but determining specs. She let one of Crushpad’s consulting winemakers advise her about yeasts but made her own calls on questions of extraction, ripeness, and oak. “I’m making food-friendly wine. I definitely wanted under 15 percent alcohol,” and something with decent acidity. In 2004, she went with used French oak — “I like to have enough for structure, but I’m not a big oak person.” (In later years, however, she’s warmed up to wood, aging some wine in new French oak and some in “zebra barrels” — barrels made from the staves of both new and used oak. Sherman’s was 33 percent new.)

Going commercial with Flying Wine wasn’t always part of the plan, but eventually, there’s the question of what to do with your 125 cases once they bottle your barrel — to say nothing of the barrel after that. “By the time the ’04 was in barrel, it was time to commit to the ’05 vintage, and I thought, ‘I want to make wine every year.’ ” Happily, with Crushpad, she could ease her way into the commercial world, one barrel at a time. “I made two barrels the first year, three the second, four last year. And I’m doing seven for crush this year. I think you need to make more to sell more. It’s probably as easy to sell 100 cases as it is to sell 25 cases — you’ve got to put in all that footprint, anyway, get out there and taste people on it.” (Much of the ’04, she says, got snapped up by friends and friends of friends. “They got a bit of a discount, a thank-you for supporting me.”

Full retail was $40, a number she came up with by looking at her fellow commercial Crushpad producers, as well as more traditional commercial wines from the Stagecoach Vineyard.)

Those seven barrels of ’07 won’t all be Stagecoach Cab, however. In 2005, Sherman set about expanding her range, picking up a Syrah from Santa Barbara’s White Hawk Vineyard (”I had tried Ojai’s wine from that vineyard and was pleased”) and a second Cab from the famed To-Kalon Vineyard on the Napa Valley floor. “That was partly because of the name. You can get To-Kalon fruit? Let’s do it!” I wanted to blend it with the mountain fruit, but I didn’t like them together, so we’re bottling them separately. The Stagecoach is going to be bottled as is, but we added a little Petite Verdot to the To-Kalon. It stretched out the finish.”

For the ’04 Stagecoach, the blender of choice was Petite Syrah, a decision Sherman was on hand to approve. She notes that many of the commercial clients make the occasional visit to the Crushpad facility. “In 2005, I spent the whole month of October there, helping with crush. I’ve been to tastings, and I know this and I know that, but when you sit down with your own wine and start weighing things and figuring out what to do…you start learning things. I went up when it was time to bottle the ’04 Cab. It was still in barrel—still an unruly child — “and it was good. But I’m not great at tasting wine like that and...”
knowing it could be more. So while I went and did some blending trials. “Sherry” was thinking about Cabernet Franc, but Crusdump winemaker Kai Tavakoli suggested the Petite Sirah. “I said, ‘This is not nor-
 might have been helped along by
 move in different directions. My
 of the actual hands-on work,
 Tavakoli oak will do for a wine.
 and added this kind of a choco-
 latest information available for a
 SanDiegoReader.com
 contains only a fraction of over 500
 be on to something: in a town
 to hit the sales circuit — “I have
 that the company’s online fo-
 exchange bottles, and we get to-
 it?” So Crushpad called me. We
 ing, ‘Is there someone I can talk
 land. It turns out that Flying
 2005, she made a Rous-
 • We reserve the right to change the names of winemakers; he’s the one making the decisions about what will happen to the wine.)
 In 2006, she shifted over to a Cab from Howell Mountain’s Ink Grade Vineyard but stayed with the Syrah. And in ’07, she’ll be adding Roussanne from Santa Barbara, “I do want a con-
 make it easy to experiment with unfamiliar wines. The menu starts
 by the glass make it easy to experiment
 with well-known Savory), the wine list
 and restaurant (sharing a small mall
 30 clone Syrah from Temecula, Cali-
 down) offers savory dishes for breakfast
 offers personalized, home-style
 renditions of South American cuisines,
 Szepesy offers personalized, home-style
 including a delicious Dungeness crab
 including a cheese plate and a charcuterie
 plates, and full-size entrées — most
 ous types of empanadas, tapas-like small
 for breakfast and dinner. Inexpensive. — N.W.
 Parmesan crabcakes” and the fish-n-yam
 “butter” spread are both mass-market
 Benedict” with eggs and house-made
 foamy, fresh orange juice and “Beach
 here daily and never get bored with the
 ous cheese. The vegetarian chili and the
 California pepper trees and garden sculp-
 out here in the garden patio with their
 expensive. Their thin-crust East Coast-
 County restaurant that continues to be
 including a long, seductive array of choices,
 brûlée featuring white chocolate and the
 grand Cobb salad, and at dinner there’s
 including a delicious Dungeness crab
 vegetable dishes like “Moroccan crabcakes” and the
 fish-n-yam “butter” spread are both mass-market
 Benedict. The menu changes frequently,
 pricing, the website and reservations are available online
 at SanDiegoReader.com.
 Price quotes are based on the latest information available for a
 mid-week lunch. Prices below are
 expenses $20 to $24 very
 expensive and more than $25. Please consult
calendars for reservations in advance.
 NORTHERN COASTAL
 Beach Grass Cafe 195 South Highway 101 (one block south of Lo-
 ana Santa Fe), Solana Beach, 858-509-0632. Formerly a branch of
 Parkhouse Eatery, Beach Grass has been bought by a mini-chain (with Swans’ Cafe and Honey’s), but still serves
 the original recipes. You could order breakfast here daily and never get bored with the
 creamy orange juice and “Beach Benedict” with eggs and house-made hamloaf baked in a soft potato cake. Oddly, though, the
 “mimosas” and “french toast” are typical applewood smoked market blends. Lunches and dinners feature
 multiple options with the best results in seafood dishes like “Mor-
 roccon crabcakes” and the foil-in-rum chips (with fine house-made tartar sauce). Vegetable accompaniments are
 tasty and creative. Reservations essential for weekend breakfasts. Free parking in back via driveway to right of restau-
 rant. Breakfast through dinner. Moderate to slightly expensive. — N.W.
 Beta Sen Pizza House 15 Al-
 edeen Drive (off the 101), Cardiff-
 the Sea, 760-733-6702. This is a North County restaurant that continues to be
 popular. Their thin-east Coast-style pizzas are famous locally. Also
 check for the big-pile of spaghetti or linguini specials if you just want to fill up.
 Open seven days, lunch and dinner.
 in the garage, and I was
 to order something.
 The Reader’s Guide to Restaurants is re-
 commended reading for anyone
 by our readers (Adi Barbarad, Barbara
 David, Ambrose Martin, Shari
 McCullough, Moe Stahl, Eleanor
 Wiemar, Naomi Wise). Each
 menu contains only a fraction of over 500
 reviews. A complete searchable list is
 available online at
 SanDiegoReader.com.
 Price quotes are based on the latest information available for a
 mid-week lunch. Prices below are
 expenses $20 to $24 very
 expensive and more than $25. Please consult
calendars for reservations in advance.
 NORTHERN COASTAL
 Beach Grass Cafe 195 South Highway 101 (one block south of Lo-
 ana Santa Fe), Solana Beach, 858-509-0632. Formerly a branch of
 Parkhouse Eatery, Beach Grass has been bought by a mini-chain (with Swans’ Cafe and Honey’s), but still serves
 the original recipes. You could order breakfast here daily and never get bored with the
 creamy orange juice and “Beach Benedict” with eggs and house-made hamloaf baked in a soft potato cake. Oddly, though, the
 “mimosas” and “french toast” are typical applewood smoked market blends. Lunches and dinners feature
 multiple options with the best results in seafood dishes like “Mor-
 roccon crabcakes” and the foil-in-rum chips (with fine house-made tartar sauce). Vegetable accompaniments are
 tasty and creative. Reservations essential for weekend breakfasts. Free parking in back via driveway to right of restau-
 rant. Breakfast through dinner. Moderate to slightly expensive. — N.W.
 Beta Sen Pizza House 15 Al-
 edeen Drive (off the 101), Cardiff-
 the Sea, 760-733-6702. This is a North County restaurant that continues to be
 popular. Their thin-east Coast-style pizzas are famous locally. Also
 check for the big-pile of spaghetti or linguini specials if you just want to fill up.
 Open seven days, lunch and dinner.
 in the garage, and I was
 to order something.
 The Reader’s Guide to Restaurants is re-
 commended reading for anyone
 by our readers (Adi Barbarad, Barbara
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 Open seven days, lunch and dinner.
 in the garage, and I was
 to order something.
New Restaurant in Hillcrest

Crawfish and crab so tasty you'll swear you're in New Orleans!

Live Crawfish • Live Blue Crab • Live Oysters
Dungeness Crab
King Crab Leg • Shrimp and more...

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858-565-1678 • 6464 Conway Street, Ste. 106A • San Diego • www.crawbuthatSD.com
Open: Mon.-Fri. 2-10 pm • Sat. & Sun. noon-10 pm

Crawfish and blue crab in season

Daily Crawfish Boil

$10 Off First Meal

• Minimum purchase $20
• Valid only with this ad.
• Valid only at location specified above.
• Cannot be combined with other offers or specials.
• Catering services for every occasion

Early Bird Happy Hour 5-7 pm
$3 16-oz. Kinibeer

Southreads Experience

• 2 for 1 SEASONAL MIXED COMBO PLATES
Purchase one combination plate at regular price, receive a 2nd of equal or lesser value for free. One coupon per check per table. Offer good 11:30 am-3:00 pm daily. Not valid with other offers. No take-out orders, please. Expires 7/8/07.

HAPPY HOUR MON-FRI 4-7 PM

1037 Broadway, Chula Vista • 619-689-9182

Mexican and Seafood Specialties

25% OFF YOUR ENTIRE CHECK
All beverages excluded. One coupon per check per table. Not valid during Happy Hour with any other offers.
No take-out orders, please. Expires 7/8/07.

2165 Avenida De La Playa, La Jolla, 858-459-9221. Used to be the Churchill's Happy Hours — too. Inexpensive. 

The Lodge at Torrey Pines

858-566-0806

Voted “Best Indian Restaurant” by Reader

Valid only with this ad. No limit on number of tasters. Expires 6-30-07.

La Jolla Brew House

Lunch and dinner daily. Inexpensive.

The Lodge at Torrey Pines

619-232-2303, open daily breakfast to dinner, late lunch, and for lunch, turkey burgers and the Great Khan's Mongolian Festi-

La Jolla, 858-777-6635. A superb choice that stretches almost the whole of a handsome, sprawling, block-long residence perched above La Jolla Cove and offers a gallery view of skaters or an ice hockey game (which goes great with their Kirin beer)

MEXICAN AND SEAFOOD SPECIALTIES

25% OFF YOUR ENTIRE CHECK
All beverages excluded. One coupon per check per table. Not valid during Happy Hour with any other offers. No take-out orders, please. Expires 7/8/07.
**MISSION VALLEY & THE MESAS**

Andres’ Patio Restaurant 1235 Moreno Boulevard, Bay Park, 619-272-6121. This is a great spot, with a fragrant scent in the air for all the possible chance of food. To eat here at Andres’ is like taking a step back in time. The music is Latin American, the colors of the food are vibrant, and the taste is authentic. Andres’ is a real Mexican food, with all the flavors and textures that make it so special. Moderate.

Lightnin’ Jacks BBQ Clairemont Town Square, 4705 H Clairemont Drive, San Diego, 858-565-8277. Clean, cute, and a little self-conscious, this barbecue has black- and-white Western decor on the walls and some seating on balconies with an outdoor lounge. Must-try: the fresh southern fried chicken. Must-try: the fresh southern fried chicken.

Tea House 1905 Clairemont Mesa Boulevard, 619-451-8700. Lunch and dinner daily; reservations recommended. Inexpensive to moderate.

Space House Cafe 6035 Clairemont Mesa Boulevard, San Diego, 858-565-1028. If your head feels like an old potato and your tongue is like a buttonhook, this is the place to go to. Must-try: the fresh southern fried chicken. Must-try: the fresh southern fried chicken.

**C LEVEL**


**Faire Fa Cade and Gallery**

1114 Midway Drive, La Jolla, 858-437-8114. A great little restaurant tucked away in the quiet neighborhood of La Jolla. They serve up some of the best Asian food you'll ever taste, and it's all served at reasonable prices. Moderate.

**The French Gourmet**

905 Torrey Pines Road, Pacific Beach, 858-483-2166. In the mood for a little FrenchSorted out with everything you could want, from the fresh herbs to the marinated vegetables to the perfect sauce. Enjoy the food. Vast wine list with plenty of choices, wide range of prices and quality. Must-try: the fresh southern fried chicken. Must-try: the fresh southern fried chicken.

**Great Moon Buffet**

4170 Convoy Road, Kearny Mesa, 858-292-8825. Great when everything is closed. The place feels like a Mid- way Drive. It has a large crowd, dark wood walls, etched glass. Prices are a little bit high, but the French touch is great and burgers are generous. Must-try: the fresh southern fried chicken. Must-try: the fresh southern fried chicken.
Every barely

Think of the movie Karinya Thai & Vegetarian Cui-
dishes plus fabulous bread, scones, 858-488-9060. Gourmet and Latino
People look either disgustingly healthy, safe,” “shade-grown.” Vegan Country.
619-224-1387. This is the land of “or-
able Sunday. Moderate.
add to the draw for a lively young crowd
fordable, food-friendly Chilean bottlings
and a sensible wine list emphasizing af-
list of tequilas, interesting margaritas,

fierce little charcoal fire at your table, the
a meal in itself. Steaming away with its

— E.B.

Peces, and honey to make a surprisingly

power fruit bowl is what keeps them
along with sandwiches. But the

ries for large parties. Inexpensive.
street, plus a small private dining room

from Balboa, look left, and pull into the

defect tart-sweet rice, tight wraps, and dis-
most? At its best, this renowned sushi
Bunker Hill Street), Pacific Beach,

— N.W.

Central San Diego

La Fábrica
20th Street (near Con-
truction

25th Street stop is Mexican but has An-

swerved or, step-fried). Cooked dishes are dull except
his elves may play — amateurishly. Best

Thrice Chau Restaurant
4637 University Avenue, City Heights,
619-280-4248. This is near as you’ll

O’Farrell: O’Farrell, the famous, filling
soup-meal of Vietnam where beef cooks

im, and English. The inside is cramped, but
need to call 24 hours ahead to get it.

Hillcrest

Prime Rib 99.95

Bucket

San Marcos

Restaurant
555 Fourth Avenue
Galapago
619-233-5979

San Marcos

Fri. 11:30 AM

Sun. & Mon. –
Vegetarian & Non-Vegetarian

Royal Indian Cuisine
$10.95 Dinner Buffet
Reg. $13.95

Sun. & Mon. • Vegetarian & Non Vegetarian • Tues. – All Vegetarian • Wed. • Introducing Indian-Aziun Fusion
5:30 PM • Hillside only • Web coupon. Expires 7/5/07.

FREE DINNER
Buy 1 dinner, get 1 free. Must be served with dinner.

1 Off

Lunch Buffet
Mon.-Fri. only

CHAMPAGNE BRUNCH
11 am-3 pm

Try our famous Sangria

San Diego – Riverside
1/2 Off All Tapas
Nightly in our Tapas Bar before 6:30 pm
Tapas are Spanish appetizers. Mix a few with friends and make it a meal.
Happy Hour Monday-Friday Live Gipsy King-style guitar nightly

Restaurant Bar
Late-Night Dining

Sevilla
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San Diego’s late-lamented fishing in-

time. This restaurant near the trolley’s

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Live From Maine | Every Wednesday

Prime Rib 99.95

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Weekend Brunch
Bottomless Champagne and Mimosa’s.
Breakfast Special 3:30 with purchase.
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Purchase required. Specials start at 5 pm.

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Calamari — fried bread with Cam- 
— E.B.
Cabo Cafe & Grill


Fine seafood bisque, crawfish étouffée, rice on the side.) Among the treats are a

he's cooking it in this cute, casual eatery. late bread pudding served there. Now

inventor of the legendary white chocolate bar and grille and the

leaner native, was the original chef-owner.

2034 Kettner Boulevard (at Grape, next
day. Inexpensive to moderate.

spice the gyro. Meat flavor's great, and it

meets Taco Bell (oops, sorry Ralph). The

SOUTHWEST

spice the gyro. Meat flavor’s great, and it

mural), with a great fountain-gurgling

a little help (okay, a lot) from Rubio’s

million dollars to get the school and the

a couple of hours with lots of conversa-

DOWNTOWN

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The place rocks for gentility. Green carps, white linen cloths, fresh flowers, chandiliers, grand piano. It’s petal-in-the-water hotel and looks like any restaurant for the rich who just can’t live without especially olive-oil-rich olive oil. But prices. For sandwiches, light lunches, and breakfasts are down there with the best Market Street cafe-lunch. Among the menu items offered, the best deal is the soup and half-sandwich combo, especially the Frisbee combo—a tomato soup topped with a half-sandwich, served with a sea salt, shiitake, and scallions. Open Monday through Friday for breakfast and lunch. Inexpensive. — E.B.

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Here's a small sample to whet your appetite!

50% off lunch or dinner
Buy one entrée at the regular price, get the second entrée of equal or lesser value for 50% off. Not valid for Lunch Buffet ($8.95), Dinner Buffet ($12.95) or on holidays. One coupon per table. Offer expires June 30, 2007. Expiration dates are renewed the last week of each month. Coupon not valid on holidays.

Ashoka the Great
Lunch Hours: 11 am-3 pm 7 days a week. Dinner Hours: 5-10 pm 7 days a week.
9724 Black Mountain Road, San Diego, 858-595-9749
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Free empanada
With purchase of an entrée. One coupon per table. Not valid with any other offers. Offer expires June 30, 2007. Expiration dates are renewed the last week of each month. Coupon not valid on holidays.

Pampas Bar & Grill
Dine in a unique Argentine ambiance. On our menu you will find 100% natural Angus beef steaks, free of hormones, steroids and pesticides, as well as the finest free-range poultry and fresh seafood.
6900 Aero Drive, San Diego, 858-278-5971
Reader Coupons
www.PampasGastroBar.com

2 for 1 entrée
Buy one entrée and receive 2nd entrée free or deducted $15.95 off any all-inclusive when 2 are ordered. Monday-Thursday. Not valid with any other offers. One coupon per table, please. Offer expires June 30, 2007. Expiration dates are renewed the last week of each month. Coupon not valid on holidays.

Forever Fondue
San Diego’s most delightfully interesting restaurant experience. La Jolla: 909 Prospect Street, Suite 100, 858-551-4000. Fashion Valley: 6110 Friars Road, 619-295-7792.

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* Hip, fun, it. $12.95 each & One coupon per table. Not valid with any other offers. Offer expires June 30, 2007. Expiration dates are renewed the last week of each month. Coupon not valid on holidays.

Free appetizer
With the purchase of two entrées and two drinks. Offer expires June 30, 2007. Expiration dates are renewed the last week of each month. Coupon not valid on holidays.

Pho Saigon Star
Vietnamese restaurant specializing in Pho Noodle Soup.
10490 Friars Road, Mission Gorge, 619-640-2985
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Atoll at the Catamaran Hotel
Big Kahuna’s free breakfast, lunch or dinner
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French dessert
Great Moon Buffet 10% off total bill
Gringo’s free appetizer at lunch
Lahaina Beach House free breakfast
Limón: 25% off chicken, ribs or 2 tacos
Pacific Beach Bar & Grill 2 for 1 entrée
Pacific Rotisserie free entrée
Sam’s by the Sea
Sasha’s $12 off second entrée
Strawberry Frozen Yogurt free frozen yogurt

La Jolla
Cafe Milano free comedy show tickets
Cendio
Clay’s La Jolla
Fuji’s Sushi & Wok lunch specials $5.95
La Jolla Brew House free lunch or dinner entrée
Marrakesh 50% off lunch
Su Casa 20% off entire check* free entrée
Vida Gourmet

North County
Calypso free appetizer
greek Village free saganaki
India Princess free dinner
Jamroc 101 free island sampler
Mikko Japanese 50% off sushi
Noodles & Company 50% off entire check
Pho Lucky 10% off entire check
Santa Fe Cafe 50% off 2nd entrée
Wild Note Cafe

South Bay & Coronado
Lai Thai 50% of entrée
Mariscos La Costa Azul
Mea Kwan Thai 20% off entrée
Clairemont, University City, Miramar Rd.
Powy, Mira Mesa, Scripps Ranch & Kearny Mesa
Ashoka the Great 50% off lunch or dinner
D’Amato’s Pizza free dinner for two $29.95
Filling Station free appetizer
Honey’s Cafe free empanada
La Pampas free appetizer
RB Sushi 50% off sushi - hand rolls - rolls
Thai Cafe $1 off entrée

Midway, Old Town & Mission Valley
The Amigo Spot 15% off bill
Bali Thai free entrée
Bennigan’s $5 off lunch or dinner
Forever Fondue 2 for 1 entrée
Old Town Mexican Cafe free entrée
Pho Saigon Star 15% off entire check
Pizza Bella free wine dinner
Shanghai Chinese 50% off Mongolian BBQ
Tio Leo’s Dinner combos $8.99 each* 10% off lunch or dinner

East County & State College
Fix Me A Plate Cafe 15% off any entrée
Greek Town Buffet 50% off 2nd dinner buffet
Habana Cuban free appetizer
Windy City Beef 1/2 off menu item

Uptown & North Park
A La Francaise
Awash Ethiopian 1/2-price entrée
B Fried Rice
Brazil By The Hill 1/2-price entrée
Hob Nob Hill $2 off entrée
House of India free dinner
Lips 50% off dinner
Rudford’s $2 off entrée

Downtown & Point Loma
Blue Water Seafood 25% off
The Boathouse 2 for 1 entrée
California Grilled free gourmet sandwich
Dublin Square 15% off or free lunch
Embers Grille 50% off entrée
The Field free lunch
Hard Rock Cafe
Hornblower Cruises
House of Blues 20% off restaurant receipt
Humphrey’s Jewel Box 2 for 1 entrée
The Local 53 Thursdays
Lotus Thai Cuisine free entrée
McCormick & Schmick’s Seafood Restaurant
Mister Tiki Mai Thai Lounge
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RA Sushi
Rei do Gado
Rock Bottom
Samba Grill 1/2 off all-you-can-eat Brazilian feast
Sevilla
The Shut House
Thai Time 25% off sushi
Whiskey Girl
Xavier’s free appetizer

Restaurants listed without coupon offers have only menus online. Restaurants with * have multiple locations. See online menu or coupon for all locations.
Comic Bomb
As Alba pouts, the team sets off to save the world.

Many complaints were lobbed at The Fantastic Four, the 2005 film adaptation of Marvel’s long-running comic book, but no one ever suggested it was too smart. Yet it would seem that everyone came to the sequel, The Fantastic Four: Rise of the Silver Surfer, determined to dumb it down. In the two years since defeating Dr. Doom, our heroes have apparently become flatter, duller people, determined to have even more straightforward adventures than in the last film, which is no mean feat. The Fantastic Four could kindly be called family fare; Surfer seems committed to leave anyone over the age of nine out of the equation.

Rise of the Silver Surfer opens as the familial superteam attempts to cope with their newfound celebrity, while Mr. Fantastic (Ioan Gruffudd) and the Invisible Woman (Jessica Alba) plan an oft-delayed wedding. But the appearance of a metallic-looking interstellar creature flying around on a long, boardlike object — a silver surfer, one might even say — keeps getting in the way. As Alba pouts, the team sets off to save the world, with little help from an uncooperative military and a newly resurrected Doom (Julian McMahon).

It’d be a lot easier to excuse the film’s juvenility if it were any fun. But the plot is mostly an excuse to scuttle the Four from one product-placement-rich environment to the next as director Tim Story reluctantly distributes some CGI-heavy action set pieces that admittedly improve on the original. Chris Evans remains amusing as the Human Torch, playing the character as a kid who suffers no trace of the angst plaguing Spider-Man and other tortured heroes. But with Chiklis’s formerly depressive Thing now apparently feeling just fine about being turned into a slab of rock, Evans doesn’t have much of a foil to play against.

Purists will balk at a pointless — and boring — revamp of a major villain, but that’s the least of the film’s worries. Only a few isolated shots of the group striding together as a team make Surfer feel like a Fantastic Four movie. The costume department got the jumpsuits right. Did anyone else even try?

— Keith Phipps
A.V. Club Rating: C-

Making a resolutely old-fashioned character like Nancy Drew seem hip enough for contemporary teenyboppers sounds like the worst sort of exercise in Hollywood committee thinking. Indeed, the new Nancy Drew has been given a Brady Bunch Movie-like makeover, moving the precocious sleuth from the flyover squaresville of River Heights to Hollywood and setting her prim, do-gooder image against the trendy detachment of today’s youth. And yet the fish-out-of-water gambit works anyway, thanks to the script’s playful self-reflexivity and Emma Roberts’s disarming zeal in the lead role. Ironically, the film doesn’t lose momentum until its plucky heroine has to get down to the business of solving a murder mystery. But then again, Carolyn Keene — or rather, the vast congregation of writers that worked under that nom de plume — wasn’t exactly Agatha Christie, so the hidden passages and secret compartments on display are in keeping with the books’ spirit.

After River Heights’ finest detec...
tive survives yet another dangerous scrape with the criminal element, she promises her father (Tate Donovan) that her sleuthing days are over. Of course, the promise occurs after Drew has arranged their new living quarters in Los Angeles, an estate that comes with a built-in unsolved murder mystery. The house used to belong to a Hollywood actress (Mallolland Dr.’s Laura Harring) who was found dead in her pool during a party. Though she makes an effort to keep her word, Drew’s curiosity gets the better of her, especially once her snooty classmates ostracize her and the mystery becomes her only good company. With help from Josh Flitter, a fellow nerd outcast who idolizes her, Drew works on cracking the case.

The first half of *Nancy Drew* gets a surprising amount of mileage out of the petite detective as walking anachronism. Decked out in pristine homemade dresses, she lobbies for her only good company. With help surprisingly little in the way of mileage out of the road-straight posture, and cutely refuses to drive above the posted speed limit, even when the bad guys are chasing her. Much as she’s aware that the other kids resent her or make fun of her goody-goody nature, she’ll happily wait for the world to conform for her, not the other way around. Once the rote mystery elements take over, the film devolves into a second-rate whodunit for kids, but even then, Roberts’s irreplaceable cheeriness and curiosity in the face of danger proves too adorable to resist. As role models go, she certainly beats Dennis Rodman.

— Scott Tobias

A.V. Club Rating: B-

**MOVIE LISTINGS**

Duncan Shepherd is on summer leave, he returns in the fall. Capsule reviews by J.B. Jones, Jonathan Rosenbaum, Albert Williams, Don Drucker, and Andrea Gromow, reprinted by permission from the Chicago Reader.

**Black Book** — Paul Verhoeven’s triumph 2006 return to Dutch cinema after 20 years of Hollywood releases (Total Recall, Basic Instinct, Starship Troopers) is commercial moviemaking of the highest order, superbly mounted and paced. Its story of a sexy Jewish singer (Carice Van Houten) who poses as a Nazi for the Dutch resistance during World War II is based on 40 years of research and 20 years of script development with cowriter Gerard Soeteaman (Soldier of Orange). Like much of Verhoeven’s best work, it’s shamelessly melodramatic, but in its dark moral complexities it puts Schindler’s *List* to shame. Van
Houten and Sebastian Koch (The Lives of Others) are only two of the standouts in an exceptional cast. In English and subtitled Dutch, German, and Hebrew. — J.R.

Bug — Steppenwolf ensemble member Tracy Letts adapted his play into this fearsome horror movie, directed with single-minded claustrophobia by William Friedkin (The Exorcist). Michael Shannon, reprising his role from the original 1996 production, is all crawling skin as a man convinced that unknown government powers have infected him with aphids; Ashley Judd is persuasively unstrung as the woman who buys into his delusions to escape her own problems. Friedkin embraces the story’s staginess and sense of implosion as the pair retreat into paranoid madness, a journey that includes several electrifying embraces neatly between tabloid headlines and unfathomable intimacy. Burt Pugach and Linda Kiss met in the Bronx in the late ’50s, when he was a high-rolling ambulance chaser and she a stunning 20-year-old; their love affair soured when he welched on his promises to divorce his wife, and from there the story descends into a thicker of lies, cruelty, and passion run amok. Klores and Stevens don’t have much to work with visually besides talking heads, old photos, news clippings, and stock footage, but with a narrative this insane, that’s more than enough. — J.R.

DOA: Dead or Alive — Martial arts action based on the video game franchise. With Jaime Pressly and Holly Valance; directed by Corey Yuen.

Evan Almighty — Comedy sequel to 2003’s Bruce Almighty, starring Steve Carell, Morgan Freeman, and Lauren Graham; directed by Tom Shadyac.

Fantastic Four: Rise of the Silver Surfer — Reviewed this issue.

Paprika — Italian writer-director Emanuele Crialese is best known for the art-house piffle Respiro (2002), a sun-kissed fairy tale that didn’t prepare me for the weight and solidity of this historical drama about a Sicilian peasant family immigrating to the U.S. The folkloric tone that seemed so pretentious in the earlier movie is powerfully effective here, as Crialese conveys the dark superstitions of the Old World and the family’s absurd fantasies about the new one (lakes of fresh milk, vegetables as big as people). Production designer Carlo Conti and cinematographer Agnes Godard persuasively recreate the cramped and dangerous ocean voyage that brings the Sicilians to Ellis Island, where the Statue of Liberty is obscured by mist and the single women are paired off with their arranged American husbands like boxes of groceries. With Vincenzo Amato and Charlotte Gainsbourg. In Italian with subtitles. — J.R.

Hostel: Part II — With Cabin Fever (2002) and Hostel (2005), Eli Roth has proved himself an expert at giving 70s grind-house horror a contemporary satirical spin: the latter movie cleaned up at the box office with its bowel-twisting scares but also mercilessly teased the crass, ignorant American tourists who make the world their playground. Like the original, Hostel: Part II is impressive for its smooth foreshadowing, flawlessly paced, and eerie use of sound, though you may have to be a gore hound to appreciate its grisly torture-porn sequences. Roth’s dark humor and lacerating view of human weakness sometimes suggest George Romero; what he lacks is Romero’s stubborn belief in personal morality. With Jay Her-
Knocked Up — Judd Apatow made his bones as a comedy writer for Ben Stiller and Garry Shandling, but his own projects — the TV series Freaks and Geeks and Under cover and the sleeper theatrical hit The 40-Year-Old Virgin — have a sensibility all their own, loyal to the tradition of raunchy adolescent humor but also sneakily astute in their emotional truths. Like Virgin, this story of a lazy slob (Seth Rogen) who drunkenly impregnates a beautiful TV host (Katherine Heigl of Grey’s Anatomy) shows how young men and women tend to view each other as the gateway to adulthood, though in this case the looming responsibility of childbearing makes the passage even more terrifying. Funny, honest, and generous, this is mainstream American comedy at its best. Apatow directed; with Paul Rudd, Leslie Mann, Martin Starr, Jason Segel, and Jay Baruchel. — J.R.

The Lives of Others — I spent only an afternoon in East Germany before the Berlin Wall fell, but the fearful silence in public places left a lingering impression. The story behind it is explored by writer-director Florian Henckel von Donnersmarck in his accomplished first feature, about the Stasi, the country’s secret police, which had a staff of over 9000, plus countless informers, and spied on friend and foe alike. The fictional story here, set between 1984 and 1991, focuses on the investigation of a popular and patriotic playwright (Sebastian Koch); that the captain assigned to his case (touchingly played by Ulrich Mühe) is mainly sympathetic and working surreptitiously on the playwright’s behalf only makes this more disturbing. With Martina Gedeck (Mostly Martha). In German with subtitles. — J.R.

A Mighty Heart — Drama based on memoir of the abduction and murder of Wall Street Journal reporter Daniel Pearl. With Angelina Jolie and Dan Futterman, directed by Michael Winterbottom.

Mr. Brooks — The title hero (Kevin Costner), a successful and beloved executive, husband, and father, is secretly addicted to committing gratuitous murders and voices his inner doubts to an alter ego (William Hurt) while being trapped by a similarly compulsive millioniare cop (Deni Moore). When he forgets to close the blinds before killing a couple, a voyeur (Dane Cook) spots him and blackmails him, demanding to be brought along on the next caper. This is one of those slick, violent, ridiculous Hollywood jobs that makes little sense as a story, a comment on life, or a depiction of characters, but is moderately enjoyable in its spinning of movie conventions. There’s even a good De Palma-style fake shock ending. Bruce A. Evans directed a script he wrote with Raynold Gideon. — J.R.

Nancy Drew — Reviewed this issue. Starring Emma Roberts and Josh Flitter, directed by Andrew Fleming.

Ocean’s Thirteen — Just a way station between Ocean’s Twelve (2004) and the inevitable “Ocean’s Fourteen,” this third installment in the franchise is outlandish even as fantasy, a labyrinthine revenge caper undertaken after evil lug Al Pacino double-crosses sweet-tempered lug Elliott Gould (part of the usual crew) out of his share of a Vegas hot-tel-casino. George Clooney, Brad Pitt, Matt Damon, Don Cheadle, Bernie Mac, and Carl Reiner are all back, though Julia Roberts has taken a powder as designated sex object and been replaced by a villainous Ellen Barkin, the butt of much ageist ridicule. Predictably adolescent and smarmy, with the mix of sentimentality and cynical flippancy that’s becoming Steven Soderbergh’s specialty (even when he’s pretending to make art films), this is chewing gum for the eyes and ears, and not bad as such. — J.R.

Once — In the opening scene of John Carney’s engaging indie, a Dublin busker (Glen Hansard of the Frames) hands his guitar to a passerby and gives chase to the wastrel who’s snatched his guitar case and change, but when he finally collars the culprit, he lets him keep the money. That sort of humanity infuses the movie, a low-budget and leisurely plotted DV project in which the singer, a poor vacuum-cleaner repairman, falls in love with a young Czech immigrant (Markéta Irglová) who plays the piano and helps him put together a band for a demo session. The songs don’t advance the narrative lyrically so much as follow the two characters’ uncertain relationship through the slow realization of their themes; in particular a scene in which they first jam together in the back room of a music store is a gem. — J.R.

Paprika — Anime master Satoshi Kon tops his acclaimed features Perfect Blue, Millennium Actress, and Tokyo Godfathers with this dizzying, ambitious excursion into the subconscious. The story takes place at a psychiatric lab where a powerful dream machine is used to help clients work through nightmares and resolve their conflicts. When the device is stolen, the heroine — a scientist who enters her patients’ REM states as her valiant teenage alter ego, Paprika — and the homocide cop she’s been treating are pulled into a deadly, expanding web of dreams and hallucinations woven by the thief in his quest for world domination. The intersections between sleep and waking, memory, cinema, and the Internet lead to a spectacular battle of titans who spring from the mind’s darkest recesses. In Japanese with subtitles. — A.G.

Paris, Je T’aime — Most features composed of sketches by different filmmakers are wildly uneven. This one is consistently mediocre, albeit pleasant and watchable. It helps that none of the episodes runs longer than five or six minutes. Many of the most famous areas of Paris — the Latin Quarter, the Champs-Elysées — are omitted, but Olivier Assayas, Guirina Chadha, Sylvain Chomet, Joel and Ethan Coen, Wes Craven, Alfonso Cuaron, Gérard Depardieu, Christopher Doyle, Vincent Natalli, Alexander Payne, Bruno Podalydes, Walter Salles and BRIAN TERHORST
Director of marketing,
Revolt magazine

LESLIE KROUSE
Director of marketing,
Revolt magazine

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A remake of the 1962 Cold War classic, Jonathan Demme’s The Manchurian Candidate modernizes the material and plays around with the premise with surprisingly effective results. Denzel Washington is a Gulf War veteran who thinks his former colleague — now running for vice president — may be at the heart of a conspiracy. Although cracks appear in the final 15 minutes, the film maintains a high level of intrigue. In Man on Fire, alcoholic ex-Special Ops veteran Creasy (Washington again) rediscovers his humanity when he becomes the bodyguard to a young girl in Mexico City. When the inevitable tragedy occurs, Creasy reverts to Special Ops mode and becomes a one-man killing machine. Washington is convincingly starchy-faced in the “man’s gotta do what a man’s gotta do” role. Second half of the story becomes increasingly implausible, particularly as the film spent so much time building up a complex, believable character.

THE MANCHURIAN CANDIDATE
(USA) 2004, Paramount
List price: $9.98
MAN ON FIRE
(USA) 2004, Twentieth Century Fox
List price: $14.98

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San Diego Reader, Jan 21, 2007 187
Pirates of the Caribbean: At World's End — Nearly every element of the previous two movies retears in this third adventure, which ends up overloaded with characters and subplots. Returning villains Geoffrey Rush, Bill Nighy, and Tom Hollander team with Chow Yun-fat and a half-dozen pirate lords to bedevil fyc buccaneer Jack Sparrow (Johnny Depp) and star-crossed lovers Orlando Bloom and Keira Knightley. Deppps multiple versions of Sparrow, who now suffers from a split personality; his shict is funny, but the players are all upstaged by the astonishing special effects, superior to those of earlier installments in creating a wondrous and menacing world. Gore Verbinski directed with Naomi Harris, Stellan Skarsgard, and Keith Richards. — A.G.

ShowBusiness: The Road to Broadway — Dori Berinstein's fan documentary chronicles the production of four high-profile musicals during the 2003-04 New York theater season, two of them hits (the family-friendly Wicked and the quirky adult puppet show Avenue Q) and two of them Bops (Caroline, or Change, a drama about black life in the south, and Taboo, Boy George's memoir of gay club culture in 1980s London). A Broadway pro-ducer herself, Berinstein enjoyed in-timate access to the people behind the shows and insightfully compares the creative processes of her in-tensely emotional subjects. Thrilling rehearsal and performance footage of Idina Menzel in Wicked, Tanya Pinkas in Caroline, and Euan Mor-ton in Taboo is juxtaposed with thoughtful, funny, and revealing inter-views with writers, directors, pro-ducers, publicists, and critics. — A.W.

Shrek the Third — The big green babysitter is back, but the charm has evaporated. Cinephiles will enjoy some of the in-jokes (watching an awful play, one character cracks, "This is worse than Love Letters"). But then, if you're a cinephile, why would you bother with this? Chris Miller and Raman Hui directed; with the voices of Mike Myers, Ed-die Murphy, Cameron Diaz, and Antonio Banderas. — J.R.

Spider-Man 3 — Even longer than its predecessors, 3 piles on the series' usual comedy scenes and ac-tion sequences while adding some black slime from outer space and a few new actors (Thomas Haden Church, Topher Grace) to the more familiar faces (Tobey Maguire, Kirsten Dunst, Franco, J.K. Simmons, Rosemary Harris). And a pile is what it feels like, especially when two superheros ultimately join forces to defeat three supervil-lains. Given how bogus the movie is whenever it de Raimi tries to pump some life into this dutiful en-terprise but seems more than a little bored himself, especially when he's getting mushy about Spider-Man's moral decline and regeneration. — J.R.

Surf's Up — A surfing penguin header for the tropics in this kids' feature, the second project from Sony Pictures' new animation unit (the first was Open Season). Writer-directors Ash Brannon (formerly of Pixar) and Chris Buck (formerly of Disney) couch the narrative as a re-ality TV show, with the usual jol-ling camera, impulsive zooms, and quick cutaways to talking-head in-terviews. The novelty wears off al-most immediately, leaving this a real chore to watch; there's something bizarre about low-budget spontaneous-ity being replicated in such a labor-intensive medium. With the voices of Shia LaBeouf, Jeff Bridges, Zooey Deschanel, and Jon Heder. — J.R.

300 — Frank Miller's graphic novel about the Battle of Thermopylae, where 300 Spartans battled the entire Persian army in 480 B.C., has been adapted into a CG sword-and-sandal epic. The disconnect between the human actors and the digital backgrounds is more pronounced here than in a futuristic adventure like Sky Captain and the World of Tomorrow, and because classic Hol-
 literal — a retired cat burglar on the Riviera and "Ocean's Thirteen" — sings on the streets, gets discovered by an elderly man who offers her a chance to break into a bank. She accepts and the film becomes a wild, action-packed adventure filled with laughs and thrills.}

**Surf's Up**

A star-studded cast led by Gerard Butler, Lena Headey, and Dominic West — directed by Adrienne Shelly — takes you on a journey through the uncharted waters of the sport of surfing. The story follows a young surfer named Arnie who dreams of winning the World Surfing Championship. With the help of a wise old mentor, Arnie must overcome his fears and face the challenges of the deep blue sea to实现 his dreams.

**Ocean's Thirteen**

The final installment of the popular heist series, "Ocean's Thirteen" follows the gang as they attempt to rob the.000 at the Bellagio Hotel in Las Vegas. The heist is a highly sophisticated and complex operation, as the thieves must navigate through the elaborate security system of the casino to pull off their biggest job yet.

**Evan Almighty**

Directed by Peter Farrelly, "Evan Almighty" tells the story of a man named Evan (played by Jim Carrey) who, after a series of unusual and inexplicable events, begins to hear a voice in his head. This voice is actually God, who has decided to send Evan on a mission to save the world. With the help of an unlikely crew of misfits, Evan must navigate the political, social, and personal obstacles in his way to accomplish his divine mission.

**Fantastic Four: Rise of the Silver Surfer**

One of the most popular superhero teams in the Marvel Cinematic Universe, the Fantastic Four, returns in "Fantastic Four: Rise of the Silver Surfer." The film follows the adventures of Reed Richards, aka Mister Fantastic, and his team as they face off against the mighty Silver Surfer, who is on a mission to destroy Earth. The action-packed adventure features a star-studded cast and is packed with special effects and incredible set pieces.

**Spider-Man 3**

In "Spider-Man 3," Spider-Man (played by Tobey Maguire) must overcome his personal demons and face off against a new villain, the Green Goblin, played by James Franco. The film is filled with thrilling action scenes and special effects, and features a cast that includes Kirsten Dunst, Alfred Molina, and Mary Jane Parker.

**Pirates of the Caribbean: At World's End**

The third installment of the popular pirate series, "Pirates of the Caribbean: At World's End," follows the crew of the Flying Dutchman as they battle the evil Bootstrap Bill Turner, who is out to destroy all of the Caribbean. With the help of new allies and old enemies, the crew must navigate treacherous waters and face off against some of the most feared pirates in history.

**Ocean's Thirteen**

The highly anticipated final installment of the "Ocean's" franchise, "Ocean's Thirteen," follows the crime-solving team as they take on their biggest job yet: robbing the.000 at the Bellagio Hotel in Las Vegas. The heist is a complex and highly sophisticated operation, as the thieves must navigate through the elaborate security system of the casino to pull off their biggest job. With the help of a new team of.000 and an array of special effects, "Ocean's Thirteen" is a thrilling and action-packed adventure.
Quieren su vida

Redacción
Diario San Diego

La defensa de Francisco Javier Arellano Félix preparó los argumentos con la pena de muerte que buscan imponer en contra del conocido capo.

Abogados de oficio de El Tigrillo entregaron la carta de “mitigación” en la que intentan disminuir la pena que autoridades estadounidenses buscan para el cabezón del Cártel de Tijuana.

La carta se centra en los alegatos de la defensa para acusar que el menor de los Arellano Félix es menos culpable que varios acusados del caso que se le sigue en la corte federal de San Diego.

“Vamos a exponer que nuestro cliente tiene menos culpabilidad que otros sujetos que se señalan en el expediente y que no se le impondrá pena capital, uno de ellos es Ismael Higuera ‘El Mayel’, quien tiene mayor participación en los delitos que se le imputan a la organización”, dijo David Bartick, abogado del capo.

Marea roja

APN
Tijuana, BC

Marco Antonio Sánchez Navarro, Director de Bomberos y Protección Civil, informó que no se permitió acceso a las playas de Tijuana a causa de los altos niveles de contaminación, consecuencia de la “Marea Roja”.

El funcionario solicitó que eviten nadar en esta zona y dije que se procederá a analizar cerca de nuevas muestras diarias tomadas de diferentes partes de la playa.

La incubación de la bacteria tarda 24 horas para saber el nivel de contaminación, por lo que no se tiene algo definitivo.

Explicó que corresponde a la oficina de Fomento Sanitario de Salubridad Federal, determinar los estragos registrados en la zona, sin embargo, mientras continúe presente la “marea roja”, es necesario abstenerse de entrar a las playas.

No se deje

Tessa Arminio
Diario San Diego

Ante tanto fraude en el mercado de bienes raíces es normal que la gente se asuste y no quiera tomar decisiones en relación a la compra, venta o refinanciamiento de su casa.

Una vez que haya decidido que usted quiere comprar una propiedad tendrá que buscar a un agente.

Algun agente que vino por los intereses de usted y lo guíe apropiadamente.

1) Asegúrese que el agente tiene licencia de bienes raíces (vigente).

2) Pregúntele cómo le va a buscar su casa.

3) Es importante que el agente esté dispuesto a enseñarle las propiedades que a usted le gusten.

4) Es mejor que el agente sólo le represente a usted y no al vendedor también, puede existir un conflicto de intereses si representa a los dos lados.

5) Normalmente el agente y usted deben determinar el tamaño de la casa que puede comprar.

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América Barceló
Diario San Diego

Onze reos del Centro de Detenciones de Inmigración (COC) impusieron una demanda contra el penal y autoridades de inmigración por los deploresables conductores de salud en que se encuentran.

Por la falta de atención médica y la negligencia con la que autoridades de Inmigración y CCO en Otay Mesa mantienen a los detenidos, han salido a la luz pública diversos casos donde la vida de los reos ha estado en peligro, incluso se ha llegado a la muerte.

“Estamos representando no sólo a estas cinco personas sino a todos los detenidos de ese penal que sufren por la falta de atención médica, y la negligencia con la que actúan autoridades para mantener estándares sanitarios y atención a enfermos que entran a ese penal”, dijo Livia Rojas, representante de ACLU en San Diego.

Desde el verano del 2006 Diario San Diego ha reportado una serie de anormalidades que los mismos presos de ese centro han hecho públicas a través de cartas y llamadas a una casa editorial donde exponen las más desfavorables abusos.

El caso más reciente fue el de Martín Hernández Bandera, quien estuvo a punto de perder una pierna por la negligencia médica con la que autoridades del penal lo trataron.

Muy humano

Elenizar López
Diario San Diego

Después de dos años de ausencia y sin dinero, regresa el exboxeador Antonio Orozco, que con su nuevo material bajo el brazo promociona ‘Cazadora’, un trabajo con un contenido social, humano y reflexivo.

En este disco, Antonio muestra todo lo vivido. Un viaje entre España y América repetido de conciertos y experiencias inolvidables.

“Cazadora es el reflejo que yo quería contar, soy yo, todo lo que he visto”, explicó el español.

“Cree que la gran diferencia de los anteriores discos es que la carga emocional y solidaria ha cambiado mucho el contenido, se habla de cosas tremendamente sociales, que a todos nos interesa de una manera u otra, como el gran problema de la migración, de la frontera, religiosa”.

El cantante sostiene que cuando se expresa a los problemas “me refería a cuando se pierden vidas, es una responsabilidad de todos, principalmente en España, no podemos seguir girando las cabezas, es un problema que nos incumbe a todos”.

Para él, este disco trata de lo que se está viviendo en el Sur de España, de historias reales, cosas que ya ha vivido, visto y sentido. Canciones como ‘Se llaman’, ‘Por qué no les devuelves el sol’, ‘Hoy todo va al revés’, canciones que dibujan un poco la realidad y que simplemente se dedicó a contarlas.

Sufrida victoria

Adolfo Bautista hizo su trabajo, ponerle un pase de gol a Jared para calificar a México a las semifinales de la Copa de Oro al vencer 1-0 a Costa Rica.

Pero, prácticamente nadie se dio cuenta cuando Adolfo Bautista entró al campo de juego en lugar de Omar Bravo.

Ahora México se encuentra listo para sellar este sueño tras el boleto a la final, ante el ganador del duelo entre Canadá y Estados Unidos. El Tri de México sufrió hasta la llegada del ‘Bofo’, quien en un chapuzón de talento le dio a México una sufrida victoria y el boleto a semifinales.

Bautista sacó de la chistera ese mágico tesor que Jared Borgetti cristalizó en la anotación de la diferencia (90). Por eso, todos corrieron a felicitarlo.

La siguiente escena para México es enfrentarse a Guadalajara, equipo que llegó como invitado y se colocó en la semifinal que jugará a partir de las 18:00 horas del jueves, tiempo San Diego.

La Selección Mexicana llegará con todo al contar de nuevo con Francisco Fonseca, Pável Pardo y Omar Bravo, quienes cumplieron con su parte de castigo, luego de acumular tantas amenazas. Será la prueba dorada de Hugo Sánchez, quien si ha sido criticado por conseguir triunfos dramáticos y de apenas un gol, a pesar de contar con todo el talento azteca.
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Bilingual men/women encouraged to apply.

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Maximum 85 applicants. Applications available at the test site.
For additional information, contact the department’s Jobline: 858-514-8558
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**Stand-up Forklift Operators**
AM shift 7:00-3:30 $13/hour
PM shift 3:30-12:00 $13.25/hour
Immediate full-time/temporary (June–October).
Monday–Friday plus overtime. Must be experienced with stand-up reach forklift; will test.

**Sit-down Forklift Operators**
AM shift 7:00-3:30 $11/hour
PM shift 3:30-12:00 $11.25/hour
Full-time/temporary (June–October).
Monday–Friday plus overtime. Must be experienced on sit-down models; will test.

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AM shift 7:00-3:30 $9.25/hour
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Full-time/temporary (June–October).
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Will pick and pack, or verify Halloween costume orders. No experience necessary.

Apply in person:
Disguise
11906 Tech Center Ct., Poway, CA 92064
Or call Arianne, HR: 858-391-3600

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Registration by e-mail or phone is required prior to the Ridgehaven test only.
recruit@sdsheriff.org

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Southwestern College Cafeteria
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LOAN OFFICERS or Real Estate Agents. Commission splits, up to 90%. Business in place, as high as 95%. MA, FHA, VA, Homeplus, and Conventional loans provided. These are sales positions. If you want to grow your career with a winning team, contact David at 619-308-7464 or call Ken at 619-306-7899.

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research study to test a device to monitor hydration status. Male or female participants must be Caucasian or African American, be 18 to 35 years of age, be able to do moderate exercise at warm temperatures, have blood samples taken, not have chronic medical illnesses, not be pregnant. If eligible, participants will receive: Payment for completion of study. This study will take about 5 hours on. Easy - Safe - Fun. For more info, please call: 619-561-7965. 9000 W. Via, CA 92081. For additional information, please contact: Ph: 866-794-0196.

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Say What?

Kip Reese | Age: 34 | Occupation: Web designer | Lives: Ocean Beach

I like the word “celebutard.” It’s three words, “celeb,” “tard,” and “retard.” It’s pretty self-explanatory. It’s any of the crop of young, really dumb girls who are famous. Paris, Lindsay—

“asylum” for “rehab.” It seems like anyone — politicians, actors — like Mel Gibson, and a lot of the celebutards — can enter rehab like asylum and just be beyond the reach of the law.

LGBT Q MORMON RIGHTS

DEAR MORMONS: I had every reason to believe Mel Gibson was an antisemite, a racist, and an anti-gay person. When he did his bigoted rant, I felt every reason for outrage was confirmed. But I wisely held my anger in check and waited to see the results of thebuscar study. I must say that the results are disturbing, to say the least. I am not completely sure that the study’s methodology is sound, but the results are nonetheless troubling. I believe that the study’s results indicate that Mel Gibson is a bad person and that he should be held accountable for his actions. If the study’s results are accurate, then I believe that the study’s methodology is sound. I am hopeful that the results of the study will be published soon so that we can all have the opportunity to read them.

MORMONS: I understand that you are a religious group, but I do not understand why you would support a person like Mel Gibson. He is a bad person and he should be held accountable for his actions. If you are a religious group, then I believe that you should be held accountable for your actions as well. I believe that you should work to change your ways and to be more understanding of others.

LGBT: I believe that the study’s results indicate that Mel Gibson is a bad person and that he should be held accountable for his actions. I hope that the study’s results will be published soon so that we can all have the opportunity to read them. I believe that the study’s methodology is sound and that the results are disturbing. I believe that Mel Gibson is a bad person and that he should be held accountable for his actions.

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2 bedroom, 2 bath. 824 Ash Street. 1-760-476-1537.

San Diego
1 bedroom, 1 bath. Big yard. Washer, dryer. No pets. 1924 Sheridan Avenue. 760-454-7349.

Solana Beach
2 bedroom, 1 bath. 5444 Avenida. 1 bedroom, 1 bath. 1-760-454-7349.

Sorrento Valley
2 bedroom, 1 bath. 2-story, 3 car garage. $1900/month. 619-746-7050.

Sorrento Valley
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SUMMARY
In case of ties, lottery will determine top five winners.

Describe this location, name the nearest cross-streets, and win a Reader T-shirt. E-mail to NameThisPlace@SanDiegoReader.com; fax to 619-231-0489; or mail to Reader, Name This Place, Box 85803, San Diego 92186 — include your name and address. (Deadline, Tuesday, 9 a.m.)

San Diego Reader June 21, 2007 169
LINDA VISTA.
LA MESA.
front yard. Water and trash included.
6745.
bedroom house. Washer/dryer hookups.
LA MESA.
inces. Garage, cozy yard, garden, gar-
3946 Nereis Drive. 619-698-7252.
hardwood floors throughout. Laundry
SOUTH PARK.
3/1 619-596-8889.
CABRILLO.
3 bedrooms, 2 baths, family room, 2-car garage. Large
NORTH PARK.
1 bedroom 1 bath. New. Spanish style
brownstone. Great location. All utilities included.
LA MESA.
1 bedroom 1 bath. Cozy 1st floor unit.
2 bedroom 1 bath. 1st floor. $850.
LA MESA.
2 bedroom 1 bath newly
hardwood floors, ceiling gans. 4022 Iowa
parking plus storage.
LA MESA.
1 bedroom 1 bath newly
hardwood floors, ceiling gans. 4022 Iowa
parking plus storage.
LA MESA.
2 bedroom 1 bath newly
hardwood floors, ceiling gans. 4022 Iowa
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LA MESA.
2 bedroom 1 bath newly
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A British Motors, 1305 Kettner Blvd., c. 1958. This Jaguar XK150 had 200 horsepower and could cruise all day at over 100 mph.

In 1958, we recently local reported that California had more registered vehicles than any other state — 6.8 million. New York had 4.8 million; Texas, 4.1 million.

— by Robert Mizrahi
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I was at a friend’s house recently. My wife and I would look at each other as we were eating, and I’d say, “This is good!” He made bratwurst. I didn’t think it was possible to ruin bratwurst, but he did. He soaked them in beer and let them simmer on the grill for two days before putting them on the grill. They were the most God-awful-tasting things. I pretended I liked them as we were eating.

I had had a few. My first time in New York at a deli, my dad was sure they ’d have good food, since they had nice mugs. My entire family thought the food was gross. We still make fun of him about mugs. In Egypt, I had a sandwich for two weeks because of the food. They used a lot of batter and low-quality oils. The worst was when I tried blood. A boyfriend in Spain told me he ate it as a kid in Switzerland, because I was freaking out at seeing it on the menu. They looked like red blocks of Swiss cheese and had onions. You spread it on bread. It was horrible.

I pretended I liked them as we were eating... I couldn’t have done it on Sundays. I had to immu- nize them, and it was disgusting. As a kid, trying those foods is even worse. Things like collard greens, spinach — and from hearing the name of it — I was naive enough to actually look forward to the sweetbread.

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The Wednesday Wonder — that’s what my roommate called this guy whom I was seeing. This is before the term “friends with benefits.” But we weren’t even friends.

I was 23 and had just started teaching. I was living in Del Mar with a roommate, Cindy, also a teacher. I met “John” at a party. He was from Point Loma.

John was getting a master’s degree in psychology. I remember he was tall, handsome, smart, funny, and charming — and a few years older than I was. We agreed to go to concert the next weekend. I liked him. I thought he would be fun to go places with and do things together.

He never took me anywhere again. After that concert date he wanted me to come over to my apartment and get sexual. Even though I was not used to having sex without being in a relationship, and I had had only three previous sex partners, I thought, Okay, I can try and do this — even though we are not in love — but I am a liberated woman, and I can do this!

We had sex and for about three weeks we met — or, I should say, he came over to my apartment — on Wednesdays. We’d drink wine and screw. He would spend the night and leave after I went to work at 7:15 a.m. 7:15! I’d have to get up and go to work — teach school — the next day!

He never asked me out for the weekends. He never said he cared for me, and we never went anywhere. He wasn’t even curious as to what else I might be doing on a weekend or even if I was seeing someone else.

Three months into the relationship, I had had enough. I realized I was not really enjoying the sex because there wasn’t a real relationship or any genuine affection on his part...or even interest. So, one Wednesday I told him a bunch of excuses why I was going to be away for the next several Wednesdays... thinking that maybe he would ask to see me again on a different night.

He didn’t ask; he just stopped calling me for two months. I was hurt, but I worked on ways to get over it. Then, after two more months of not hearing from him, he called me one evening. Out of the blue. He said he was “in the area,” and could he stop by.

I said, “Sure.” He came right over. I gave him a glass of wine, and we talked, and I knew he was thinking, I’m gonna get laid, but at 9 p.m. I said, “Well, John, it has been great seeing you, but I have to get to sleep now. I have to teach early in the morning. Call me again when you are in this area.”

He was flabbergasted. I escorted him to the door.

A year later, I ran into him at a wedding in Santa Barbara. He told me he was sorry about “how our relationship had ended” and that he’d like to see me again. He said he had tried to call me but couldn’t reach me and “Where are you living now?”

I told him that I had moved back to La Jolla and that I had a new phone number...but I didn’t give it to him. I said, “Give me your number, and I’ll call you.” He did, and I never called.

I had a new boyfriend at that point, and I figured John had had his chance, and he blew it. His lack of enthusiasm for me caused me to lose interest in him.

I now figure that he probably had a girlfriend and was squeezing me in on Wednesdays. For all I know, it could have been married. I never knew where he lived or even how to reach him.

I learned a lot from that experience. The biggest: Sex in a vacuum does not appeal to me.

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LEAD STORY

— People can develop intimate, romantic relationships with objects (beyond mere petting), which produces only short-term arousal, according to one of Germany's most renowned sexologists, Volker Sigusch, who interviewed 500 for a May report in Der Spiegel. A reporter claimed to find individuals infatuated with a Hammond organ (and who feared infidelity when a technician performed repairs), New York City's Twin Towers (whose lover bathed with a miniature version), and the Berlin Wall (which a woman ceremonially "married" in 1979 and legally changed her name in acknowledgement). Sigusch said this objectophilia was another indication of society's increasing "neo-sexuality."

Rough Religion

— In April, Bishop Michael Babin, for 25 years a leader of Genesis Ministries International in Oceanside, Calif., was charged (along with his son) with beating a golfer unconscious after accussing the man of stealing his ball at a local course. Two years ago, Babin was nominated for a Martin Luther King Jr. Civic Award. (2) In April, rival factions of nuns brawled, along with priests, in an Old Catholic convent in Avellino, Cyprus, leaving a church floor covered with blood. One fact said that a recently deceased bishop's will gave priests control of the convent, but Mother Superior Markella and her nuns had been living there for decades and feared removal.

The Continuing Crisis

— Stylin' and Profilin': (1) For fashionable women this season, the area just above the breasts is the most important part of her chest, according to a May New York Times report. A protruding collarbone is said to suggest a taut, fit (even though covered up) body. (2) Many young Sikhs in India's traditional pendants, by trimming years-long growths of hair and abandoning their signature turbans to favor a more Western look. However, a "turban pride" backlash has developed, featuring support groups, an International Turban Day, and a Smart Turban CD-ROM with tips on choosing just the right turban look.

China's Xinhua news agency reported in May that the country is sponsoring an Internet blitz for votes for the Great Wall in the current international contest to name the new "Seven Wonders of the World" (among, for instance, the Acropol is, the Pyramids of Egypt, and the Taj Mahal). Leaders are worried that if the wall fails to be voted in, the country will be shamed. China's other Great Wall problem, though, is how to stop the growing number of charcoalknives. The Great Wall is typically covered up in their Seventh Wonder in southern Inner Mongolia in order to a prexy of the government charges at the authorized crossings.

Wrong Japan

— Sachio Kawabata, 61, was awarded the equivalent of about $5000 by a court in Kagoshima in January because the police abused him during interrogation over possible violations of election law. The judge found that Kawabata suffered "gross mental anguish" when police told his family name and derogatory messages on pieces of paper and forced Kawabata to stomp on them.

— The house specialty at the 800-year-old Yasui Konpira Shrine in Kyoto, is the prayer for strength to end a marriage or other relationship, mostly on request. People can crawl into a "wish tunnel," but also available from onsite priests for the equivalent of about $50. Parents, also, may pray that a son or daughter ends a bad relationship.

Defense Exhibit A

— In a Palmerston, N.Z., in May, confessing to robbing a Bank of America in mid-March. The woman was immediately arrested and the man's traditional partners. Bennett and Robertshaw (a longtime client) agreed to help demonstrate the man's massage technique. Just feet from the jury, she checked her top and lay down on a massage table while he gave her a vigorous, deep massage, which she shook her cheek-covering towel off several times. Robertshaw later testified (while clothed) that the man's treatments had worked wonders for her: "I guess the treatments aren't for the faint-hearted."

Latest Religious Messages

— While the California Assembly debated an open hand-spanking bill for parents this spring, the Bethel Baptist Church in El Sobrante continued to demand that spanking by flexible rods be considered acceptable to God and that will produce wisdom in the child. No sturdier weapon may be used, or the open or closed hand, nor even mere yelping, according to a recent Compared. New York City's Twin Towers (which a woman ceremonially "married" in 1979 and legally changed her name in acknowledgment). Sigusch said this objectophilia was another indication of society's increasing "neo-sexuality."

People with Issues

— Internationally known West Papuan free- dom fighter Yohob Rumbiah, 49, who was once locked up for ten years by Indonesia as a political prisoner, was convicted in April of three separate incidents, on 22 March, of mortari- bating in public on trains in Australia (where he is a research associate at RMIT University). According to The Age newspaper of Melbourne, his record includes arrest for similar offenses on trains or airlines. Of the latest conviction, according to The Age's reporter, "Yohob Rumbiah was humiliated [by the judge's decision] as he showed no sign of it," and following the verdict, he shook hands with the police investigator.

Update

— The international movement to anoint apes with "human rights" suffered a slight setback in April when an Austrian judge refused to declare a chimpanzee a "person" (which, under Aus- trian law, would have entitled it to a legal guardian and allowed individuals to donate money to it). The chimp, Hauk, and a companion are in limbo after their sanctuary went bankrupt, and their supporters say a judge is necessary to keep them there indefinitely. Austria's neighbor, Germany, prohibits using apes for research.

Fine Points of the Law

— Benoît Derosiers, 51, who police said was so inebriated that he could barely speak when stopped for DUI and who had trouble standing, beat the charge in Provincial Court in Sudbury, Ontario, in April when he proved to the judge a "legal necessity" for driving drunk: He had just attempted suicide and had to rush himself to the nearest hospital in order to get psychiatric care to head off another attempt.

Send your Weird News to Chuck Shepherd, San Diego Reader, P. O. Box 85803, San Diego, CA 92186 or to WeirdNewsTips@yahoo.com.

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der suites with 2 baths. Secured parking.

NORTH PARK. 2 bedroom, 2 bath townhouse near beach/bay. Cherry-
with beautiful plants/Koi pond,
Everyone asks the question: “How much money do you make as a professional belly dancer?”

The “baby” belly dancers want to know because they’ve got dilated dollar signs in their eyes. They look at people on the belly-dance circuit and see themselves in two or three or five years; their CPA left in the dust for that glamorous, fast-paced lifestyle where you wear Mac lipstick every night and have screaming fans. The non–belly-dancers think it’s cool that you get to do something so interesting, so dare I say, sexy, for a job that they want to know details. The answer is the same to both: “You don’t make very much.”

We had a discussion panel at a conference where the workshop teachers allowed questions from the audience, and we got The Question. All the dancers on the panel said pretty much the same thing: “At least now that I’m married, I have health insurance.”

One woman asked, “Do you get injured a lot in the course of your job?”

“No, but sometimes it’s nice to be able to go to the dentist or, you know, get a pair of glasses. Or a heart transplant.

Creative artists, the story goes, get paid in job satisfaction and benefits. They’re doing what they love, right? Patrons of the arts provide an audience; isn’t that enough?

As a dancer, my body is my paintbrush, the stage my easel. But I still need to pay for costumes, props, and fake eyelashes. Not to mention the 14 years’ worth of dance training to get me to the skill level I’m at right now. Also, food.

A student of mine recently tried to hook me up with an opportunity to dance “for exposure.” I’m mostly past the point where I dance just for the opportunity for people to see me; that’s like asking a Broadway actor to be in your high school talent show. Plus, it’s a lot of work to get all dressed up and haul my buns somewhere...to dance for five minutes for free. Skipping the gig and practicing for an hour’s better serves me.

“I don’t mind doing volunteer work,” she said.

“What if I did the performance instead? Then they still get a show, but you don’t have to put it out.”

Sigh. The point is that nobody should be dancing for free. Organizers should budget for entertainment the same way they budget for food or room rental if you’re counting on flashy entertainment to make your event a success. The people providing that success should get paid. It’s not just a matter of respect, not just monetary gain. And, yet, entertainment gets the shaft because someone’s cousin’s friend took a belly-dancing class once and will do it for hors d’oeuvres. In the performance world, we call that “undercutting.” I call it “supporting mediocrity.”

We get this attitude from the beginning, when school kids get passed for substandard work (don’t want to mess up their self-esteem). We praise behavior that would have appalled people 30 years ago.

We continue to believe that “good enough” is better than “great”; if you can get a mediocre belly dancer for free and a professionally trained one who demands because not only do I have to sell myself, now I have to sell quality belly dancing. If no one ever sees good dancing, there will never be good dancing, and so it goes.

Basically, you get what you pay for. Quality work costs more than average work; it’s a fact of life. And quality work is provided by people who love their work because they spend more time honing their craft, studying their art, and getting experience. Professional artists love their jobs; that’s why they do it and that’s why they should be paid what they’re worth. Your only daughter only has one wedding (well, one big fancy wedding, probably), do you really want to make it sub par? For the fundraiser you’ve spent six months organizing, do you want the only memory people take away to be the glitzy costume that “belly dancer” wore instead of her performance? I hope not.

http://people.tribe.net/safaludance/blog
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If you are familiar with our automotive repair shop, we'd like to introduce ourselves. We are a family-owned and operated general auto repair business. Our goal is simple: provide top-quality service and good honest advice. We expect nothing less from the companies we do business with and our customers deserve it. The same goes for Honda/Acura. We are a full-service repair shop specializing in Honda and Acura.

Jerry Sample, Jr. (General Manager) is also a Honda/Acura factory-trained. With over a decade of experience, including several years working as a top mechanic at a well-known local dealership, he can assure you of top-notch quality service. Jerry takes pride in what he does. His diagnostic skills are well honed through the industry. Although they can sometimes be unable to achieve satisfaction elsewhere, they are directed to Jerry for an analysis. Flawless on a good challenge, Jerry will also take the time to explain to them what he believes is the problem and how he would go about fixing it.

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Ryan Betts (Service Technician) has nearly a decade of experience in the automotive business including audio and telecommunications. Ryan is the "go to" guy for all your electrical needs. He completes every job in a timely manner.

Jerry and Ryan are a formidable team of technicians, ensuring that you walk away satisfied. Some service repair shops take shortcuts and often create problems with a warranty. We know, we've had those mistakes.

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Jerry and Ryan are a formidable team of technicians, ensuring that you walk away satisfied. Some service repair shops take shortcuts and often create problems with a warranty. We know, we've had those mistakes.

Attention: Honda/Acura Owners

If you are familiar with our automotive repair shop, we'd like to introduce ourselves. We are a family-owned and operated general auto repair business. Our goal is simple: provide top-quality service and good honest advice. We expect nothing less from the companies we do business with and our customers deserve it. The same goes for Honda/Acura. We are a full-service repair shop specializing in Honda and Acura.

Jerry Sample, Jr. (General Manager) is also a Honda/Acura factory-trained. With over a decade of experience, including several years working as a top mechanic at a well-known local dealership, he can assure you of top-notch quality service. Jerry takes pride in what he does. His diagnostic skills are well honed through the industry. Although they can sometimes be unable to achieve satisfaction elsewhere, they are directed to Jerry for an analysis. Flawless on a good challenge, Jerry will also take the time to explain to them what he believes is the problem and how he would go about fixing it.

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Being in the military, one of our defense mechanisms for dealing with death is not to think about it until it strikes. It’s human nature for people to suppress bad emotions unless they strike close to home. Most of us rarely think about the meaning behind national holidays, including this one; it’s just cool to have the extra time off and be somewhere where we can enjoy it.

Out here, we work 24/7 with a day off a couple times during the trip; there is no real down time. One dusty day after another of following a schedule that shows little change. Sleep, shower, eat, work, eat, work, eat, and sleep over again. Maybe today you went to a brief service to pass a token gesture to those who have fallen before you; then it’s back to the schedule. If you’re lucky, that’s all you did on Memorial Day.

If you were not lucky, you know a buddy who died in the prime of his or her life, sometimes right next to you. That person has given this holiday great meaning for you, and you’re probably not going to forget them for the rest of your life. You don’t need a holiday to remind you.

Sometimes we forget the meaning behind this holiday, but maybe we’re just lucky that we don’t have someone to remind us.

POST DATE: July 4, 2006
POST TITLE: Tito, RIP
I’ve had a camel spider we named Tito secreted away in our back room, the prime of his or her life, for the past month. For a month, he’s eaten everything that the night-crew guys threw in there: scorpions, lizards, other camel spiders. There are spider legs and scorpion tails littering the entire bottom of the cage. But there were also lean times; sometimes he wouldn’t be fed for four or five days in a row.

Earlier this week, I tried an experiment with dental floss and chicken. I would tie a small piece of chicken to the floss and hope him in the head, and he would lift his mouth and gobble it up. But with all good things come a price: a couple of days of me fattening him up, and his body was getting too big for his legs to let him run like he used to. But he would happily eat what I offered him.

I came in this morning to find this written on the white board on my wall: “Tito was murdered in cold blood!!!” The proper training wasn’t done for a fight of that magnitude and had just came off of a hard-fought victory, This is a sad day in the world of fighting, is there no justice????” — Chaves

POST DATE: October 19, 2006
POST TITLE: Kuwaiting Take 6
And as for being sent to a war, I didn’t have it bad at all. My weapon was never discharged; I never had a set of crosshairs pointed at me; all of my people made it back with all of their fingers and toes. I’ve talked to people whose whole life is doing patrols and convoys; that fear of getting blown up daily builds up like lead poisoning. Everybody has their limit as to how much they can hold, and I’m sure the images and actions that they’ve experienced are going to carry over to their return.

I’ve been blessed with a loving wife who wrote me an actual letter each day, who has never been too tired to answer the phone, and who was always sending surprising care packages filled with stuff that I’m sure no one else ever received. Not too many husbands say that they never want to be away from their wives, but I do. You can’t buy the support and love that she has given me. Thanks, hun.
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**WHAT I WILL AND WON’T WATCH THIS WEEK**

**THURSDAY, JUNE 21**

**THE POSTAL SERVICE THEN & NOW — SURPRISING THURSDAY, JUNE 21**

**MONDAY, JUNE 25**

**AGE OF LOVE**

**Tuesday, June 26**

**WHAT I WILL AND WON’T WATCH THIS WEEK**

**THURSDAY, JUNE 28**

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People who write books are smarter than everyone else. Everyone knows this.

By John Brizzolara

This is in response to multiple requests for shorter sentences. Re: previous columns, “People are stupid don’t you think I do.” Well, that’s about it in a nutshell. Join me, won’t you, for bitter, cudgely diatribes in the future, when T.G.I.F. will be brought to you in size, digestible little pellets of streamlining wisdom for your consumption and enjoyment. But before we go, maybe we should discuss part of the projected 13-volume leather-bound set, T.G.I.F.: Or, People Are Stupid, Don’t You Think? I do.

First of all, it should be shorter. It will be, say, seven volumes. Some of you have suggested Morse code. Some have suggested no volumes at all. The publisher I have in mind has suggested another publisher. But I’m a man with much to say, and the first half of that is, “People are stupid, don’t you think?” Let’s look at that, shall we?

I will leave Carl’s Jr. television commercials aside. I will leave all television commercials aside. Fish in a barrel. Instead, I will list reasons you might agree:

Shaved heads:
Tongue, lip, nipple, genital piercings:

Everyone on the #7 bus; Everyone on the #7 bus;

Shaved heads; Shaved heads;

Everyone on the #7 bus; Everyone on the #7 bus;

Therapist: Your time is up.

So it’s back to the drawing board. That is, as always, how to get to Oprah. As Art Schopenhauer said, “Ordinarily, people think merely how they shall prove that they are a member of any talent tries to use it.” I’m not wasting my life. First I have to become famous for something. I could write a book. I tried that. I’m trying it again. People who write books are smarter than everyone else. Everyone knows this. People like Rush Limbaugh and Al Franken and Jane Fonda. But the really smart people are the ones who write books that no one reads. Like Herman Melville and Marcel Proust. I’ve tried that too. No one read my books, I swear. It’s a mystery. And that’s one good thing about people. They’re mysterious and not as predictable as I think. This evidence only pops up once in a while, but it does.

That could be a kind of epitaph for humanity. They were a dumb but mysterious race. Then I would add: They could think, but they couldn’t think anything quite through.

But not to Donny Down-in-the-Dumps, you’ve got to keep up your sense of humor. I could get all gloomy and doomy because some process server for a collection agency is getting closer to figuring out where I live, but I have a sense of humor. I could get all gloomy and doomy because some process server for a collection agency is getting closer to figuring out where I live, but I have a sense of humor.

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