The first time I chat with painter David Darrow on the telephone, I ask him how I might pose. I tell him that I like the highly individual stagings of Annie Leibovitz’s photographs. Darrow tells me that mine will only be a 16”x20” painting from the chest up, so we won’t have to worry too much about my pose.

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Elusiveness captured. By Geoff Bourvier

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San Diego’s economy by the numbers; and City Lights shorts

Who’s in charge in Grantville?

Letters

The Sporting Box
Space enough for a gasbag and a little girl

Sheep and Goats
Come on, church, clap your hands!

Best Buys
Tent tutorial

Diary of a Diva
Aunt Bob does Sea World

San Diego’s Missile
This is definitely rocket science. By Edward Hujak

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A week’s worth of stories in Spanish

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Surfmobile
Bye-bye, booties

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A concert to wake the dead

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Pristine observation. By W.S. Di Pierro

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Theater Review and Guide
Full-assault theater at La Jolla Playhouse

Pop Music
Blur

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Mind your manners

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George’s revamped dining room
Meet the Cookie Lady
Waled Daoud knows how to sell

Movie Review and Guide
Evil: Not so mighty

ADVERTISING

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Automotive Trucks/Vans/SUVs
Automotive Classic/Custom Cars
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Automotive Services
Bicycles
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Career Training
Clases/Lessons
Computers
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Employment Agencies
Employment Services
Furniture
Garage Sales
Health & Fitness
Help Wanted
Massage
Miscellaneous For Sale
Motorcycles
Music, Equipment/Instruments
Music, Musicians Avail/Wanted
Music, Services
Notices
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Photo
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Real Estate, Houses
Real Estate, Miscellaneous
Rentals, Commercial
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Q: Is the surgery painful or difficult?
“I had no pain during the procedure and no discomfort or pain afterward. Best of all, I can see without my glasses or contacts. It feels great.” – Greg Schwenk, San Diego, CA

Q: How soon after the process can I begin normal daily activities again?
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“You and your staff told me that it would be a ten-minute, painless procedure and that I would be able to see very close to 20/20 as soon as the next day. Sure enough, it was painless, done in minutes, and I see 20/20.” – TP Forni, San Diego, CA

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– Darush Mohyi, M.D., La Jolla, CA

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**BREACKING NEWS**

**In your Facebook**  
The late-spring syphilis epidemic at San Diego State is ostensibly over, according to county health officials. Only 3 active cases have been attributed to far the SDSU “cluster,” news of which broke May 3. That’s a small percentage of the 209 cases preliminarily diagnosed in the county between the beginning of the year and the end of May. But there’s more to the story. Word of the initial infection set off a scramble by the university to notify members of the student body to come in and get tested if they had sex without a condom within the previous five months. Trouble was, only a few bothered to show. “We have a pretty good explanation on the [school] web site,” wrote Student Health Services interim director Thomas Wilson in a May 4 e-mail obtained under the California Public Records Act. “Perhaps if another e-mail went out directing them to our web site that would help? We were also thinking about placing a large ad in the Daily Aztec next week too. We simply have to get their attention and get in for testing those that have unprotected sex, be they male or female. We have only had [number redacted] folks in all day today. We expected thousands.” In another e-mail Wilson wrote, “Our concern is that once the students leave for the semester they will disburse across the nation and even to foreign countries carrying and potentially spreading this disease.”

Karen Calfas, SDSU’s director of health promotion, reported in a May 4 e-mail to colleagues that TV stories about the outbreak had been “fairly good, with the possible exception of Channel 10, which may have minimized the seriousness of the message with clips from the show Grey’s Anatomy.”

Despite all the coverage, though, students were still avoiding the test. “As of noon today we had seen 11 people for testing. After our meeting ended yesterday our director, Tom, said he was concerned about the response to the testing being low. With a campus of 35,000 we have tested (I’m estimating) about 150 people. We are considering some more marketing and changing our policy about eligibility to allow students to come get tested even if they are graduating (and usually not eligible for services here anymore).”

Things were getting so desperate that Calfas suggested putting an ad on Facebook, the college-oriented social networking website: “$5 ad gets 10k hits from SDSU students. But that idea was quickly nixed, according to the document, because it offended the sensibilities of university officials. “I just got off the phone with Bill and he would not approve the placement of any advertising in Facebook.com,” Wilson wrote Calfas on May 8, apparently referring to his boss, SDSU senior associate vice president William Boyd. “He maintains it is not controllable what goes in there, it is a place students go to pick each other up, and at this point it is not a place we should be advertising.” Wilson was on vacation; Calfas did not respond to phone messages.

**Feldman’s gold**  
Developer Aaron Feldman and employees of his Sunroad group of companies currently enmeshed in the Montgomery Field office-tower dustup have long bankrolled many local GOP candidates and their causes, including ex-mayor Susan Golding and current mayor Jerry Sanders. Last October 11, for instance, Sunroad Asset Management, Inc., gave $10,000 to the mayor’s San Diegans for City Hall Reform political committee, which campaigned for two successful ballot propositions that gave Sanders greatly expanded control of city government, including the ability to “outsource” city services to private providers. In recent years, Feldman and his workers have also generously given Republican congressman Darrell Issa, Brian Bilbray, and John Campbell. But sometimes Feldman gets his checkbook for Democrats, too. During last year’s bitter Democratic primary battle between Congressman Bob Filner and termed-out assemblyman Juan Vargas, Feldman gave to both. This year, Feldman is back security in the Filner camp, so much so that he was listed as a “host” of a lavish political-fund-raiser Filner threw for himself at the Mission Bay Hilton on April 12. Other hosts listed on the invitation to the event, entitled “Celebrating the New Direction for America,” included Luce, Forward lawyer Charlie Bird, developer Michael Gelfand, shopping-center owner Elliot Feuerstein, and lobbyist Lynne Heidel, as well as the American Occupational Therapy PAC. “Chairs” for the evening were the American Dental Association PAC & San Diego Dental Society and the National Electrical Contractors Association PAC. … The number-one zip code in California for contributions to Emily’s List, the liberal political action committee, is currently La Jolla. In May, the wealthy — and sometime predominantly conserva- tive — San Diego community kicked in a total of $845,000, beating out L.A. with $625,000. Donors included longtime Democratic moneymen Murray Galinson and attorney Claudette G. Wilson. The number-one state was California, with total contributions of $138,735. Total individual contributions were $645,161.

— Matt Potter

**Strength Is in Low-Pay Jobs**  
The San Diego economy is like the chap sitting in a restaurant waiting for his sausage sandwich: the wurst is yet to come.

The local economy suffers from mild dyspepsia, with employment barely growing, but the ripple effect from real estate woes threatens to bring on a bellyache that could impact such industries as retailing.

Over the past year, employment has risen just 0.3 percent, while total unemployed workers has soared 14.3 percent, and the unemployment rate has jumped from 3.7 percent to 4.2 percent, according to the California Employment Development Department. (Because of the way the unemployment rate is calculated, it can rise at the same time employment is going up.) A 4.2 percent unemployment rate is considered very good, but it could get a lot worse. Over the past 12 months, construction jobs rates are adjusting [upward], and the housing market has slowed, they can’t sell their homes.

— Neal Obermeyer

**San Diego County Employment, May 2006 – May 2007**

<table>
<thead>
<tr>
<th>Category</th>
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<td>-7.5%</td>
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<tr>
<td>Real Estate</td>
<td>-4%</td>
<td>-3%</td>
</tr>
<tr>
<td>Manufacturing</td>
<td>-1.2%</td>
<td>+1.2%</td>
</tr>
<tr>
<td>Retailing</td>
<td>+3%</td>
<td>+4.1%</td>
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<tr>
<td>Health-care</td>
<td>0%</td>
<td></td>
</tr>
<tr>
<td>Leisure &amp; Hospitality</td>
<td>0%</td>
<td></td>
</tr>
</tbody>
</table>

*Source: California Employment Development Department*

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

**Neal Obermeyer**

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

By Joe Deegan

As if Grantville didn’t have enough traffic problems, local developer Leon Parma wants to build 588 new condominiums, plus new restaurant and office space, on land he owns in the area. The property sits on the block bordered by Mission Gorge Road and Fairmount, Twain, and Vanderaver avenues. At its May 15 meeting, the San Diego City Council approved the project, called Centerpointe at Grantville, rezoning the block from industrial and commercial businesses that are on the site now. And that will result in greater traffic problems, local developer Leon Parma warned at an earlier meeting. True, Centerpointe will be more valuable than the light industrial businesses that are on the site now. And that will result in greater traffic increments in the future. But those new dollars will not go into the general fund, but to the Grantville Redevelopment Project Area. Meanwhile, the greater population density caused by Centerpointe in Grantville will demand more services from a City that has fewer resources to provide them.

Centerpointe and the Grantville Redevelopment Project are two different ventures, one private and one public. For clarification of the connection between them that Peterson worries about, I visit his Friars Road Pet Hospital. Across the table he uses to examine the animals, Peterson and I talk. The veterinarian remains standing on crutches, as he recently broke his hip in a bicycle accident. “I’ve got three pins in my leg holding it together right now,” he says.

“One angle on this whole scheme,” Peterson tells me, “is that even if the Redevelopment Agency does nothing to promote development in Grantville, the Redevelopment Agency will collect tax increments from every building that sells or is built in the project area. Personally, I would not be opposed to Centerpointe — which looks now to be a done deal — if it weren’t for the redevelopment zone. After all, it does not violate property rights. And I don’t live in [nearby] Allied Gardens, although residents there are very upset about the increased traffic Centerpointe will bring.”

Peterson supports a lawsuit that the County of San Diego filed against the City last year to stop the Grantville Redevelopment Project. The County argues that it will lose as much as $200 million in taxes over the 45-year life of the project. “The County needs its money, too,” says Peterson, “to pay for health and other services it provides San Diego residents.”

A superior court trial to hear the County’s suit is set to begin in November. The city council established the Grantville redevelopment zone in 2005 as the 17th and latest project of the Redevelopment Agency. Planning for Centerpointe had begun two years earlier. Peterson believes that District 7 Councilman Jim Madaffer originally opposed Centerpointe because its designers were not waiting for the Grantville redevelopment plans to materialize. That seems to be borne out by Madaffer’s own words. During the May 5 city council meeting, Madaffer remarked that he had been encouraging businesses in the area to wait on their contemplated projects to see the Grantville master plan, which won’t be finished until the fall. But recognizing Centerpointe’s head start, the councilman now supports the development.

Peterson believes that Kaiser Permanente, Grantville’s largest employer, also underwent a change of mind. “Kaiser Hospital on Zion Avenue is required to do a seismic retrofit, so a few years ago it had plans to consolidate the hospital with its Vandever building on the block where Centerpointe is now going to be built. Now Kaiser supports Centerpointe and the Grantville Redevelopment Project, hoping eventually to get help. In addition to roads and other infrastructure funding, redevelopment monies can be used to provide local businesses with construction loans and even outright grants.

“The biggest lesson to be drawn from Centerpointe,” says Peterson, “is that Grantville is perfectly capable of redeveloping itself by private enterprise. It doesn’t need a governmental agency to plan everything and make it happen. The Centerpointe initiative also shows that Grantville is not as blighted as Madaffer and the Redevelopment Agency say it is.”

By California law, the presence of blight is required for the City to turn one of its communities into a redevelopment zone. But blight is notoriously subjective.
Low-pay jobs
continued from page 6

homes.

The lenders who made the exotic loans are tightening up on borrowing standards (and also getting baled justifiably into court). Say good-bye to “liar loans,” in which people didn’t have to state their true incomes. And “appraisers have been scared into giving hom-
est appraisals,” says Robert Campbell, publisher of the Campbell Real Estate Timing Letter. People were seduced into snapping up mortgages with teaser (extraordinarily low) initial rates, and now those rates are going to real-estey. “All of a sudden there are new under-
writing standards, while houses are falling in value. It’s a tidal wave,” says Campbell. “When mortgage payments go up 20, 30, 100 percent, and people pay too much for the home in the first place, they are so far under water it is hopeless.” He accurately called the peak of the market in August 2003, and it may be three or four years before his statistical model flashes a buy signal, he says.

New homes aren’t being built. The valuation of resi-
dential construction dropped 8.1 percent in 2005 and 30.6 percent last year. The valua-
tion of new single-family homes plunged 40 percent last year. This year could be even worse, depending on how many homes get dumped on the resale market and whether mortgages are avail-
able. “Nonresidential [com-
mercial and industrial] build-
ing has picked up, but not enough to keep construction and real estate–related employ-
ment going up,” notes Cunningham.

As unsold homes pile up on the market, and families can’t meet their higher mort-
gage payments while being unable to borrow against their homes’ values, consumer spending can suffer, says Alan Gin, economist at the Uni-
versity of San Diego. And con-
sumer spending is more than two-thirds of the economy. Beware of a double whammy. Even people who can afford their houses are no longer borrowing against home val-
ues to get money for every-
day living, Gin says. “There are some problems with auto and home-improvement retail-
ing because there is less cash-
out going on, but I don’t see big drops in those areas yet. The fact that refi-
nancing is down should have an effect, but how big an effect is uncertain,” says Gin.

He compiles a monthly index of leading indicators of the San Diego economy. It has a good forecasting record. “In 12 out of the last 13 months [through April], the indicator has been down,” he says. Build-
ning permits and help-wanted advertising have trended fairly steadily negative, while stock prices and consumer confi-
dence have been mixed. The national economy — a good predictor of the local econ-
omy — has been strong but is now weakening. “The indi-
cator has been flaking neg-
ative, but it hasn’t reached the point where there will be negative job growth. Job growth is already going at half the rate of a year ago. The slow-
down has started and is likely to continue as long as hous-
ing is in a slump.”

Cunningham also keeps an index that is meant to be a barometer of the econ-
omy. It, too, has been point-
ing down. City of San Diego new business licenses — often a good measure of entrepreneurial confidence — were down 27.2 percent in February and rebounded in April, “but the annual average is still down,” says Cunningham.

“We’re seeing out-migra-
tion,” he says. Many of those leaving are discouraged workers who can’t get a job in the county and are fleeing to Phoenix, Las Vegas, and other areas where jobs are still fairly plentiful. The San Diego unem-
ployment rate is kept artificially low because of these people departing and not actively seeking work in the county, he says.

Consumer confidence, as measured by polling firm Competitive Edge Research and Communication, has improved from the beginning of the year but is still in the hole, Cunningham, “Con-
sumers say their own situation is better, but the figure for the overall economy is still neg-
ative,” he says.

continued on page 10
**Affordable PPO Health Plans**

For Individuals and Families

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CITY LIGHTS

**Low-pay jobs**
continued from page 8

All in all, the future indicators compiled by both Gin and Cunningham portend a severe slowdown but not a recession.

High-tech jobs are slipping, but there are some strong spots in the local economy. “Health-care jobs are growing, and there are decent numbers in certain business and professional categories,” says Gin. The big gainer is the leisure and hospitality industry. It has accounted for about 70 percent of the job gains over the past year. The gains are across the board: hotels are doing well, and so are restaurants, bars, and lounges.

“Trouble is, so many of these are low-pay jobs,” says Jerry Morrison, a hotel consultant in La Jolla. The hotel occupancy rate is down slightly from a year ago, but “the average room rate is up a lot, to $135.18 from $127.16. We’re becoming a more expensive tourist destination.”

San Diego is high in the top 25 hotel markets, but it trails Anaheim, New York, Oahu, Orlando, and Phoenix. Hotel owners here are making more money, but many of the facilities are owned by out-of-town chains, so the money doesn’t stay in San Diego.

Paradoxically, San Diego tourism often does well when gasoline prices rise. People cancel a long motor trip they were planning and drive a shorter distance to Southern California. Also, the slumping dollar will help. Not only will foreign tourists come here, but people who planned to vacation abroad may cancel and take a trip to San Diego.

Tourism is a good business, but because of the low wages, it can’t carry the local economy on its back. ■

**Public? private?**
continued from page 7

“Grantville is not blighted,” says Peterson. He is joined by many small-business owners in the area who fear the Redevelopment Agency’s eminent domain powers and argue that big property owners, such as H.G. Fenton Company, forced the creation of the redevelopment zone to advance their own interests. “In the vision plan that Madaffer presented in January, Peterson tells me, “Fairmount Avenue will become the main thoroughfare through Grantville. That will benefit Fenton more than anybody else.”

Fenton president Mike Neal presided over the Grantville Redevelopment Advisory Committee, a group of private citizens who originally presented the redevelopment to Navajo Community Planners Inc., the planning group that oversees Grantville. Neal chaired Navajo Community Planners at the time the vote was taken in 2004. Today Matt Adams, vice president of the Building Industry Association of San Diego, is the Navajo chairman. In December, the online newspaper Voice of San Diego quoted Adams as saying, “Grantville’s a place where you have to go; it’s never really been a place you want to be.”

Peterson questions the role of Navajo Community Planners in making decisions about Grantville. “Most of the Navajo group’s members come from San Carlos and Del Cerro,” he says, “and they have no feel for Grantville. Grantville needs its own planning area, though Allied Gardens should be part of it, because Grantville is its industrial and commercial area.”

At the May 15 city council discussion of Centerpointe, Jim Madaffer seemed a bit defensive about the Grantville Redevelopment Project. The Centerpointe owner isn’t having his property taken from him, Madaffer noted, in response to earlier worries about the Redevelopment Agency running roughshod over Grantville. Minutes later, Madaffer firmly up a promise by the owner to donate $1.2 million to help build an extension of Alvarado Canyon Road for traffic relief. He also sought commitments from the owner to contribute to an “inter-community transit system” the councilman has plans for in Grantville. And would the developer also promise to support maintenance, landscaping, and lighting in the area?

“We’re looking to finance things like that, which go with a planned area. Of course, much of the money will come from tax increments.” ■
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San Diego Reader June 28, 2007 11
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LETTERS

We welcome letters pertaining to the contents of the Reader. Phone them in at 619-235-3000, ext. 460; address them to Letters to the Editor, Box 83803, San Diego CA 92186-5803; fax them to 619-231-0489; or use our web page at SanDiegoReader.com/letters. Include your name, address, and telephone number. Letters may be edited for length and clarity.

Grounded

The cover of your June 21 issue is one of the best you’ve ever had. It’s worth a second and a third and still another look, as is also the illustration on page 26 for “People v. Walnut.” The main article, “Before It Was the Gaslamp,” is also good and is readable — up to the third paragraph, line 3. There is no need to invent the offensively ungrammatical form “grounded” to explain the term “ground-house” or for any reason at all. The past tense of the verb “ground” is “grounded,” analogous to the past tense of the words “bind” and “find.” Standard English offers no alternative. Please watch your words! Thank you.

Mary Krimmel
La Jolla

Standout Student

The author of the article about the philosophy students (“Philosophy Majors Sit Around,” Cover Story, June 14) described the Price Center Niemeyer fellows as: studying music; a philo/communications major; a psych/ludic studies major; and a Filipino girl!!! The writer should know better than to use such racist and sexist terms to describe one of the students instead of the proper terms as used for the other students. Why was this student singled out by her race and gender while the others were not so described? Also, an adult female is a “woman,” not a “girl.” Such writing deserves an “F.”

Judith Abeles
Graduate in Philosophy
SDSU

Un-Educated

With interest, I read your June 14 article about philosophy (“Philosophy Majors Sit Around,” Cover Story).
He just had a fun first date

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Thank You for 16 Years of Business!
I worked to pay the cost of college. Philosophy classes left me knowing less at the end of the semester than when I started the class. Thus, wasting some tuition that might have been used for something that actually might be relevant in life.

J. Tripp Hillcrest

Pediatric Tours
From idle curiosity, I pursued the all-but-unreadable article (“Philosophy Majors Sit Around,” Cover Story, June 14) dealing with, in my perhaps not overly humble opinion, the abject poverty of academic “philosophy” in which some philosophers of a few philosophers were quoted. Predictably, philosophy as such was sufficiently defamed in typically American dreaming philistine fashion. I should expect that the American manifestations of these pedantic tours de force would be unexcelled in impertinence to a cultured, as opposed to “educated,” “professional” philosophical or literary taste. But then, what “business” is it of mine?

P.S. I’m aware that all those quoted may not be of “American” origin, but this is a mere technicality.

N. Pallonem
A Negro philosopher (soi-disant)

Continental Rejection
I read with interest your article on philosophy majors, June 14, 2007 (“Philosophy Majors Sit Around,” Cover Story). The first part of the article discusses, among other things, the relation between developments in cognitive and neuro-science to analytic philosophy, the dominant form of philosophy in America today (thus at the beginning of the article a philosophical question deemed significant comes out as whether Superman is one and the same person as Clark Kent). In a latter part of the article, a student, Christopher Dohna, spends a certain amount of time discussing a political theory course “taught by a visiting professor from Fordham” on the subject of the relations between technology, science, and ethics. The philosopher in question (not named in the article) is Professor Babette Babich, and she is misidentified in the article as a “he.” She held a temporary visiting appointment in the political science department and the philosophy department. Despite her impressive CV and extensive experience nationally and internationally, [UCSD] had no interest in someone formed in a continental tradition. Alas, UCSD has been unable to find a permanent position for her.

Tracy B. Strong
Professor of political theory in the political science department (and Professor Babich’s husband)

What Is Reality?
How exciting that there is a growing interest in philosophy (“Philosophy Majors Sit Around,” Cover Story, June 14). And what a shame that most Ph.D.s have not had a serious course in the subject. Having noted this, it is a great problem that philosophy has been so divorced from experience and science. That it still is to too great extent based on modeling. As indeed is much science with mathematics, so also is philosophy with language.

Rather than deal with so much detailed particulars to answer the great questions, we need inductive re...

continued on page 99
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SportingBox By Patrick Daugherty

Some This. Some That.

Got the California State Games press packet in the mail today. Seems a bit thinner this year. The California Games is a development program of the United States Olympic Committee (USOC).

Yes, I understand, you want to know what a development program is. Behold, the following, taken from a USOC Web page: “Community Olympic Development Programs partners with national governing bodies and community sports groups to enhance high-quality intermediate programs for talented youth to maximize their potential in Olympic sports.”

Now, that is a sentence you walk out of knowing no more than when you walked in. A bureaucratic triumph.

Laying that aside for the moment, the California State Games opening ceremonies will be held at Qualcomm Stadium, Friday, July 13. This is San Diego’s 11th year as host. The games feature 21 sports, from archery to wrestling, held in venues spread across the county. Organizers expect 8000 competitors and 30,000 spectators. So, count every kid’s parents, 16,000 personhoods, and that still leaves 14,000 spectators unaccounted for. Perhaps you’re in there. Check out CaliforniaGames.org for particulars.

Baseball fans across America woke up Tuesday morning to the rousing news that the Yankees are 36-37, giving them a .493 winning percentage and placing them 11 ½ games behind Boston, third place in the American League East. One wonders, how does a team with a $192,229,045 payroll (according to baseballreference.com) play sub-.500 ball this far into the season?

There are two American men ranked number 10 or better playing in this year’s Wimbledon, number 7 Andy Roddick and number 9 ranked James Blake. There is one American woman ranked number 10 or better playing in this year’s Wimbledon, number 7 ranked Serena Williams.

Ten years ago there were three American men ranked in the top 25 at Wimbledon and five American women ranked in the top 25. Twenty years ago there were seven American men in the top 25 and ten American women.

Let us dap our hands and shout, “Roller derby!”

Which takes us to Chris “Mad Dog” Russo, longtime New York City sports-radio gasbag. He may have the definitive take on Barry Bonds. He said, on his WFAN radio show, that Bonds should be voted into baseball’s Hall of Fame “because he didn’t start doing steroids until 1998.”

Yes, of course, it was 1998. But, what day is Mad Dog referring to? Perhaps it was February 26, the millennium’s last total eclipse of the sun, Western Hemisphere edition. Or, May 21, 1998, when the Sons of Italy Foundation honored newly dead Frank Sinatra. Or, mayhap, July 10, when the National Women’s Hall of Fame inducted Madeleine Albright. We need to know the correct date in order to celebrate, year after year, the day Barry Bonds started on steroids and became eligible of the Hall of Fame.

While we’re working on that, let’s consider the sad fate of over-the-hill women’s golfer Michelle Wie. Wie, 17. This week’s Next New Thing. She’s the man’s golf is 12-year-old Alexis Thompson, who’s teeing off at the U.S. Women’s Open golf tournament as you read this. The U.S. Open, played this year at Pine Needles Lodge and Golf Club in North Carolina, is the largest women’s golf tournament in the world and 6th-grade graduate Alexis Thompson got there by the book, finishing sixth in the sectional qualifier in North Carolina, is the largest women’s golf tournament in the world and 6th-grade graduate Alexis Thompson got there by the book, finishing sixth in the sectional qualifier in Heathrow, Florida. Watch her on ESPN Thursday and Friday and NBC Saturday and Sunday.

“The NL game is an attack-mode game and our game is stationary softball.”

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Music
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Poor to satisfactory ___________________(none)
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Excellent _____________________________★★★★
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Christian City Church San Diego
Carmel Valley

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Congregation size: about 600
Staff size: 9
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Annual budget: around $1 million
Weekly giving: n/a
Singles program: connect groups

Website: www.cccsandiego.com

The resource table by the entrance to the gymnasium that hosted Christian City Church San Diego offered several titles from CCC founder Phil Pringle: You The Leader, Leadership Excellence, Keys to Financial Excellence. The young women staffing the table wore dresses. The young woman who helped front the band, however, wore jeans, and her hipster shag hair cut was matched only by that of her co-leader, who sported spiky, artful bedhead. They played two of the band’s four guitars, and were backed by drums, synth, two accompanying singers, and a small choir that did no small amount of jumping in place during the up-tempo, soaring power-pop of the opening songs. “Day after day! I know You’re talking to me/ Your word speaks louder than this world... Come on, church, clap your hands!”

The music subsided, and only the synth kept playing as Pastor Jurgen Matthe- sius read an account of Last Supper before Communion. Matthiasius stressed that Communion established the New Covenant: “You have in your hands a receipt, an emblem of the fact that the old has passed by; in Christ, you are a new creature. All things have become new. Just like the priests would take the blood and sprinkle it on the mercy seat... Your blood was shed on the cross, so that the Lord... could willingly accept us into His kingdom... I come against any spirits of addiction and bondage; I break your power by the blood of Jesus Christ and His powerful name... I command all sickness, all disease, all infirmity; get out of people’s bodies right now!”

He offered another meditation on Scripture before the collection: “Proverbs 3:9 says, ’Honor the Lord with your possessions and with all the first fruits of your increase, so your barns will be filled and your vats will overflow with new wine’. This God is a God of abundance... God said to Abraham in Genesis 12: ’I’m going to bless you so that you might be a blessing. God wants you to be blessed so you can be a blessing. If you’re impoverished... you need help from everybody... For too long the church has lived with this lie from the devil—that somehow, poverty pleases God... What pleases God is a heart devoted to Him... God’s raising up a brand new generation that can handle huge sums of money... They have money; money doesn’t have them. They have a heart after God, and they give to every good work, and they’re a blessing... You are blessed to be a blessing, and the way to unlock that... is to begin to honor the Lord, and as you honor the Lord with your tithes... you will find that heaven will begin to open up your life, and you’ll begin to walk in blessing and favor.”

The sermon was inspired by a dream. “I wanted to say ‘vision,’ but the Bible says that young men have visions and old men dream dreams, and seeing that I’m 40 next week...” In the dream, Matthiasius saw a valley and heard the Lord say, “I’m not just the God of the hills, but the God of the valley.” That reminded Matthiasius of 1 Kings 20, in which Israel defeats Syria in the hills. Syria’s counselors suppose that it’s because Israel’s gods are gods of the high places, and that if they fight in the low places, they will then defeat Israel. But the Lord says to Israel, “Because the Syrians have said that the Lord is the god of the hills, but He is not the god of the valleys, therefore, I will deliver all this great multitude into your hands, and you shall know that I am the Lord.”

The message of the sermon was that, even though CCC is seen as a positive sort of church where “the music is always up and the message is always uplifting,” their God is not just a God of the mountaintop but also of the valleys. “He is the God of the brok-en... of the downtrod-den... He is the God who will bring you victory in the valleys.” Matthiasius cited Psalm 23: “Yea, though I walk through the valley of the shadow of death... You are with me. God will allow you to go through valleys, because in valleys, you see Him!”

“That’s right!” cried someone in the congregation. “Come on!” cried another, urging Matthiasius on.

“Character is forged on the anvil of walk-through valleys... God is concerned with working out your character... To get through the gates, you’re put on thanksgiving... The greatest Thanksgiving I’ve ever developed in my life has been through the times of difficulty, where I’ve cried out to God... and He deposits something in your spirit, and all of a sudden, you have thankfulness.”

What happens when we die?

“Well,” said Matthiasius, “if we’re in Christ, we get to enter heaven. If we’re outside of Christ, we’re in a lot of hot water.”

— Matthew Lickona

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San Diego Reader June 28, 2007

Best Buys

"Do they make tents with room for the kitchen sink?"

--- Eve Kelly

My friend Shawn has long endured the nickname "Girlscout," despite the fact that she is over 40. No matter what even she attends, she always comes prepared to provide for herself, her husband, her daughter — and everybody else. It’s a pool party, she’ll show up with three sets of water wings, five extra towels, and a couple of extra bathing suits for the girls. So when I heard that she was planning for an actual girl-scout-type activity — a camping trip — I couldn’t help but chuckle. "Do they make tents with room for the kitchen sink?" I asked my husband Patrick.

Shawn started packing weeks in advance for her two-week trip up the coast. They were going up to Portland and then stopping in the Sierras on the way down. "I can’t wait to see the Redwoods!" she exclaimed. And suddenly, I couldn’t wait, either. I had gone camping plenty of times as a kid, and had never taken my own little ones. But as I made my mental inventory of our own camping equipment, I was forcibly reminded that Patrick’s idea of roughing it is going where there is no Wi-Fi for his laptop. We had sleeping bags, an old camp stove... but no tent.

"What kind of camping did you have in mind?" asked Matt at outdoors store REI (858-279-4400, locations in Encinitas, Chula Vista, and Kearny Mesa). "How many are going? Are you backpacking or family camping? Backpacking tents need to be lightweight, and floor plans are geared toward that; they’re typically A-frames. When you’re family camping, you generally use a dome tent."

Size: "An eight-person tent will sleep eight people if you have everybody lined up next to each other, body to body. You won’t have room for your other camping stuff. So if you have two adults and two kids, I’d go with a six-person tent."

Style: "If you’re beach camping, we have tents designed for less-aggressive wind. It will be a little higher, and it will have mesh on the top. But if you’re going to Alaska, where it gets windy and really cold, you’ll want a tent without mesh. Most four-season tents — as opposed to three-season tents — have no mesh. They can be good for really cold situations, but sometimes, what happens when you have no ventilation is that condensation builds up. That can create a drip, and it makes you wet, that can make you even colder."

Materials: "Most tents are made from nylon or polyester; the polyester is more UV resistant. You want to lean more toward aluminum poles instead of fiberglass. Fiberglass is a lot more rigid than aluminum, and it can shatter really easily."

For my needs — basic family camping — Matt suggested the Hobitat ($339 for a six-person, 83 square feet, top height of 6’4”). "It’s got waterproof doors, four mesh windows, and a mesh top. If it rains, you can put the rain fly over the top. It’s nice because it’s really tall." Another possibility was the Base Camp ($399 for a six-person, 87 square feet, top height of 6’1”). "It’s a mountaineering tent — the poles have seven points of crossing, which makes it really stable. It’s got four mesh windows, and the fly covers the entire tent. There’s also space in front called a vestibule — it’s covered, but it’s not inside your tent. Your gear won’t get wet, but it also won’t get your tent dirty.”

Matt also recommended ground clothes that clipped on to the tent poles to help keep things comfortable.

Both tents, said Matt, required two people for assembly. As for maintenance: "Take down the poles from the middle, and keep the tent as clean as possible. Dirt in the poles and dirt on the material are what wear down your tent."

I called Girlscout to tell her what I’d found. But, of course, she was way ahead of me. "REI was a bit out of my price range. My husband and I have bought, assembled, taken down, and returned three different tents. The fourth one, we’re keeping," Shawn’s husband Mike gave me the rundown: "You know Shawn. There are three of us camping, but she wants an eight-person tent. First, we went to Big Five. They had a large selection, maybe 20 tents to choose from. I found an 18′x10′ rectangle [High-Tech eight-person tent, $149]. I liked the design, but one of the pole strings broke the first time we tried to put it up."

Next stop: Sports Authority. "Most of their tents were pentagon-shaped. They looked really cool and had a lot of character. We bought one [Mountaineer eight-person tent, $149.99, top height of 6′] and assembled it. But as you moved to the edge, you lost height. Shawn and I are tall, and so we couldn’t stand up straight. Third stop was Target [Great-land eight-person tent, 14′x10′, $99.99, top height of 7′]. We bought it for the screened-in vestibule — we thought we could sit in there and eat if it was buggy outside. But because of the way the sides of the tent slanted, the vestibule was too short for that. Finally, we found the perfect tent at Target [Eddie Bauer eight-person, two-room cabin tent, 14′x10′, $195.99, top height of 7′]. I went back to the square shape for the height, and Eddie Bauer has a reputable name. It took two people to assemble, but once it was up, Shawn and I could walk the length of the tent without stooping. Plus, the center curtain divider would let us sleep in one half and set up a table in the other... along with all of our stuff. And we liked the louvered windows — they let you regulate the light and airflow. And it was the easiest of all to disassemble — I had it down and in the bag in ten minutes."
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Mommy-Lite

“All right, Dr. Dre, step off — you just missed the turn. You can flip a bitch up here and then make a right into the lot.”

It was 10 a.m. on a Thursday. The marine layer had finally burned off, revealing a cloudless cerulean sky. Jane passed me a bottle of sunscreen and asked me to apply it to Bella’s face and arms while she prepped the stroller. My sister, still on maternity leave, was trying to make the most of her free time, and Sea World on a weekday was part of the plan. She’d asked me along because she couldn’t both run after the toddler and hold baby Olivia. Having first tested me in the laboratory setting of Chuck E. Cheese, Jane was now confident that my aptitude for holding infants and corralling children was sufficient to attempt an excursion into the real world.

Not wanting to be a Mommy doesn’t preclude me from enjoying the role of Auntie. Like the sweetened, zero-calorie sodas I favor, being an aunt offers me the pleasures of parenting with none of the responsibilities — it’s Mommy-Lite. So I was looking forward to a day of gawking at marine mammals and playing “Bella has two mommies.”

As Jane piloted her monstrous mom-mobile and I read directions aloud, I was suddenly distracted by the sound of my name. Swiveling in my seat, I turned to look at my diminutive niece. “What, Bella? Did you ask me something?” Her lips were white from the pressure of being held tightly closed, and her long flaxen curls bounced back and forth as she shook her head from side to side. I turned back to Jane. “Okay. You’re going to want to make a right up here and then —.” “There it was again, my name on that section ahead, “You need to make a left here, not this one, but the next one. And what does ‘superstar’ mean?”

Jane smiled, pressed a button on the stereo, and the minivan’s speakers blasted to life with Ol’ Dirty Bastard and Mysa singing “Ghetto Superstar.” Bella whispered along to the words. “You should hear her do ‘Baby Got Back,’’ Jane said, with no small amount of pride.

“Nothing. It’s a song,” Jane said, and sang, “Mary Mary, why’re ya buggin’.” She hummed/rapped a few more verses of the hip-hoppy remake. “Mary J. Blige,” Jane explained, dragging out the performer’s last name, Beejayshah.

already bored with her improvised riff, Bella called out, “Superstar, Mama!”

I pointed to an intersection ahead, “You need to make a left here, not this one, but the next one. And what does ‘superstar’ mean?”

“Okay,” I said to Jane. “What does that mean?”

“Nothing. It’s a song,” Jane said, and sang, “Mary Mary, why’re ya buggin’.”

The whales, you see, eat up the little fish.
— Thomas Churchyard

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I was looking forward to a day of gawking at marine mammals and playing “Bella has two mommies.” I knew I could relax, because my responsibilities were few and I have an explicit “no diaper change” clause in my unwritten auntie contract. Delighted to see so few people out on a weekday, I collected a map and led my two-seater-stroller-pushing sister toward the Sea Lion and Otter Stadium at the back of the park.

Sure, Shamu’s speedy and agile and huge and stuff, but all that grandiose showmanship doesn’t hold a manicured flipper to a small-clawed otter running across a stage clutching a can of Pepsi. Animals acting like people make me giddy. Before finding seats for “Clyde and Seamore’s Risky Rescue,” Olivia generated a smelly gift for her mother and Jane whisked her away to the ladies’ room, leaving Bella and me to check out the sea lions and seals at “Pacific Point.”

“Wanna sip, Aunt Bob?” Bella queried, brandishing her water bottle.

“No thanks, honey,” I said.

“Are you afraid of my germs?”

“No, I’m just not thirsty.”


“I like your germs fine,” I said defensively.

“Then sip.” A direct challenge. I had lied to my niece: the truth was I was terrified of toddler spit, and the last thing I wanted to do was inadvertently ingest any of it. Despite my horror, I found myself grabbing the bottle and letting its contents trickle down my gut as I struggled to banish any thoughts of backwash.
Desperate to distract the kid before she had a chance to make me eat a soggy goldfish cracker, I pointed at a leopard-spotted harbor seal and said, "Hey, look at that, Bella, he's waving at us!" I looked down at the seal, a plump glistening creature, and blinked a few times, unsure of my vision. The seal floated vertically in the water and, looking right at me, leaned a bit to one side, lifted a comically large flipper out of the water, and blinked a few times, uncertain of my vision. The little girl in me wondered if, like Sheena Queen of the Jungle or Sleeping Beauty, I’d magically inspired the animal to do what I had asked. Bella smiled and waved back while I struggled to regain my adulthood.

A teenager approached the enclosure and tossed a fish at the waving seal, which caught the treat and gulped it down whole. Now the rubbery wagging appendage made sense; I imagined the grunts of the seals and the barks of the sea lions translated as, "Will wave for food." I considered lifting Bella above the rail so she wouldn’t have to peer through the thick, water-spotted glass but thought better of it — I wouldn’t be able to handle the look on Jane’s face if she returned from the restroom to find her daughter swimming with seals.

"Want to feed the seals, Bella?" I asked her. Bella squealed in anticipation, and I scooped up the darling moppet, who’d freed herself from the stroller and was making a break for the fish stand. "Mommy wants to feed the seals too, Bella Boo, so let’s wait for her," I said. I knew Jane wouldn’t want to miss this.

"Thanks, sorry we took so long," Jane said, after appearing at my side. "Bella, did you have fun with Aunt Barb?"

"Fish!" Bella shrieked, and dived my camera out of Jane’s designer diaper bag and smiled mischievously. She looked at me with desperate, beseeching eyes. "Hey," I said. "I'm only the patient, and I know you’ll want to fling fish with your daughter, so I'll just do my job and document the occasion."

Jane caught my eye, and, with an "I'll-get-you-for-this" smile, mouthed the word, Bitch.
And as for how I should appear — sidelong glance, coy grin, gazing into the distance, serious and stylish — he’ll probably be able to figure that out just by meeting me for a cup of coffee.

I’ve already seen Darrow’s paintings online, and I can tell that he’s good with paint. His representations are realistic, and he handles light and color elegantly. But I can also tell from his online blog that he’s witty and good with words. One of Darrow’s blog entries that involves painting in the rain begins, “Weather or not… That is not a typo, it’s a pun.”

Darrow, 50, is solidly built and stands an even 6 feet tall. He sports a goatee (“the facial hair of the fat man,” he calls it), and his hair spills halfway down the sides of his round head in elaborate wisps. When he shows up at Starbucks for that coffee, Darrow is wearing the same outfit in which I’ll see him again and again over the course of the next week: old jeans, a black Hawaiian shirt, and a wide-brimmed hat. As he’ll tell me later, this is his painting outfit.

I start our first conversation by asking Darrow a pointed question, a test of sorts. In this day and age of cameras and computers, why would anyone want to get a portrait painted?

“I guess it’s for the same reason that people don’t just listen to CDs,” Darrow answers thoughtfully. “They still go to concerts. They still want something that can only be done one time and can never be duplicated.”

A few days later, Darrow will refine his answer and tell me that the reason to have an artist paint you is because you like the work of that particular artist. I like this answer better. I’ve always
wondered how Picasso might have seen me. Or Paul Klee.

But Darrow’s expertise isn’t abstract stylizations like Picasso’s or Klee’s. Darrow’s specialty is dead-on painterly representations. “I’ve painted hundreds of heads,” Darrow says. “Maybe thousands. I’ve never really thought about how many.”

Darrow, who lives and paints in Oceanside, used to make a living drawing preliminary art for Hollywood movie posters. “I made better money back then,” he jokes, perfectly seriously. “But now I still haven’t figured out what my day job is. I paint, I do video editing, photography, webpage design, graphic design… Oh, and I do rock balancing. I get paid for that. It’s not lucrative, but…”

Rock balancing?
Darrow laughs. “Yes,” he says, drily. “Believe it or not. I balance rocks one on top of the other, and it looks very strange to someone who’s never seen it before, because they are actually balanced. I can make a tower of little eight-inch boulders that’s four or five feet high.”

Why? Why would Darrow do that? “I got into it as a hobby and a thing to do at the beach,” he says.

And why would anyone pay to see rocks balanced? “Because it’s odd,” he says. “It’s a freak show. I occasionally get hired to do demonstrations for conventions and stuff like that.”

Turns out you can see Darrow’s rock-balancing feats online — www.rock-balancer.com — and they do look interesting.

So I infer that Darrow must have very steady hands. “Yes,” he says with sly intelligence. “Before I have a space for a workshop,” he says. “I need to find a space for a workshop. I’m working out great. “He says. “I’d rather be broke, and so far, that’s working out great.” He laughs. “I’ve reached that goal. A broke artist! But it would make my day dreary to paint landscapes. It’s more interesting to me to paint a head.”

All three of Darrow’s children are also artistic. His oldest son, Drew, 24, is a graphically oriented artist who works in “shapes, colors, and textures, on found materials.” His second son, Greyson, 20, is a sculptor, drawer, and painter whose work won Best in Show at the San Diego County Fair when he was in high school. And his daughter, Danielle, who is 15, has “great natural ability,” although Darrow doesn’t know whether she wants to be a painter. “They’ve got the genetics for art,” Darrow says. “I believe in that. Artistic talent, for the most part, is genetic. You either get it or you don’t. Although I could teach anyone to paint better. I don’t know if I could turn a nonartist into an artist, but I could definitely teach them to paint better.”

Darrow has taught art at the college level in the past, and he’s currently trying to organize his own workshop. “I need to find a space for a workshop,” he says. “I know how to

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I'll have to stay still (and be more or less quiet) for four or five hours each day. “Most people don’t have the time to pose for their portraits,” he says. “So I usually paint from photographs.”

I know how to do that because I had to learn it all myself, little by little. “It didn’t just come to me. It's a lot easier to paint from photographs. Instead of my having to translate from three dimensions into two, it’s already translated into 2-D.”

According to the contemporary philosopher Giorgio Agamben, the truth of the face isn’t what it looks like but rather the simultaneous manifestation of all of the face’s possible appearances. This is a beautiful idea, and I’m reminded of it when I ask Darrow which mood of mine he’s going to capture in his painting. I ask him this because I imagine that all of my thoughts and feelings are going to be passing through my face in some way as I sit there, day after day, posing for him. “I guess what I’ll paint will end up being an average of all of your moods,” Darrow says.

And it occurs to me that this is the reason why painting from life is more truthful, if not also more realistic, than painting from a photograph. (And
On the first day of painting, bright and early, Darrow shows up at my house with enough equipment to paint a chapel ceiling. Watching him set up is like seeing an army prepare to storm a fortified beach.

Lights, paints, an easel, rags, cameras, tripods, wires, even a microphone. "I'm going to film this," he says, sounding as if he's seizing an opportunity. "Since you're going to have me talking about my process, I figure I might want to use this session for an instructional video."

Darrow has even set things up in such a way — with his video camera on a tripod — that I can watch him drawing and painting me on my own television set. The act of watching myself being rendered falls somewhere between fascinating and distracting. Throughout the next few days, I try not to turn my head too much to watch Darrow's progress.

He's decided to start off with a quick "color-sketch," as he calls it. "I'm going to give myself 20 minutes," Darrow tells me, after his setup is complete. "A quick little study on a gessoed plywood panel. It's just so I can loosen up a little bit and feel like an artist. It's another place to go mentally. And it'll get me thinking abstractly about the shapes I'm seeing. It's not so much about capturing who you are or anything like that. It's just going to be real fast and furious, and ugly. But don't take that remark personally, I'm making comparisons and measurements, and later when I'm painting, the whole gradual process is still visible even in the final result."

"I don't even want to speculate on that," Darrow begins. "I mean, who are you? That's a whole funny thing by itself. I never ask why people want portraits. But I can tell you that I've never had a woman approach me about a portrait of herself. I think portraits of women are bought by hus-

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bands or commissioned by boards of directors to immortalize them and say that they’re important and should be remembered.”

I mention how I’ve seen advertisements littering the Internet saying that I could have my portrait painted for as little as $100. So why would I want a $1000 portrait? Or a $15,000 portrait, for that matter?

“Well,” Darrow says, painting away. “You could have a nice copy of a photograph made in paint, but I wouldn’t want one. There’s generally no quality there.”

I notice that Darrow has put on glasses to paint.

“Ten years ago,” he says, “when I turned 40, I gradually began to realize that I needed glasses. So I had special bifocals made so that I can look up and over at my subject and see well and then look back down at my canvas and see well as well. The lower part — the reading part —is set to a focal distance that equals my extended arm plus the length of a brush handle. Regular reading distance is too close.” Then he reflects, “It sucks to need glasses, especially because I use my eyes for my livelihood. But at least I got to design my bifocals the way I needed them. And what about that hat? Why is Darrow wearing a hat to paint?

“It’s because I look dashing,” he says, diverting into a characteristic joke. “The chicks dig it.” And then he turns more serious. “Actually, I need to keep the glare of the overhead lights out of my eyes. I want light on my subject but not in my face.” Later on, Darrow mentions his jeans and his shirt. “I wear a black shirt when I paint because the paint’s reflective, and I can’t get the values right if there’s light reflecting back at me.” And “Every once in a while, by accident, I make myself a new pair of ‘painting pants.’ And these are my painting pants now because I accidentally got paint on them one time and I couldn’t get it out, so they’ve just become that pair of pants I put on for painting because now I don’t care what happens to them.” Darrow’s favorite diversion while he paints is talk radio, but we’re not listening to talk radio now. It’s the weekend, and Darrow doesn’t like the weekend radio talk shows. Besides, we’re both chattering away and participating in our painting conversation, and talk radio would get in the way.

I’m watching Darrow’s demo painting come together on my television, and I wonder how he would describe his own style.

“Painterly,” he says, with very little hesitation. “And by ‘painterly’ I mean, when you look at the painting, you know it’s painted. You know that there was an artist involved with brushes. You’re not thinking, ‘Was this done on a computer?’ Or, ‘Is this a photograph?’ You see the strokes — the individual colors that make up the painting.”

* * *

An hour’s gone by, and it’s not that the color sketch doesn’t look anything like me. In fact, it looks a lot like me at 12 years old. Darrow agrees it’s a poor likeness but declares it a My Neighborhood

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successful study because he's gotten what he needed out of it. "At the very least, it's an interesting orchestration of brushstrokes," he says.

After making the demo painting, Darrow and I break for lunch. Over turkey sandwiches, we talk about his formative years as an artist.

"You know how some kids are just real disturbances in school, and you think it has something to do with their parenting?" Darrow asks me rhetorically. "Well, my parents were really good parents, but it's just true that I was a difficult student. I was a difficult kid. Once, for fun, because it was fun to watch, my friend and I threw a bunch of boulders in a neighbor's pool. We thought it was cool to watch these trailing clouds of dirt as all the boulders sunk to the bottom of the pool. We didn't do it to cause damage but because it looked cool. I was seven years old. I had no sense of the consequences."

Darrow takes a bite of his sandwich, chews, and thinks a moment. "So I was a lot of trouble in school, and I think it was just the 'shiny things syndrome.' You know, 'Oh! There's something else that got my attention. Now I'm over there.' I was always distractible; I'd always get in trouble in school; every report card had 'visits with neighbors.' I was out of control. So finally, in fifth grade, we moved from Costa Mesa up to Playa del Rey, up near Los Angeles, and after a couple of weeks of my troublemaking, the teacher decided to put a chair outside the room and set me on it. And for the next three
weeks, I was to check in and then walk out and sit in that chair, and that was where I’d sit for the remainder of the school day. So to entertain my active little mind, I would just draw. I had drawn before, here and there, when I was younger, but that was the first time where I drew for an extended period of time. And some of my fellow students thought it was cool that I could draw.”

Then Darrow puts the moral on his story. He says, “In an environment, in a world, in an experience in which I felt no acceptance whatsoever, drawing brought me back to some kind of contact with others. My drawings were the only thing I had to fit back in.”

* * *

After lunch, Darrow sits me back in my chair and dispenses a short lesson on posing.

“Okay, when I say, ‘Move a little bit,’ I mean like this,” Darrow begins, and then he apparently — to my eye, anyway — doesn’t move at all. It’s funny, but I get the point. “And if I sound like I’m bawling you out, there’s nothing you can do to anger me, so don’t worry about it.” He laughs. “I have to teach all my models these things.”

Darrow wants me to move in “one-degree increments” because he’s “looking for a good shadow shape” on me, and he wants to find an attitude that is definitely me. I look straight at him, and he says, sagely, “I’ve come to know you as being slightly chin-down.” And then, after a few slight shifts, apparently I’ve got it. “That’s it, right there,” Darrow says. “That’s how you were sitting before when we were just talking. I think that’s pretty much you. Is that comfortable?”

I’m sitting comfortably in my comfortable chair, with my hands in my lap and my shoulders relaxed. I’m looking straight ahead, across six or seven feet of space, to where Darrow is seated behind his easel, squinting back at me. My chin is slightly down. We’re ready to begin.

“The first thing I’m going to do is draw you,” Darrow says, without further ado. He’s taken the plywood panel down from his easel and replaced it with the prepared 16-by-20-inch canvas. He’s got a piece of bare, vine charcoal in his hand. He begins to concentrate and move his arm and shoulder, and I can hear the scratch of charcoal on canvas.

Darrow starts out with the rough shape and size of my head and then draws a line, and he tells me, “Across where my tear ducts fall.” I can see this when I glance over to my television set. “The eyes are generally halfway between the top of the head and the bottom of the chin,” Darrow says. “Most people think the eyes are higher than that, but they’re really not.”

He’s teaching me the general rules from which slight deviations will create individual features on a particular person’s face. “There’s usually room for a third eye between a person’s real eyes,” for instance. And, “How long to make a nose is a challenge. The actual features of the nose — the nostrils or shadows underneath — are so far from the eyes that you have to make this leap from the eyes down to here somewhere and just put them in. That’s dangerous, so you have to find other features and value changes in between to measure correctly and get it right.”

As he draws, he looks back and forth from the canvas to my face. Sometimes he holds the charcoal up to make a measurement, to get accurate proportion. Every few seconds he looks directly at me and scrunches up his face.

“I squint when I paint,” Darrow says, seemingly anticipating what I’m about to ask him next. “I squint a lot.”

Why squint? Bad habit?

“When I squint way down,” Darrow explains, “it reduces what I’m seeing to one level of light and one level of dark. It helps me see the bigger shapes better. Squinting takes anything that’s remotely in shadow and makes it all dark. And it becomes a general shape. It helps reduce a face to its basic elements.”

Then Darrow introduces an intriguing concept. “When you look at pictures in a yearbook,” he says, “and you look at a group picture of the guys on the football team, their heads are no bigger than a lentil in the picture, but you still know who’s who. You can see absolutely no details about them except for the shape of the shadows in their eye sockets, under their nose, and...
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maybe their cheekbones, and that’s all you’ve got to go on. But you still know who it is. It strikes up some recognition in your mind. And so a portrait doesn’t have to have all the details for it to look like the person. What’s important is getting those major shapes as accurate as possible. Even color doesn’t matter nearly as much as those shapes. So my goal in the charcoal drawing is to get those shapes down accurately on canvas. I start with big shapes and then zero in on the smaller shapes.

After an hour or so, we decide to break for the day. Darrow says, either jokingly or ominously, “Get a good night’s sleep. Tomorrow the real work starts.”

But on the second day, Darrow shows up in good spirits and announces that he’s thought about it, and he doesn’t like his preliminary drawing, done the day before. He then proceeds to erase it. “It’s just not right,” he says flatly. “You can’t do a good painting on top of a bad drawing. I think drawing is the most important part of painting.”

Darrow then tries to apologize for having to move or less start over, but I won’t hear it. I know that art is often a case of two steps forward, one step back. In fact, I know well enough that art is often one step forward and then two steps back. No worries taking some extra time with the process if that’s what the process demands. In fact, Darrow tells me that, for him, editing is a big part of the creative process. “I think of painting as putting something down to start with and then correcting it to get it more accurate, then painting some more and correcting that, and so on until it’s done,” he says. “I feel like that’s all I’m doing the whole time is correcting. I kind of assume the whole thing is wrong but close enough that I know what to work with.”

Darrow’s second charcoal drawing takes the better part of my second day of sitting for him. He’s taking his time, and we’re talking all the while. I’m glancing over to watch him draw on my television set. The details of my face seem to be coming together much better this time.

When he finally has me get up to have a close look at the finished drawing, Darrow asks me what I think of it. I decide to be forthcoming. I tell him that the accuracy of the right eye (actually my own left eye) makes the other eye look unfinished, and I tell him that I think the mouth looks sad. He addresses the eye comment by saying that it will be more in shadow and will look a lot better once it’s painted. But as for the mouth, Darrow doesn’t think it looks sad at all. “I even see the hint of a casual smile,” he says. And then he tells me, “At some point you’re just going to have to accept that this is the way I see you.” True enough. But surely the way Darrow has seen some of his subjects has gotten him into trou-
ble in the past? Has he ever painted someone a little too realistically? I remember the stories of how Napoleon demanded to appear taller in his portraits or how certain queens and kings wanted to be better looking than they actually were.

"I did a commissioned charcoal of a guy once," Darrow says. "He was a nice-looking guy, good facial structure, and he had these sunshine-induced crow's-feet around his eyes. He wasn't the same guy without the crow's-feet. They defined his smile. But he was very sensitive about them, so he ended up being unhappy with the portrait." Darrow had already sprayed the drawing with a fixative, so he couldn't have changed it even if he wanted to.

Darrow is usually paid for long-term use to see if it improves the condition of persons afflicted by this disorder. Is your Schizophrenia medication making you heavy? If you have been diagnosed with schizophrenia and would like to participate in a study that monitors weight, you might consider participating in a medical research study that is studying an investigational drug for schizophrenia.

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for his portraits “half up front and the balance when you're satisfied.” On his website, he states that it can be alarming to look at your portrait for the first time. Part of this, according to Darrow, is because we learn our own faces backwards. That is, we learn what we look like by looking at ourselves in mirrors. As a result, Dar­row requires that his sub­jects live with their portraits for two weeks and have other people look at and comment on the portrait as well before he will agree to any changes. And in all his years as a portraitist, he’s never had a painting returned for rework.

On this front, Dar­row relates a quote he’s read from John Singer Sar­gent: “He said, 'A portrait is a painting with some­thing a little wrong with the mouth.' Because that’s what happens. Someone sees their portrait, and it’s startling, and they have a tendency to want to find something wrong with it.”

I mention how I’ve noticed that I never like the sound of my own voice on a tape recorder.

“There’s an unknown quantity in all art,” Dar­row begins, by way of answering me, “and that’s people’s perception. Peo­ple just see things differently. I met somebody once who doesn’t like oranges. Who doesn’t like a slice of orange? So it’s got to be just different tastes. And if it affects your tongue, it’s got to affect your mind and your eyes. You know, we tend to agree on what ‘blue’ is, but who’s to say that we all see blue the same way?” He pauses and looks up from his work. “That’s why they call it ‘color theory.’

“I FLIPPED THE PAINTING UPSIDE DOWN, AND THAT’S WHEN ALL THE ERRORS BECAME APPARENT. BECAUSE I WAS NO LONGER LOOKING AT SHAPES.”

But in this case, Dar­row’s perception is very important. He is, after all, the creator of the work of art. I mention a famous quote of Oscar Wilde’s: “Every portrait that is painted with feeling is a portrait of the artist, not of the sitter.”

Darrow thinks a moment: “I’ve never heard that quote,” he says. “But I’ve heard many people say over the years that they think an artist paints eyes like his own. Like, the only eyes I really know are mine, and no matter whose eyes I paint, they’re going to come out looking like mine. But a skilled artist isn’t going to do that. He’s going to paint your eyes. I think it’s inescapable for an artist to keep his per­sonality out of the work. But I wouldn’t say that I’m injecting anything physical into a portrait, as far as, ‘Well, I think the face should look more like mine.’ But I might agree that I make decisions about the shapes of my brush­strokes based on how I think they should look. And that is totally me going into the painting.”

The shapes of his brushstrokes: “I wouldn’t claim that a good brushstroke makes a painting for a nonartist.”

Darrow searches for his words carefully. “But when I’m painting, I’m paint­ing for other artists more than anything else. ‘Girls dress for other girls,’ they say. ‘Well, I paint for other artists. I do care if people like my work, but I’ve got to like it, and what I really want is for another painter to look at my work and go, ‘Hey, nice portrait.’ And that usually comes down to brushstrokes.”

So how does an artist consciously make brushstrokes?

“When I’m abstract­ing the shape of some­thing,” Dar­row begins, “say, the shape of the high­light on your forehead, then I get a sense of how I’m going to make that with my brush. And then I load the brush with paint and think about how I

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want to drag it across the canvas. For instance, do I want to point the brush downward and drag it? Or do I want to lay it down and butter it on?”

Do brushstrokes have names? “Not really,” Darrow says. And then he makes another reference to one of the great portrait painters of all time, John Singer Sargent. “Brushstrokes don’t really have names until they become associated with the artists who made them. Like, ‘Oh, those look like Sargent brushstrokes.’ But some artists do refer to their brushwork as calligraphy. It’s like your own handwriting style. The way I do a brushstroke is going to be uniquely mine because of my own nervous system blended with my sensibilities and my energy behind it.”

On the third day, it’s finally time to paint. Darrow starts out by arraying bright oily blobs of 13 different colors across his wooden palette. They go from white through yellows into reds and browns and blues. The colors bear names like alizarin, ochre, and sienna.

Oil paints themselves can be quite beautiful and interesting, regardless of what any artist does with them. Most pigments come from the earth, somehow: some are from plants, some are from chemical salts, some are oxidized materials. And some pigments are the result of burning, like carbon black, which is burnt bone, harkening back to the most ancient of art materials. And these natural pigments float around in the viscosity of all-natural linseed oil.

“When I start painting,” Darrow says, “I’ll begin with your eyes, and most probably with your right eye, because that’s the eye I’m looking at when..."

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- If presently taking hormones, willing to stop

Participants may receive study-related:
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- Labs, pelvic sonogram, Pap and EKG
- All study medications at no cost
- Compensation up to $900 for time and travel

Interested? Call:
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As type 2 diabetes progresses, diagnosed individuals often must intensify their therapy with insulin in order to manage blood glucose levels.

*Do you use insulin to control your Type 2 Diabetes?*

If so, the Profil Institute for Clinical Research invites you to participate in a clinical research study involving an investigational insulin.
- Some overnight stays are required.
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**Participants must be:**
- Ages 18-65
- Taking insulin
- Diagnosed with Type II Diabetes for at least 3 years

*For more information, please call:* 619-409-1243

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Synergy Clinical Research Centers

Tired of spending your life changing pads and tampons during your period every month? A 6-month research study is underway to evaluate a non-hormonal, oral, investigational medication, taken only during your period, for heavy, heavy menstrual flow.

To possibly qualify:
- 18-49-year-old females, with heavy menstrual flow on 3 or more days of your period
- Have regular periods monthly lasting less than 10 days
- If presently taking hormones, willing to stop

Participants may receive study-related:
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*For more information, please call:* 619-409-1243
He paints realistically. "Some paint," he says, "is just pretending to be an artist, or they're just having a good time, leaving things to the imagination, based on either something he says or something he does.

But then, how does he choose his subject matter? "I don't relate to abstract art, in general," Darrow says. "I'm being abstract when I paint. I'm seeing abstract shapes, and I'm reproducing them. But for me the final result needs to be realistic. I can appreciate some abstract art because I can tell the difference between when somebody puts something into it, and when they're seeing what they can get away with, or when they're just pretending to be an artist, or they're just having a moment that involves some paint."

So that explains why Darrow paints realistically. But then, how does he choose his subject matter? "I feel compelled to paint beauty," he says, succinctly. "I don't want to depict ugliness or death or scary stuff. It's not because I think it would be necessarily wrong. It's just that I've been given a talent: I can paint beautiful things. And I think the world needs more beauty."

But isn't beauty inherent everywhere, seen differently by different beholders? "Yes," Darrow answers. "I see where you're going with that. I paint everyday objects as well, and I see the beauty in those mundane things as well. But what I mean is more, well, for example, when I've taught some young artists before, most of what they draw on their own looks like demons and big, evil-looking things with scary eyes and blood and guts and devil horns. It's all distortions of what's beautiful. And I was talking to one of my classes one time about it, and I told them that they could never improve upon what God came up with. You can't improve on the human. You'll never draw anything that's more beautiful than the most beautiful humans. But it's really easy to draw something that's much uglier. So that's what I'm talking about. I don't want to draw distortions or
You can tell the painting is me and no one else. The shapes are all there, and the basic outline of color is already in place. “I’ll be able to finish the coloring from here using the photographs we took,” Darrow says.

And so my time of posing is over. Darrow packs up his army’s worth of stuff and leaves. My house is back to normal. And my head is filled with thoughts of art.

* * * I wait a few days, and Darrow calls to tell me that the portrait is nearly finished. We arrange to meet over coffee the following afternoon so I can have a look. He reminds me that I’ll probably find the image

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a little disturbing at first and that I should live with it for a while and get as many opinions as possible before I form my own final opinion about it.

By now, I think I’m looking forward to owning the portrait. I’m not sure that I’ll be comfortable living with it just yet, but maybe I’ll keep it in my closet for a few years and drag it out now and again to see how I may have changed my estimation of it. Who knows? Maybe this portrait will be like the one in the Oscar Wilde novel The Picture of Dorian Gray. The one that was “more a portrait of the painter than of the subject.” Maybe my portrait will get old for me, and I’ll stay the same age.

But while I still have Darrow on the phone, before I’ve seen the painting, I ask him what he’s had to do with it to finish it.

“Since I saw you last,” he begins, “I’ve done something that I think is often done, except by the painters who have people sit for them. I’ve taken the portrait and compared it to a printed-out photograph, and I made adjustments where I’d gotten shapes or proportions wrong, and basically I adjusted it and refined it.”

Now Darrow tells me something that just about blows me away. “At one point,” he says, “I felt like something was way, way off. And I used a fairly standard trick to be able to see things more abstractly so I could get the proportions back correctly. And I discovered that I’d made your head too wide at the top, and one of your ears was too big. And these are decisions that I was only able to see once I could stop seeing your face. So what I did was, I flipped the photograph upside down, and I flipped the painting upside down, and that’s when all the errors became apparent. Because I was no longer painting a face. I was looking at shapes. And so I painted out the mistakes with them both upside down, and I actually worked that way for about four hours. And when I flipped the painting back over, it looked much more like you.”

But that can work only when Darrow is painting from a photograph. What will he do in a live sitting situation? He can’t flip his subject upside down.

“No,” Darrow answers. “Of course not. The closest you could come to that is, a lot of artists in live sittings have a full-sized mirror behind them at an angle, so all they have to do is glance to the side, and then they can see their subject in reverse, which has a similar effect.”

So Darrow painted me upside down for a while. Then what did he do next?

“Next,” he says, “I just flipped the background fairly abstract, but I’m representing the chair and your jacket and the bookcase behind you. But I’m not doing them in very much detail. It helps the whole painting look like it was done very fast while still looking competent.”

And why does Darrow want a painting that looks as if it was painted quickly?

“This may be too much of a secret,” he says. “But I do sometimes work over areas to make them look like they were done with a couple of really good, really fast brushstrokes. A little more devil-may-care, when in fact it was a lot more planned.”

Then he concludes, “You don’t want to take away the illusion that this stuff just falls off your brush onto the canvas and looks great. I think that’s what people pay for. A little bit of a magician’s secret. But I can say in some areas of this painting, I’ve spent 15 or 20 minutes trying to make it look like it was three brushstrokes that solved that edge.”

* * *

The next day, it turns out that I don’t have time for coffee, so Darrow and I meet in a parking lot in La Jolla so that he can give me the painting. In some way, it seems fitting that we meet in a parking lot behind a building, because what we’re doing does feel a little illicit. It’s kind of embarrassing. I’m the only person I know who has a portrait. Before I even look at it, I don’t want anyone to see it.

But then I look at it, and my heart jumps. Immediately, I find a dozen things that I don’t like: I
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seem heavy, the brush-strokes are too visible in some spots, why does my eye look like that?, etc., etc.

Darrow reiterates to me that I have to live with it for a while. “Also, it wasn’t meant to be looked at in full afternoon sunlight,” he says. “Take it indoors. Get some other opinions.” And so I do.

Most of my friends make fun of it, as I expected they would. My boss says he likes the painting better than he likes me because the painting keeps its mouth shut. Someone else tells me it makes me look like Richard Gere. Another friend tells me it makes me look more gentle than I am. But in the end, everyone seems to like it. They all think it’s beautifully done and more or less completely accurate. But I don’t. In a word, the painting makes me uncomfortable.

I try to articulate my discomfort in an e-mail to my parents. I write, “So I keep looking at the painting, and every time, I think something different. Like, the eyes aren’t right, or, the nose is just wrong, or something else, or something else. In a certain light, and at a certain distance, it does look perfect. But if I look too long, or too close, or if the light’s too bright, then I notice things and notice things. It’s a lot like when I look at myself in a mirror for more than a moment. I start to fixate on blemishes and whatnot and I begin to lose sight of the whole.”

But then I wake up the next day, and I have new opinions. And the next day, I have new opinions still. It becomes evident to me that I’m overthinking it. I put the painting in my closet and busy myself with other matters.

Ten days have passed, and I have my portrait propped on top of one of my bookcases in my living room, in full view. I haven’t hung it permanently yet, and I haven’t framed it, but I have to say that I wouldn’t change a single thing about it. I’ve come to the conclusion that I wouldn’t change anything, because I can’t come to any conclusions. I still think something different every time I look at it. I have no internal critical consensus whatsoever. Sometimes the eyes look wrong, and sometimes they look just right. Sometimes the lighting bothers me, and sometimes it seems sublime. Therefore, in the end, I must decide that the painting is good.

My mother sums it up in two beautiful, simple sentences in one of her e-mails. She writes, “So, the artist captured your elusiveness. It must be a terrific portrait.”

— Geoff Bouvier

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We were the tiger team, a dozen engineers and scientists, sent to Cape Canaveral by our company, Convair, a division of General Dynamics, based in San Diego, to make certain that the first flight prototype of the Atlas intercontinental ballistic missile (ICBM) was ready to fly. We were the experts, a bunch of kids in our twenties, trusted to do what was required to make the most advanced rocket on the planet work as designed.

The year was 1957.

I moved to San Diego in late 1955 with my family after a three-year stint with Bell Aircraft Corporation in Buffalo. By then I knew something about rocket engines, and the rumors were that something big was going on at Convair. I was aware that Convair’s origin was in Buffalo as Consolidated Aircraft, and that Colonel Reuben E. Fleet had moved the company to San Diego in 1934. There the company developed and built the fabled PBY Flying Boat. As World War II approached, Consolidated developed the famous B-24 Liberator Bomber and rolled out over 6700 from its original plant and a second factory further north. Colonel Fleet sold his holdings to the Avco group in 1941. It merged Consolidated with Vultee in

**San Diego's MISSILE**

The road that led to Cape Canaveral Air Force Station from Cocoa Beach, hard by the Banana River, where alligators sunned on muddy shores and water moccasins slithered through nearby mangrove swamps, was straight and level. Blinding to the eyes, white as snow under Florida’s summer sun. The paving, someone told me, originated from excavations of seashell deposits from eons ago, when the region lay under an ancient sea. In the distance, a scattering of newly constructed missile service towers, painted red, jutted skyward from a flat landscape. In one of those towers stood the first of the Atlas test flight missiles, Atlas 4-A. I had this fleeting thought about how neat it was that a quirk of planning had paved the way to the stars with remnants of an ancient time.

We were the tiger team, a dozen engineers and scientists, sent to Cape Canaveral by our company, Convair, a division of General Dynamics, based in San Diego, to make certain that the first flight prototype of the Atlas intercontinental ballistic missile (ICBM) was ready to fly. We were the experts, a bunch of kids in our twenties, trusted to do what was required to make the most advanced rocket on the planet work as designed.

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manufacturing building. The Convair factories were busy doing other things: manufacturing twin-engine, 340/440 passenger planes, F102/106 fighter craft, and preparing to undertake manufacture of the attractive but ill-starred 880/990 jet carriers. Lunchtime, we gathered at a spot overlooking Lindbergh Field, where often as many as three new F-106s thundered away, their afterburners shattering the peace of Point Loma residents at the end of the runway.

But manufacturing space was opened up, and over the next year and a half a flurry of design, development tests, and fabrication activity saw the completion of initial designs; building test models of Atlas, designated A, B, and C; erection of test-firing facilities at Sycamore Canyon and Edwards Rocket Base, where numerous test firings were performed; construction of missile launch facilities at Cape Canaveral; and production of all ground equipment for servicing and transporting Atlas missiles.

Then the Air Force notified Convair that in order to avoid conflict with other programs, they wanted the operational Atlas to be built at a separate plant. To comply, company officials made arrangements to purchase 243 acres of open land on Kearny Mesa from the city for $3500 an acre. The firm of Pereira and Luckman was selected to build a pair of engineering and administration buildings connected by a lobby that featured a spiral ramp leading to the upper floor; test and engineering laboratories designated as Building 4; Building 5, a huge fabrication and assembly structure; and Building 3, designated for electronics engineering, test and development laboratories, and assembly. By mid-1958 the facility was complete. The Atlas missile program moved out of its cramped San Diego quarters to do its work at the new site.

Who could have guessed, looking around that crowded engineering department in the closing months of 1955, that this was the beginning of an initiative that would by the end of the decade see the employment of more than 100,000 workers, including subcontractors, scattered among multiple missile sites around the nation, or that over time the operation would gain autonomy, separate from Convair, as the Astronautics Division of General Dynamics?

The genesis of the ballistic-missile industry, and subsequently space launch rocket operations for both the United States and the Soviet Union, arguably lies in the German development of the V-2 rocket during World War II. Neither nation had anything like it in the works. Paradoxically, the German effort had its genesis in the U.S. development work undertaken by Robert H. Goddard during the 1920s and 1930s, which received scant attention by the military establishment.

Immediately after German resistance collapsed, urgent efforts were undertaken by both the United States and the Soviets to acquire the remaining V-2 inventory; the factory equipment used in their manufacture, and the scientists and engineers who developed them. Substantial parts went in both directions. The German engineers and scientists who arrived in the United States were moved to Huntsville, Alabama, where they formed the core of the missile work undertaken there. That eventually came to be a major NASA activity, Marshall Space Flight Center.

The importance of these acquisitions was underscored by the knowledge that the Germans already had multistage missiles that could reach New York on the drawing boards. More significant,
the ballistic missile was recognized as the most desirable way to deliver atomic bombs. Bombers could be shot down, but ballistic missiles, because of their high velocities, were invincible, and perceived to be capable of deadly accuracy.

This was of equal importance to both America and the Soviets. In 1949, intelligence sources determined that the Soviets had either detonated an atomic bomb or were ready to do so. It signaled the onset of what was to be called the Cold War. It came as a surprise to some, and much was made of the likelihood that spies had acquired Manhattan Project secrets. There was little doubt that the Russians knew of the American development. But they were also known to have equivalent engineers and scientists, and with the information already available in the scientific community, would have certainly developed the bomb, with or without stolen data. Work continued under the Atomic Energy Commission to refine the design and reduce the size of bombs exploded over Japan in World War II. In 1951, President Truman authorized the development of the hydrogen bomb. Concerns developed at the highest levels of the military establishment and the Federal Government about bomb delivery systems. During President Truman’s administration, ballistic missile studies were undertaken by several aeronautical companies which built on what was learned in the German V-2 program. At the Vultee Corporation in Downey, California (later to join with Consolidated Aircraft to become Convair), research and development was undertaken on the MX-774, an early prototype ballistic missile powered by a cluster of four, 8000-pound thrust engines. In the course of this work, Karel Bossart, a brilliant and affable Belgian émigré engineer, became convinced that rockets must be built to maximize performance, and formed up his ideas about how to construct lightweight propellant tanks. Those thoughts were to be crucial to the final design of Atlas. The MX-774 program was sparsely funded, but three missiles were carried as far as flight tests, completed in 1948. All failed to complete their flights, but they served to validate concepts that were incorporated into the Atlas design.

Further efforts under Bossart, Bill Patterson, Lloyd Standley, and others were port, Martin-Marietta undertook work on their Titan 1, which used the same propellants as Atlas. It was abandoned due to development difficulties and the company went on to develop its Titan II model.

There were also requirements for intermediate range ballistic missiles (IRBMs). Under Air Force direction, work proceeded at Douglas Aircraft on the Thor missile, while the Army had Chrysler and the German team at Huntsville working on the Jupiter and Redstone missiles. Early in 1954, the von Neumann committee issued a report that a vehicle smaller than the MX-65 would do the job, in light of a reduction in the weight of nuclear warheads.
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San Diego Reader June 28, 2007 55
heads. Studies continued into early 1955, when a ten-foot-diameter, stage-and-a-half configuration was selected over several candidates. The name chosen for the missile was Atlas. By the end of 1955, Convair was under contract for missile development, and by 1956 the production program for the Atlas ICBM system was off and running.

Retired Lt. Col. James Dempsey was hired to run the project, led by an energetic team that included chief engineer Mort Rosenbaum, chief project engineer Charlie Ames, Karel Bossart, Howard Dunholter, Hans Friedrich, and Wally Withee. The project was organized into separate groups according to specialties, such as propulsion, pneumatics, structural analysis, and ground support equipment, each directed by a line supervisor. In the working groups, I was impressed by the achievements of brilliant engineers like Dick Martin, Karl Kachigan, Jim Crooks, and Don Jenkins, and particularly the tooling and manufacturing engineers, who figured out how to produce huge propellant tanks from rolls of stainless-steel sheet half the thickness of a dime.

One of my favorite co-workers was a design engineer named Kenny King, a tall, gentle bear of a man, prematurely gray, who loved designing and clearly led a joyful life. When the occasion arose, Kenny was eager to travel to Cape Canaveral to solve a pressing problem. He wanted to get the full flavor of the program. His task completed, Kenny drove back to the Orlando airport. Spotting a large turtle by the roadside, he stopped, grabbed it, and stuffed it into a carry-on suitcase among his shirts and things, much to the future dismay of Mrs. King, who had little notion of how to clean turtle excrement from clothing, whereupon she threw everything out. On board the flight, the turtle, disinformed by its close quarters, humped up and broke the latches. Kenny spent the rest of the flight holding the suitcase closed.

A PUFF OF SMOKE APPEARED AT THE BASE OF THE ROCKET. THEN NOTHING. THE MISSLE STOOD DUMB ON THE LAUNCHER, INERT, ITS TANKS STILL PRESSURIZED. WE DID NOT KNOW WHETHER ATLAS WAS SAFE OR HAD PLANS TO BLOW UP AT ANY SECOND.
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<td>Lower Legs</td>
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Our tiger team bunked in nearby Cocoa Beach, sparsely populated and bathed in constant white noise from ocean breakers and an ever-present offshore breeze that whistled through palm fronds. The settlement consisted of a rundown Starlight Motel, the rooms dusty and damp from the adjacent Atlantic, a pair of restaurants with stone barbecue pits in the back yard, and a rustic pub where we gathered nightly for the few pleasures the little settlement offered. Mostly drinking, Poker at a pair of corner tables. Whoever had the talent bungled on an upright piano that had its sound board exposed, revealing felt strikers painted in a rainbow of colors. Occasionally, the more bumptious among us took up limbo, to the accompaniment of cheers by spectating beer drinkers.

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**B. G. McNabb** was tough, from the military base. The civil-
ian workers at the desk had no apparent notion of organ-
ization, but eventually worked their way through our secu-
ritv clearances, got us photographs, and then awarded
our badges, as though some honor had been conferred upon
us.

Duncan Collins, our tiger team leader and Atlas structures group supervi-
sor, led us into the control cen-
ter, where we were intro-
duced to the base manager,
R.G. McNabb, assistant man-
ger Jerry Jeremiah, and John
Harrison, the test conductor
for missile launch pad 13.
R.G. McNabb was tough, burly,
and short in stature. He was a no-nonsense man-
ger — the right man to keep
the Atlas program running at Cape Canaveral.

The missile service tower
stood about 200 yards from the
domed, concrete block-
house, an open steel struc-
ture mounted on tracks,
powered by a diesel engine that
served to move it away from the missile in the last
minutes before launch. At its base, the tower was sur-
rounded by an assortment of power supplies, gas and
propellant storage tanks, as well as equipment storage
buildings for servicing the missile.

After reviewing our agenda with McNabb, Jer-
imiah, and Harrison, we
downed hard hats and left
for the launch pad for a pre-
liminary walkdown of Atlas
4-A, the first flight vehicle,
and the attendant launch facility. I had primary respon-
sibility for the propulsion system, but took the oppor-
tunity to ride the elevator to the top of the tower, where
it seemed that you could
view most of Florida. Atlas
was a captive animal, enclosed
in the service tower, with
work platforms encircling
it every ten feet. Sounds of
metal clanging on metal.
High-pressure gases vent-
ing. A strong sea breeze whistling through the gird-
ers. Canvas wind shields flapp-
ing. Sea gulls and cor-
morants circling the launch site.

The real work was yet to be
begin. Days of testing, count-
down reviews, repairs, and
replacement of items dis-
covered to be damaged, non-
functional, out of specification,
or without a paper trail.
Soon enough we reached the
point where we believed Atlas was ready for flight.

That was when high-
level folks began to arrive at
Cape Canaveral: our con-
tractor, the Air Force Ballis-
tic Missile Division in Los
Angeles, Ramo-Wooldridge,
their technical advisers, con-
gressmen and four-star gen-
erals. This was no small event.
A lot was riding on it. On
the other hand, if we were
unsuccessful, there wasn’t much choice but to fix things
and try again. Money was
no object. We never worried
about money. Schedule was
the driver. Under General

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Schröder’s concept of “concurrency,” many things were done in parallel. If a failure occurred, and its cause was not fixed by the next flight, the flight went ahead as scheduled.

With the work platforms retracted and the tower rolled away, Atlas stood anchored to a platform that was 10 feet in diameter and stood about 80 feet tall. At its tip, a fake warhead.

There had been much skepticism about the Atlas propellant tank concept, the brainchild of Karel (Charlie) Bossart. Realizing that minimizing weights is of paramount importance in the design of rockets, Bossart had the idea that propellant tanks could be built of thin, high-strength stainless steel. They would get their rigidity by employing internal pressure, instead of constructing tanks with thick walls.

Charlie Bossart came rightfully to be known as “The Father of the Atlas.” He was a man everyone would like for an uncle. Friendly, courteous, a knack for drawing out the best in a person. He often appeared on the design floor to sit down and chat with the working engineers, looking to understand how a particular device worked, what its weaknesses were, or how it might fail. Then again, it may have, on occasion, been simply to shore up his own confidence that the designs were in good hands.

Test tanks bore out his theories, and Bossart’s ideas were adopted for the Atlas propellant tank design. Needless to say, there was much skepticism about the approach within the industry. Particularly derisive were the German rocket engineers in Huntsville, Alabama, being born to the Mercedes mentality, approached missile construction like bridge building.

In a comical incident, General Dynamics had a visitor from the Huntsville structural engineering department. Karel Bossart invited him to examine an Atlas missile tank that lay horizontal, under pressure, in its cradle outside the manufacturing building. Bossart handed him a sledgehammer and said, “Go ahead, hit it.” The engineer bounced the hammer against the tank, which responded like rubber.

“Harder,” Bossart said. Again, the visitor swung at the tank, with the same results.

“Hit it hard,” Bossart said with a grin.

The engineer reared back and swung at the tank with all his might. The tank remained undamaged. In bouncing back, the hammer left the engineer’s hands, tore off his glasses and narrowly missed his head.

“Ja wohl!” he muttered, to accompanying laughter.

There are other versions of this story, but all are similar. The incident didn’t help relationships with the Huntsville Germans. In the ensuing years, Marshall Space Flight Center dragged its heels in the development of the Centaur upper stage, designed along the same structural principles as Atlas. Frustrated, NASA headquarters transferred the project to its Cleveland center, Lewis Laboratory, where Abe Silverman provided the strong leadership needed for the program.

With time, I came to realize that there were two cultures within NASA. There was the I-beam culture that developed the Redstone, Jupiter, and Saturn series, rugged and wasteful of performance. Then there was the spacecraft-oriented culture at the Jet Propulsion Laboratories and Lewis Labs, whose missions demanded maximum performance for their remarkable explorations of the moon and the inner and outer planets. For them, Atlas, and the subsequently developed Centaur hydrocarbon-fueled upper stage, were the ideal space launch vehicles. In contrast, the manned space centers, Johnson and Marshall, followed up the Saturn rockets with the prodigiously wasteful space shuttle. The space shuttle, in its 117 flights, orbited in excess of 35 million pounds — and returned most of it to Earth! Only a tiny percentage remains in orbit, including parts of the International Space Station.

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house control room was crowded with visitors. About a mile south of the launch pad we stood with a larger crowd that had gathered to watch the show. Loaded with propellants, the upper half of the rocket turned pure white as a coating of frost formed on the liquid oxygen tank. Wisps of gas were visible from the open vent valve at the top. The range safety officer, ready to destroy the missile if it went errant, was put on alert, John Har-
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tantly across empty, rolling fields of dried grasses. There was not a sound, not even birds singing. The air was still. Then, in the distance, about a mile away, an Atlas ICBM rose slowly out of the ground, like a time-lapse video of the growth of a giant, weird fungus. It was coated with frost, lit blazing white by the sun which had just peeked over the horizon. Terrifying. Hypnotizing. A staggering view of what the shooting end of a nuclear war would look like. Fully emerged, the missile paused for a minute on its launch platform, then lifted quietly away on a pillar of fire. Five seconds later, the crackle and thunder of the rocket engines swept over us. We watched in silence as the missile rapidly escaped into a cloudless sky, arced over the Pacific toward its target 5000 miles away, and disappeared.

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San Diego Reader, June 28, 2007 67
Dynamics people who were close to the emerging crisis. The Atlas weapon system was soon obsolete. Before it was even operational, General Schriever had Titan II and Minuteman under development, which better suited the Defense Department’s needs, and had strong support from the Senate Armed Services Committee. By early 1965, all Atlas missiles had been removed from the launch sites. At the same time, Atlas was beginning to be applied to launching satellites into space.

Sputnik rang the alarm bell. On October 4, 1957, the Soviet Union launched an instrumented satellite, the first to orbit Earth. This caused great consternation in the military, congress, and the general public. The Russians had beaten us to space.

Until then, President Eisenhower had only a passing interest in space and small concern about Russian capabilities as revealed by the U-2 surveillance over-flights. He had authorized development of the Vanguard rocket only for scientific research purposes. The embarrassment of the U-2 experience had tempered his interest in spy satellites.

Vanguard was capable of orbiting a payload weighing only nine kilograms. It failed eight out of nine flight attempts. Meantime, medium-range ballistic missiles were already available that could have been modified to carry much heftier payloads.

On April 12, 1961, the Soviets accomplished the first manned orbital flight with Yuri Gagarin tucked inside a tiny capsule. That put urgency into the American space program. On February 2, 1962, astronaut John Glenn orbited Earth in a Mercury capsule which had been propelled into space by an Atlas rocket. Three more Mercury flights followed. The space race was on.

Atlas went on to become America’s premier space launch rocket. Together with its advanced upper stage, Centaur, hundreds of spacecraft were launched into Earth orbit and out into the solar system in exploration of the planets and space itself.

General Dynamics sold its Astronautics Division to Lockheed Martin in 1993. There, Atlas performed an unbroken string of 66 missions in the years up to 2003. At that time Lockheed Martin introduced a more powerful version of the space launch rocket and named it Atlas V.

So Atlas lives on, replaced by a more conventional design which Lockheed Martin had previously used in its Titan IIICBM. But Charlie Bossart’s remarkably efficient and elegant missile structure continues in the Centaur upper stage, and it is still being made in the old Convair Building 19, alongside Pacific Coast Highway in San Diego.”

— Edward Hujak

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Isn't the devil in the details? Or more broadly, disembodied relations? Claims for such entities have been clarified by cognitive science neurobiology. Perhaps it is that philosophers overlook what is too immediately on hand.

The great unsung linguistic practitioners — attorneys. Law has to confront practical problems using comparative modeling. As in California real estate law. Which posits two aspects of the property. Tangible (physical) and the intangible (relational). Simply listed, tangible (physical) items are easily recognized as land and buildings. While intangible (relational) items are contracts, mortgages, rental agreements. Seemingly derivatives, but note they are relations embodied in physical entities. Property has two inseparable aspects, double not Cartesian dual. There being any physical bodies lacking intangible relations. Nor intangible relations not embodied or incarnated, other than symbolic, of course, reductionist, for the convenience of examination. Property as a universal has the same double aspect. To forestall a sound question — relations, intangibles, may be dynamically transferred. Such as re-embodifying the architect’s plan — relations onto paper. In multiple. Of course! As this is not a book — rejecting Dawkins’s rule of “Conservation of (academic) difficulty”! There are a pair of answers to “Why something rather than nothing.” The universe, being dynamic, is not all “chalk.” It is self-evidently necessary that there be tangible (physical) entities for novelty to take place. For new classes of intangible relations. A static universe is a contradiction in terms. Our gasoline tanks filled by means of information gained by geologic studies provides sufficient evidence of evolution.

Applying what most consider to be Occam’s razor, not to construct entities needlessly we must compare Intelligent Design creation concepts with evo-

**LETTERS**

continued from page 14

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Diary of a Diva
Published June 20

Posted by pete on 06/20/07, 9:00 p.m.
I hear that the tap water in Tijuana is amazing Barbarella... Supposedly it all comes from a pristine arte- sian well deep below Avenida Revolucion. That’s why it tastes so pure and crisp and refreshing. You can actually have the TJ tap water imported to the U.S. if you know the right people. I know a guy that could help you out.

Blurt
Published June 20

Posted by capitoll!!! BLAH, BLAH, BLAHHH!!! Reeve Oliver off Capitol!!! BLAH, blah, blah!! How much media and wasted hype has been made about this band, but sorry to say but Reeve Oliver songs are just background music for shows on the Fox network...so save it for the next season of Malibu kids or something. Reeve Oliver another San Diego band that will go the way side or is San Diego stuck in another bands get Signed because this is the next Seattle stigmata...remember the mid 90’s?

Commentary from Reader Website

Blurt
Published June 20

Posted by Dan on 06/20/07, 2:32 p.m.
The Killers & Panic at the Disco? Could they even sell out Soma? Does anyone really listen to these bands? Street Scene=BORING

Published June 20

Posted by Jaime duende on 06/20/07, 4:32 p.m.
Reeve Oliver signed to Capitol!!! BLAH, BLAH. BLAH!!! Reeve Oliver off Capitol!!! BLAH, blah, blah!! How much media and wasted hype has been made about this band, but sorry to say but Reeve Oliver songs are just background music for shows on the Fox network...so save it for the next season of Malibu kids or something. Reeve Oliver another San Diego band that will go the way side or is San Diego stuck in another bands get Signed because this is the next Seattle stigmata...remember the mid 90’s?

Cover Story
Published June 20

Posted by pete on 06/20/07, 8:30 p.m.
Very interesting article Jay... I’ve lived in SD all my life, but I’m only 28 and don’t really have any notion of what downtown was like before the chic gaslamp revamp. Sound like downtown was a lot more fun back in those days :)" Posted by cat dirt on 06/21/07, 8:36 p.m.

This is the best piece of journalism I’ve read in San Diego in 2007! Here is my blog post linking to the article! catdirtsez.blogspot. com/2007/06/reading-weeklies-before-it-was-gaslamp.html

Other important T & D: After the Howard TV free month free limited to monthly Cox Digital Cable customers in Cox owned and operated areas who took America’s Top 100
during the last month. Other cable services, regular monthly rate of $6.99 up. Cox Digital Cable service may be at a Digital receiver only. Get it for 19.95/mo. and in a separate contract with Cox Digital TV. Contact Cox Digital TV (760) 599-1560. Other two-way services apply. ©2007 Cox Communications, Inc. All rights reserved.
The Fourth of July holiday offers a variety of activities and events. If you’re of a pioneering spirit and not attached to the idea of sitting and aching under a light show in the sky, Julian’s local-heritage parade may appeal to you. “We don’t do fireworks up here,” says parade-committee member Bobbi Zane. “It’s too dangerous; we can’t risk fire. But we will have more fire trucks in the parade than you thought there were fire trucks.” Zane says that people who know Julian know that parking can be a problem. It could take a quarter-mile walk to reach the center of town for the parade, the procession of which spans four blocks.

Zane says most people are surprised to learn that Julian’s first settlers were African American. “Julian was settled in the early 1870s by black people, and the gold was found by a black man, and a black man founded and ran what is now the Julian Hotel for many, many years,” explains Zane. Descendants of Julian’s settlers will ride in the parade. “Elizabeth Coleman Zane says that people who know Julian may appeal to you.

The parade begins at noon, but pre-parade activities, including a vintage-airplane flyover, start at 10 a.m. “The best seats for parade activities, including a vintage-airplane flyover, start at 10 a.m. “The best seats for the Coronado. It is estimated that over 100,000 people visited last year’s festivities. It’s illegal to stake out a location here before 5:30 a.m. The parade begins at 10 a.m. As for parking...” Parking! What parking?” asks Andy Szymanski, who has been working some facet of the parade since 1960. Late-comers may have to walk half a mile to reach a parade viewpoint. Only the severely handicapped and financial contributors can lay claim to one of 700 seats provided by the Coronado parade committee.

The military helps to build suspense before the parade. Four H-60s (Black Hawk helicopters) perform two flyovers; one at 10:40 a.m.; the other at 11:30 a.m. Two years ago a man sued the city, the Navy, and the Coronado parade committee with the claim that a low-flying helicopter “spooked” his horse. “The rider was dumped off the horse and hit the ground, injuring his shoulder area,” says Szymanski. “The second part [of the suit] was he said the people watching the parade encroached on his area of the parade, which meant kids were sitting on the curb.” The city and the parade committee settled out of court.

The Coronado parade committee enforces its rules of conduct. “You’re not allowed to throw anything — we’re a very close parade, only 40 feet across. We’ve kicked people out because of it; we call the police, who escort them off the site, and they don’t get invited back,” Szymanski explains. “One year Congresswoman [Duncan] Hunter wanted in the parade because he was running for office, and we told him, ‘No, you do not represent us, we’re not here to push your political feelings.’” The only way a campaigning politician can appear in the parade is if he or she is hosted by a group approved by the parade committee, such as the Republican Women’s Club.

Don’t like parades? Head out for Celebrate Chula Vista. “The Miss South County pageant includes Chula Vista, San Ysidro, National City, and Imperial Beach,” says Tina Medina, general manager for Chula Vista’s Convention and Visitors Bureau. “We have a different twist on the pageant.” In lieu of traditional swimsuit and talent competitions, contestants compete in three categories: evening wear, business suit, and interview.

Last year, Chula Vista councilmember John McCann participated in the festival’s pie-eating contest. “Hopefully we’ll get the mayor this year. She’s a great sport,” says Medina. The festival begins at noon, and free shuttles to and from designated lots will run until 10 p.m., an hour after the event ends. Live music will include Spanish flamenco, reggae, mariachi, and an Elvis impersonator. “It’s a celebration of all cultures on Independence Day.”

Independence Day Events
Wednesday, July 4
Julian: Parade starts at noon; events from 10 a.m. to 6 p.m.
Info: 760-765-1224 or www.julianmerchants.org
Coronado: Parade begins at 10 a.m.; events from 7 a.m. to 9 p.m.
Info: 619-328-2461 or www.ecoronado.com/4th/index.shtml
Chula Vista: Festival from noon to 9 p.m.
Info: 619-233-5008 or www.chulavistachamber.org/celebrate

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**LOCAL EVENTS**

**BAJA**

**Joan Sebastian in Concert**
Friday, June 29, 8 p.m., at Nuevo Vallarta, 011-52-664-622-7050.

**Deep Dish**
Electronic music by DJs Ali “Dubfire,” Sharam, and Cedric Gervais, Friday, June 29, 9 p.m., at Muculcan Show Center.

**LOCAL EVENTS**

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**OUT & ABOUT**

**“THE ’70S: SURF PHOTOGRAPHY BY JEFF DIVINE.”**
OceanSide Museum of Art, July 1—September 2.
(SEE ART MUSEUMS)

**“The 2007: Surf Photography by Jeff Divine.”**
Ocean Side Museum of Art, July 1—September 2.

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**FESTIVAL**

**Parrot Head Party**
The dress for the day is Hawaiian shirts, cheesburgers and cold beer. But remember, around here “Cotton is light, linen is fresh, but taking it off is simply the best!”

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**AND YOU GET TO DO IT... NAKED!!**
Saturday, June 30
Parrot Head Party
The area for the day is Hawaiian shirts, cheesburgers and cold beer.

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**Sun Island**

**“AVENUE Q”**
Old Globe Theatre, June 27—August 5

**“Pageant of the Masters”**
July 7—Aug. 31

**Acura Tennis**
July 28—Aug. 6

**PADRES/CHARGERS**
All games

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**Sun Island**

**Fall Out Boy**
July 1

**“AVENUE Q”**
Old Globe Theatre, June 27—August 5

**“Pageant of the Masters”**
July 7—Aug. 31

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July 28—Aug. 6

**PADRES/CHARGERS**
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**Sun Island**
**DANCE**

**Calling All Jitterbugs, Cafe Savy Swing Productions presents all-age swing dance with live music by Anna Troy Band, Thursday, June 28 and July 5, 8 p.m., Patti Wells Dance Center (1235 West Morena Boulevard). Host and "roving instructor": Jane Hance. Dancing for singles and couples of all ages. $6; first time free 619-275-3553. (NORTH PARK)**

**Contradance to music by Old Twine String Band and calling by Steve Bachow, Friday, June 29, 8 p.m., at Trinity United Methodist Church (3030 Thoren Street). Beginners’ dance workshop 7:30 p.m. $7 adults, $10 for those under 21. Free. (JUNIPERO SERRA)**

**Stretch, Tone, Strengthen Body and spirit using tools of belt, resistance, yoga, qiging, during one-day belt dance workshop for all levels, Saturday, June 30, 9 a.m., at Ginseng Yoga (2985 Beech Street). $15 in advance, $20 at door. 619-358-9642. (MISSION HILLS)**

**The Little Match Girl** and other dances presented by To the Pointe on Saturday, June 30, 3 and 6 p.m., at California Center for the Arts, Escondido (340 North Escondido Boulevard). $12. 760-839-4100. (ESCONDIDO)**

**Scandinavian Dance Party** with live music provided by fiddlers Paul Johnson and Annie Grace, Saturday, June 30, 7-10 p.m., at Folk Dance Center (4569 30th Street). Bring potluck snacks to share. $8. 619-283-8550. (NORTH PARK)**

**English Country Dancing** with calling by Annie Lisky on Sunday, July 1, 6-9 p.m., at Jean Hart Academy of Dance (Oak Knoll Plaza, 12227 Poway Road). $6. 858-676-9731. (POWAY)**

**FILM**

**Steven Spielberg’s 1982 Classic E.T.** the ExtraTerrestrial screenings for Cinema under the Stars series on Thursday, June 28, 7 p.m., at Museum of Contemporary Art San Diego, La Jolla (700 Prospect Street). $7. 858-454-3541. (LA JOLLA)**

**Movies in the Park,** series continues with The Third Man** screens for Cinema under the Stars series on Thursday and Friday, June 28 and 29. Take in The Eternal Sunlight of the Spotless Mind on Saturday and Sunday, June 30 and July 1. Screenings begin at 8:30 p.m. at Falbrook Community Center (341 Hiad Lane). Bring picnic, blanket. Free; donations appreciated. 760-727-1651. (MISISON HILLS)**

**The Third Man** screens for Cinema under the Stars series on Thursday and Friday, June 28 and 29. Take in The Eternal Sunlight of the Spotless Mind on Saturday and Sunday, June 30 and July 1. Screenings begin at 8:30 p.m. at Tops (4040 Goldfinch Street). $12. 619-295-4221. (MISSION HILLS)**

**Reuben H. Fleet Science Center,** currently screening in the IMAX theater: The Alps, Coral Reef Adventure, Dinosaurs Alive! “Fridays at the Fleet” showcases Lewis and Clark (6 p.m.) and Africa: The Serengeti (7 p.m.) on June 29. Ticket prices and showtimes: 619-238-1233. (BALBOA PARK)**

**With Love and Hisses,** this early Laurel and Hardy treat screens, along with the animated masterpiece Der Furcher’s Face with Donald Duck, the Three Stooges in I’ll Never Go Again, and Air Raid Wardens when Saps at Sea Tent — local chapter of Laurel and Hardy fans — meets on Saturday, June 30, 7 p.m., at Trinity Presbyterian Church (3902 Kenwood Drive). $6. 619-417-3033. (SPRING VALLEY)**

**Made in L.A.,”** documentary by Almudena Carracedo and Robert Bahar chronicles “other California” where immigrant workers make as little as $3 an hour working 14-hour days. Catch film, in Spanish with English subtitles, when it’s shown for Sunday Matine on July 1, 2 p.m., at San Diego Public Library (820 E Street). SDSU associate professor of sociology Jill Eisenhade leads following discussion. Free. 619-236-5800. (UFFICUAL)**

**The “Manic Romantic Caper”** Cinco Guerillas screen for Film Forum at San Diego Public Library (820 E Street), Monday, July 2.
**A GUIDE TO AN UNEXPECTED SAN DIEGO AND BEYOND | BY JERRY SCHAD**

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**LOCAL EVENTS**

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**L E C T U R E S**

**“Uncharted Territory: The Garmin GPS Story”**

Garmin president and CEO Gary T. Fisher, June 28, at San Diego Air and Space Museum. Registration at 7:30 a.m., breakfast 8 a.m., program 8 a.m. 90. Free. 619-234-8291, x119. (SAN MARCO)

**“A Survey of Chinese Art”**

A presentation by members of Asian Art Council, July 28, at Tiffany’s, 4070 Adams. Ladybugart.net. 619-239-4199. Free. (VALLEYSIDE)

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**IN PERSON**

**“Sonnets at 6,”**

An exhibition at San Diego Museum of Art by the world-renowned group of poets known as the Sonnets, June 28, 6:30 p.m. Free to members, $5 for nonmembers. (SAN MARCO)

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**WEDDING GUIDE**

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**WORLD’S BEST SPOTSWRITER?**

NPR commentator and Sports Illustrated writer Frank Deford discusses his book The Entitled: A Tale of Modern Basebal..., June 30, 8 p.m. Free. 619-299-8811. (VALLEYSIDE)

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**“The Best of Friends”**

Two-time winner of Ironman Triathlon and University of California at San Diego professor of international relations, and former CNN correspondent) and another former CNN correspondent (National Geographic filmmaker) for Warwick’s on Thursday, June 28. Event takes place during happy hour event, 7:30 p.m., at Camden Restaurant (999 Prospect Street 8229). Tickets required: 858-434-0347. (SAN MARCO)

---

**“The Living Newspaper 2007 Summer Edition”**

An outdoor celebration of current events presented by Black Cat Theatre Company. Performances at 8 p.m. on June 29, 29, 30 and July 6, at the Hole (2820 Lytton Street).

Production moves to North Park Vaudeville (2031 El Cajon Boulevard) for performances at 8 p.m. on July 13, 14, 20, and 21. Tickets: 619-645-1138. (POINT LOMA, NORTH PARK)

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**Wedding Ceremonies**

Church services or handfast on the beach. Call 619-550-1055. See www.personallweddingceremonies.com. 619-599-2034. (SAN MARCO)

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**Sue Palmer and Her Motel Swing Orchestra**

Playing 6:30 p.m. at Stagescoach Park (3402 Camino De Los Coches). Shuttle service, 5–9 p.m., from La Costa Canyon High School (3451 Camino De Los Coches). 760-434-2904. (LA COSTA)

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**Persian-American Saxophonist**

Hafez Modir has performed with local musicians Peter Sprague (gui-

Original Pop and Folk Songs played by husband and wife duo of Delene St. Clair and Barry Callall for annual meeting of Friends of Hellhole Canyon Open Space, Saturday, 10 a.m., at Hellhole Canyon Open-Space Preserve staging area (19324 Santee Lane). Free. 760-729-5320. (VALLEY CENTER)

“Luncheon of the Boating Party” presented with period music and slides by local author Susan Veceland, Saturday, June 30, 2 p.m., at San Diego Public Library (820 E Street). Reading is followed by signing. Free. 619-236-5800. (DOWNTOWN)

Western Barbecue Night is promised for Hot Summer Nights event in Fallbrook, Saturday, June 30, 7:30 p.m., at Round Table Pizza (DOWNTOWN). $15. 619-236-5800.

“Comics That Kill” — comedy by Adam Hammer, Tim Shaw, Jason Bang, Mal Hall, K-Von, Terrill Battle on Saturday, June 30, 8 p.m., at WorldBeat Center (2100 Park Boulevard). Tickets $13 in advance, $20 at door. 619-230-1190. (BALBOA PARK)

American! Concert by Westwind Brass, Sunday, July 1, 4:30 p.m., at St. Mark’s United Methodist Church (3502 Clairemont Drive). Offering. 858-273-1480. (CLAIREMONT)

“Soul, Females of Motown, Ken Vreeland, Saturday, June 30, 8:30 p.m., at Warfield” (LA JOLLA)

Shawne Merrimen’s Lights on Comedy Jam, Saturday, June 29, 8:30 p.m., at 4th & B (345 B Street). Hosted by comedian Alex Thomas, performers Kathleen Madigan, Chris Spencer, Michael Blackson, Antoine Blackman. Tickets: $54, available through Ticketmaster (619-220-TIXS). (DOWNTOWN)

Big Time Operator plays swing music for La Jolla Concerts by the Sea in Scripps Park at La Jolla Cove, Sunday, July 1, 2 p.m. Free. 858-454-1600. (LA JOLLA)

Vocalist and multi-instrumentalist Tina Malia and her five-piece ensemble in concert, Saturday, June 30, 8 p.m., at WorldBeat Center (2100 Park Boulevard). Tickets: $15 in advance, $20 at door. 619-230-1190. (BALBOA PARK)

“Comics That Kill” — comedy by Adam Hammer, Tim Shaw, Jason Bang, Mal Hall, K-Von, Terrill Battle on Saturday, June 30, 8 p.m., at Milano Coffee Company (6085 Rio San Diego Drive, suite B). Not for those under 14. $10. 619-263-3335. (MISSION VALLEY)

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American! Concert by Westwind Brass, Sunday, July 1, 4:30 p.m., at St. Mark’s United Methodist Church (3502 Clairemont Drive). Offering. 858-273-1480. (CLAIREMONT)

“Music in the Park” series continues when Rayna Brothers play Cajun and zydeco music on Sunday, July 1, 5 p.m., at Veterans Park (785 East Palomar Street). Free. 619-383-5802. (CLAIREMONT)

Poetry Unlimited Art and Music features poet Kendra Gay and musicians Dominique and Valerie Kim, Monday, July 2, 5 p.m., at Florence Riordan Library (7555 Draper Avenue). Open readings follow. Free. 858-552-1657. (LA JOLLA)

Poetry Unlimited Art and Music features poet Kendra Gay and musicians Dominique and Valerie Kim, Monday, July 2, 5 p.m., at Florence Riordan Library (7555 Draper Avenue). Open readings follow. Free. 858-552-1657. (LA JOLLA)

Twilight in the Park summer concert series continues with Bill Caballero Latin Jazz Quintet on Tuesday, July 3; Mariachi Chula Vista takes stage on Thursday, July 5. Concerts run from 6:15 to 7:15 p.m. in Spreckels Organ Pavilion. Free. 619-239-0191. (DOWNTOWN)

TemekuGrass plays for music night hosted by San Diego North County Bluegrass and Folk Club on Tuesday, July 3, 7 p.m., at Round Table Pizza (1161 East Washington Street). Free. 760-489-0191. (ESCONDIDO)


The “Big Bang Comedy Show” hosted by Comedy Grill, with per-
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**San Diego Reader June 28, 2007**

- Performances by Jeremy Saville, Tim Palmer, Mal Hall, Joelynda Tully, Tuesday, July 3, 8 p.m., at La Jolla Brew House (7536 Fay Avenue). Admission: $5, plus two-item min. order.
- Sam Johnson’s Original Jazz Quartet plays jazz originals “in the style of modal jazz” and jazz fusion for First Thursday Concert in Escondido Library’s Turrentine Room (239 South Kalmia Street) on July 5, 7 p.m. Free. 760-839-4329, ext. 1067.
- World-Beat Music and dance — Damaru performs with guests Sene Africa, dancer Suzanne Forbes, Thursday, July 5, 8 p.m., at Claire de Lane Coffeehouse (2906 University Avenue). Donation: $5. 619-681-9455, ext. 2206.
- Isn’t That Special? (comedian actor Dana Carvey takes stage on Friday, July 6, 8 p.m., for Humphrey’s Concerts by the Bay (2241 Shelter Island Drive). Tickets: $60 general, available through Ticketmaster (619-220-TIXX). (SHelter Island)
- **Summer at the Brubeck:** A Festival of One-Acts” presented July 6–8 in Howard Brubeck Theatre at Palomar College (1140 West Mission Road). Festival is culmination of acting and directing intensive designed by Francis Gercke of New Village Arts. See Bus Riley’s Rock in Town by William Ingo, Shirley Laru’s “Raising It Uptown and The Sorrows of Elsa” by Gus Edwards. Performances begin at 8 p.m. on Friday and Saturday, 2 p.m. on Sunday. Tickets: $12 general, 760-744-1150 extension 3435. (ESCONDIDO)
- **Rootsy, Countreyfied Rock** may be heard when Maria McKee (formerly of Lone Justice) performs for AcousticMusicSanDiego on Saturday, July 14, 7:30 p.m., at Normal Heights United Methodist Church (4650 Manifa Street). Tickets: $18, $22, $47 (dinner package). 619-795-5005. (EAST VILLAGE)
- **Revolutionary Sports Clinic** hosted by A.K. Martial Arts and Fitness on Saturday, June 30. Seminars start at 9 a.m. for adults, 10:30 a.m. for those 7-13 years, and noon for children four to six years old. Licensed SAQ trainers Learn and Mark Best McKinley will train attendees in basics of SAQ, said to be “designed to increase strength, agility, and quickness.” $19.95. Fund A.K. Martial Arts and Fitness at 3295 Business Park Drive, suite C. 760-828-7165. (VISTA)
- **Roller Derby Action** promised when Hard Corps and Diego Rollers of San Diego Derby Dolls meet up, Saturday, June 30, 6 p.m., at Skaterworld (6097 Linda Vista Road). All ages. All-skye session at 7:30 p.m. (rent skates and roll with teams). $12. 858-360-3949. (LINDA VISTA)
- **Full-Moon Paddle on Mission Bay** hosted by San Diego Natural History Museum, Saturday, June 30, 7 p.m. Fee: $65 adults, $20 for kids (six and older). Registration: 619-225-9203. (NORMAL HEIGHTS)
- **America’s Cup Competition** planned at San Diego Polo Club on Sunday, July 1; Independence Day Arena Tournament slated for Wednesday, July 4. Preliminary matches begin at 1:30 p.m., feature match at 3 p.m. General admission is $5, as is parking. The club meets at 14555 El Camino Real. 858-481-9217. (NORTH SAN DIEGO)
- Snorkel with the Sharks at La Jolla Shores on Tuesday, July 3, 8–10 a.m., during outing hosted...
PLAY FOR FAME AND FORTUNE

Grab a friend and immerse yourself in a weekend of fun—at the Magic™ Pro Tour San Diego. You’ll find side-events and tournaments you can jump in on—just for fun and for a shot at some great prizes. Watch Magic played by pros as they go head-to-head-to-head-to-head for $240,000 in prizes in the first-ever Two-Headed Giant Booster Draft. And don’t miss the artist signings, giveaways, and photo ops with the Aluminum Foil Platinum Angel.

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SAN DIEGO CONVENTION CENTER

JUNE 29—JULY 1

Get more info or watch the competition live: www.wizards.com/protour
3rd Annual Coronado Independence Day 15k run and 5k run/walk over flat and fast course is Wednesday, July 4, starting at 7 a.m., in Tidelands Park (adjacent to Coronado Bay Bridge). Registration begins at 5:30 a.m. 619-298-7400 (CORONADO)

Run or Ride in Scripps Ranch, 30th annual Scripps Ranch 10k and 2-mile run, Wednesday, July 4, 7 a.m. (registration: 6 a.m.). Racing starts at Scripps Lake and Red Cedar (near Miramar Ranch School).

Same date: 21st annual Scripps Ranch Bike Ride, starting at Hiller Street and Scripps Ranch Boulevard (just north of Scripps Ranch High School), finishing at Hopt Park. The 30-mile ride starts at 7 a.m., 28-mile route riders set off at 7:30 a.m., 12-mile ride starts at 8 a.m. 619-685-8453 (SCRIPPS RANCH)

Vigilucci’s World Beach Rocce Ball Championship XVII with many divisions for experienced and novice players is Saturday, July 14, all day long at Dog Beach (at mouth of San Dieguito River). Benefits Boys and Girls Clubs of Carlsbad. Entry fee: $125 per team. 760-729-0207 (DEL MAR)

Salute to Heroes is theme for San Diego County Fair, continuing through Wednesday, July 4, at Del Mar Fairgrounds. Numerous competitions and exhibits, including fine arts, livestock, children’s art, gems, minerals, home arts; fun zone with rides, games; commercial exhibits; food, contests, concerts. The “first-ever Ultimate Elvis Tribute Artist Contest” runs Friday, July 29–Sunday, July 1.

“Magic: The Gathering Pro Tour” lots San Diego Convention Center (111 West Harbor Drive) beginning with registration and kickoff party on Thursday, June 28, 5 p.m. Professional Magic players from around 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–Sunday, June 29–July 1. 619-525-5000 (DEL MAR).

2007 Beer and Sake Festival hosted by Japan Society of San Diego and Tijuana, Thursday, June 28, 6 p.m., at Oceanside Convention Center (615 Broadway). Beer and sake tasting, food, live entertainment. $30. 619-233-6873 (DEL MAR)

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)

It’s “Winners’ Circle” Night for Cruisers’ Grand on Friday, June 29, 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. Through September 28. (CORONADO)

Bark Here Often? Doggie Café hosted by San Diego Humane Society, Friday, June 29, 6 p.m., at San Diego Humane Society and SPA (3500 Gaines Street). Bring friendly, on-lead dogs to socialize with other canines. Trainers offer training tips on keeping dogs calm, civilized around distractions. Donation: $10. Reservations: 619-243-3439 (SPA)

Summer Survey ’07 hosted by Objects USA runs June 29–July 1 at Ronis and Associates (1946 Broadway). Vintage works in a variety of media celebrating summer on offer, along with “1970s body ornaments.” Reception on Friday, 7 p.m. Show hours are 10 a.m.–5 p.m. SAT-SUN.

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per person, minimum 50 people, taxes not included.
Soak City Water Park features some of San Diego County’s most intense water rides, including Pacific Spin, a giant six-story funnel that drops riders down a 132-foot-long tunnel into a pool of whitewater. And with high-speed tube and body slides, Coronado Express — the family raft adventure, and a complete kid’s pool and activity area, Soak City is the destination for family fun!

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.
**OUT & ABOUT**

**AMERICAN WESTWIND BRASS**
St. Mark’s United Methodist Church, Sunday, July 1. 
(SEE IN PERSON)

**Independence Day Celebration** and “Fireworks spectacular” planned Wednesday, July 4, at Grape Day Park (321 North Broadway) and California Center for the Arts, Escondido (340 North Escondido Boulevard). Children's art projects, magic, clowning and juggling workshops by Sophia Isador Academy of Circus Arts, "Savor: A Tribute to Santana," Marine Band San Diego, fireworks (9 p.m.), much more. No barbecues, alcohol, dogs. Free. 619-370-1027. (NORTH PARK)

**“Understanding Islam”** is a goal for P&R discussion group on Thursday, July 5, 7 p.m., at Other Side Coffee House. Free. 619-570-1027. (NORTH PARK)

**FOR KIDS**

**“Giddy Up, Cowboys!” Comic ventriloquist Lynn Trimble performs** through Sunday, July 1, in Marie Hitchcock Puppet Theater. Next up: Big Joe’s Fireworks presented by Big Joe Productions, July 5-8. Showtimes: 10 and 11:30 a.m. Wednesday-Friday, 11 a.m. and 2:30 p.m. Saturday and Sunday. Find theater near Aerospace Museum visitors must show a photo ID to enter the base, but a military ID is not required.

**Command Museum**
619-524-6719
Mon.-Sat. 8 am-4 pm, Thurs. 8 am-4:30 pm
www.mcrdhistoricalsociety.org

**Adopting a Child?**
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.**

**ADOPTION OPTIONS, INC.**
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RSVP: 619-294-7772
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**Free admission to the Marine Corps Command Museum!**

**Trace the history of the Marine Corps.**

The NMC Command Museum boasts an extensive and comprehensive display of Marine Corps historical items. The museum and gift shop are open to the public, free of charge. 

**Command Museum**
619-524-6719
Mon.-Sat. 8 am-4 pm, Thurs. 8 am-4:30 pm
www.mcrdhistoricalsociety.org

**Directions** – From North: Take I-5 south, exit Old Town, take a right on Witherby, head straight into Gate 4. From South: Take I-5 north, exit Pacific hwy, and Marine Corps base, enter Gate 4.

**Celebrate 4th of July on San Diego Bay!**

- 3 hour Cruise
- Up Close Views of Fireworks
- Boarding Beverage in Souvenir Glass
- Taste-tempting Food Stations
- DJ Hosted Entertainment

**Book Now, Selling Out Fast!**

**American Westwind Brass**
St. Mark’s United Methodist Church, Sunday, July 1.

**Saturday and Sunday. Free admission. 619-386-5635. ADDITIONAL**

**Books, CDs, DVDs on offer during book sale, Saturday, June 30, 10 a.m.–4 p.m., at Athenaeum Music and Arts Library (1008 Wall Street). Free admission. 858-454-5872. (LA JOLLA)**

**Creating Mind-Body Balance through increasing strength, flexibility, endurance is focus for classes combining hatha (“physical”) and vinyasa (“flow”) yoga styles, offered Saturdays, 1 p.m., at Kava Gallery (2804 Ketterer Boulevard). All levels welcome in non-judgmental, non-competitive environment. Bring yoga mat. Fee: $12 per class, or $60 for six classes. 619-543-0933. (LITTLE ITALY)**

**A Toast to Music** – everything photographic offered during Bargain Camera Show, Sunday, July 1, 10 a.m.–3 p.m., at Al Bal Shrine Temple (3440 Kearny Mesa Road). General admission: $4. 801-578-7446. (KENSINGTON)

**Celebrate the Independence of the U.S.A. during lawn program by House of States at International Cottages, Sunday, July 1, 2 p.m. Free. 619-234-0739. Food for sale. (BAY PARK)**

**“Historic Fourth of July celebration” planned on Wednesday, July 4, 11 a.m.–4 p.m., in Old Town San Diego State Historic Park (4002 Wallace Street): Sack races, needle in a haystack, pie-eating contest, egg toss, more. Flag raising, parade at noon. Re-enactors from San Pasqual Battlefield Volunteer Association plan cannon-firing demonstrations. Free admission; minimal costs for games. 619-220-5422. (OLD TOWN)**

**“Celebrate Chula Vista 2007,” expect live music, cultural entertainment, children’s activities, Taste of the Bay, salute to armed forces, fireworks planned on Wednesday, July 4, noon–9 p.m., at Bayside Park. Fireworks at 9 p.m. Free admission. 619-420-6603. (CHULA VISTA)**

**Yankee Doodle Dinghy Parade is slated for Wednesday, July 4, 2 p.m., at Oceanside Yacht Club and harbor. Participants decorate dinghies with creative, patriotic themes, then cruise harbor “for all to enjoy.” Judging a bout on Oceanside Yacht Club 760-722-5751. (CHULA VISTA)**

**“Celebrate 4th of July on San Diego Bay!”**

**3 hour Cruise**
**Up Close Views of Fireworks**
**Boarding Beverage in Souvenir Glass**
**Taste-tempting Food Stations**
**DJ Hosted Entertainment**

**Book Now, Selling Out Fast!**

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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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**Tots and Tales interactive story time for preschoolers with animal stories, crafts, live animals on Thursday, June 28, 10:30 a.m., at San Diego Humane Society and SPCA (5000 Gaines Street). Donations: $2 per child. Required reservations: 619-243-3432. (MISSION VISTA)**

**There’s Always Tomorrow! Broadway Bound Youth Theatre presents the musical Annie! with over 50 students from throughout San Diego, June 28–30 and July 1, at Salvation Army Kroc Community Center Performing Arts Theatre (6611 University Avenue). Curtain rises at 7 p.m. on Thursday, 8 p.m. on Friday and Saturday, 2 p.m. on Saturday and Sunday. $15. 858-486-2104. (MISSION VISTA)**

**Isn’t It Funny How a Bear Likes Honey? Musical version of Winnie-the-Pooh is next produc- tion for San Diego Junior Theatre, June 29–July 15, in Casa del Prado Theater. For all ages. Curtain rises at 7 p.m. on Fridays; 2 p.m. on Saturdays and Sundays. Performance on July 14 in ASL interpreted. Tickets 88-413. Reserva- tions: 619-239-8355. (BALBOA PARK)**

**Make a Sea Mobile with origami when instructor Lisa Halverson leads “Oh Boy! Origami!” class for kids 5–12 years old, Saturday, June 30, 10 a.m. at Japanese Friendship Garden. $3. Registration: 619-232-2789. (BALBOA PARK)**

**“Musicology” is a theme for annual recital presented by Katharine’s Academy of Dance, Saturday, June 30, in Truxtun Theater at El Camino High School (400 Rancho del Oro Drive). Students 2–16 will adoptively.

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perform ballet, pointe, jazz, lyrical, tap dances. Curtain rises at 1 and 6:30 p.m. $13.50. 760-295-8933.

Local Young Adult Author
Nancy Holder reads from The Rose Bride, Saturday, June 30, 2 p.m., at Mysterious Galaxy Books (7051 Clairemont Mesa Boulevard). Free. 858-268-4747.


Sleep Back in Time! Family sleepover on the Star of India, Saturday, June 30, 3 p.m., until 9 a.m. on Sunday, July 1. “Imagine what life was like for immigrants and crew…during the Great Age of Sail.” Imaginary voyage begins at 3 p.m. on Saturday, ends at 9 a.m. on Sunday. “Living history staff will be your time travel guide as you raise sail, rig a boom’s chair, hoist cargo, sing sea chanties, learn about celestial navigation, and eat ‘rat stew’ all without leaving dock.” $65 fee includes dinner on Saturday, breakfast on Sunday. Reservations: 619-238-6620.

Pop Portraits, celebrate “Modern American Masters” during family day events, Sunday, July 1, 2 p.m., at Museum of Contemporary Art San Diego (100 Kettner Boulevard): “Don’t miss your chance to screen print like Andy Warhol.” Included in regular museum admission for adults ($6 general), free for those 25 and younger. 858-454-3341 x151.

MUSEUMS

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

Bonita Museum and Cultural Center, 12 selected Bonita Valley artists are exhibiting their multimedia works through Saturday, July 7. The museum highlights the history of the Sweetwater Valley from the mid-1800s, with historical photographs; artifacts, tools, and farming implements; the district’s 1953 fire engine; and bound copies back to the 1930s of the Chula Vista Star News. Find the museum at 4355 Bonita Road; 619-267-5141.

Campo Railroad Museum, showcasing more than 130 years of American railroad history and technology through static and operating exhibits, the museum includes cabooses, steam and diesel locomotives, track motorcars, 1880s “Jim Crow” segregated passenger cars.

Interpretive 1.5-hour train rides offered each weekend (11 a.m., 2:30 p.m.) over portion of the San Diego and Arizona Eastern Railroad. Find the depot on Highway 94 at Forrest Gate Road. 619-465-7776.


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

Chula Vista Heritage Museum, the museum features glimpses of Chula Vista’s past, exhibits feature lemon packing crate labels, photographs of downtown Chula Vista, doors and adobe blocks from the original Star newspaper building, and relics from the Otay Watch Company. Find the museum at 7925 Bonita Road; 619-699-1514.


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Miramar Speed Circuit Indoor Kart Racing, San Diego

Next best thing to driving a Ferrari...
With purchase of a race. Valid for up to 4 people.

Valid Monday/Friday except holidays. Must present ad. Not applicable for group reservations. Limit of one free race per customer. Some restrictions apply. First-time customers only. Expires 7/31/07.

40-mpk karts
Up to 13 drivers racing wheel-to-wheel!

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“He paid for the abortion. But I am left with the pain. Will it ever go away?”

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Next Workshop: July 13-15, 2007
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San Diego Reader, June 29, 2007 81
**House of Pacific Relations**, international cottages are open every Sunday, noon-4 p.m., presenting history and traditions of 30 ethnic groups. On fourth Tuesday of each month, Children Around the World video screened at Hall of Nations, select cottages open. 619-358-4069. (BARRIOS PARK)

**J.A. Cooley Museum**, an eclectic collection — including displays on phonographs, clocks, electric trains, and 20 other types of collections — is featured at the museum. The current featured attraction is an “Industrial Product Collection,” with examples of the historical progression of auto technology from 1886-1915, “classics and a concept car.” Find the museum at 4233 Park Boulevard, 619-296-3120. (BARRIOS PARK)

**Lao Carrillo Ranch Historic Park** old adobe buildings were once vacation retreat and working ranch of actor Lee Carrillo. Tours on Saturdays (11 a.m., 1 p.m.); Sundays (noon, 2 p.m.). Find Rancho de los Guicos at 6200 Flying L Lane, 760-743-1042. (COLE GORGE)

**Marine Corps Recruit Depot Museum**, housed in a historic building, the museum features five permanent galleries with artifacts, uniforms, vehicles, weapons, and photographs depicting Marine Corps history. The museum is located in Building 26 at MCSD, just inside Gate 4, off Pacific Highway. 619-524-0838. (MCSD)

**Museum of San Diego History, “Place of Promise: Stories of San Diego”** lets visitors “literally walk on San Diego,” a map of county extends from wall to wall across the floor. Also featured in ongoing exhibit are two large 1930s murals by artist Charles Reiffel and a 1910 San Diego streetcar. Stories of San Diego are interpreted through images, artifacts, oral histories from society’s collection. The museum is located in the Casa de Balboa building. 619-232-6020. (BARRIOS PARK)

**Olaf Wieghorst Museum**, museum gallery displays paintings and prints by Olaf Wieghorst and features exhibits of others of American Western art. Adjacent to museum is courtyard with cactus garden and self-guided reptile rainforest. The museum is located in Building 26 at MCSD, just inside Gate 4, off Pacific Highway. 619-524-0838. (MCSD)

**Parsonage Museum of Lemon Grove**, “The Sonoma Centennial, 1907-2007” commemorates immigrant German-Austrian family that fostered growth of modern Lemon Grove, laid cornerstone of post-cabalistic community with a successful general store; exhibit recreates part of store. In Gallery II, see a Lemon Grove home, circa 1915, stocked with items purchased from the Sonkas, and more. Through Saturday, December 22. Find the museum at 3185 Olive Street; 619-460-4535. (LEMON GROVE)

**Rouben H. Fleet Science Center**, “Listen Here! Making Sense of Sound,” allows visitors to experience the nature of sound, how human beings perceive sound, and the art of listening through exhibits, activities, demonstrations and exhibits from the Lisbon Observatory in San Francisco continues through Sunday, June 1, 2008. “Origins in Space: Spots 065 in Science and Technology” chronicles scientific accomplishments and technological spin-offs resulting from NASA missions. How have these discoveries entered our everyday lives! Include “Aging for All Ages,” “San Diego Science Showcases,” “Kid City” (for preschoolers), “The Best of Symmetry and Signals,” and “Try Science”: “Comet Impact” is theme for motion simulator ride. Films are shown daily in the IMAX theater. 619-238-1233. (BARRIOS PARK)

**San Diego Archaeological Center, “A Letter from the Ocean Hotel”** Victorian Lady Traveller’s Adventures in San Diego, 1888 includes glassware, dishes, bottles, personal items dating from late 1880s that were excavated from a block in East Village area downtown in 2002. The museum is dedicated to “curation of archaeological projects and sharing them with the public.” Find center at 1666 San Pasqual Valley Road; 760-291-0720. (SANTEE)

**San Diego Automotive Museum, “Mustangs Now and Then” continues through Sunday, September 2. More than 40 San Diego automobiles and motorcycles from horseless carriages to future prototypes are included in the museum’s permanent collection. Find the museum near the Starlight Bowl. 619-231-2086. (GOLDEN SANDEE)

**San Diego Hall of Champions, ongoing exhibits include “Bird Watching — Tony Hawk in Flight.” Turfing in San Diego and exhibits of baseball card art, fenc, local rugby history. The museum — dedicated to promoting, recognizing, and preserving athletic achievement — is located at 2131 5th Ave. 619-234-2544. (BARRIOS PARK)

**San Diego Maritime Museum, maritime art by members of the Artists Guild of the San Diego Museum of Art continues through Sunday, October 17. Expected see pieces reflecting “rich marine heritage and environment of San Diego,” its bay and coastline.” Find the museum at 1306 North Harbor Drive, along the North Harbor Drive, between Grape Street, and Broadway, 619-200-7417. (GOLDEN SANDEE)

**San Pasqual Battlefield State Historic Park commemorates the clash (on December 6, 1846) during the Mexican War between the U.S. Dragoons, bolstered by sailors and volunteers from San Diego, and California milita. Narrated slide-show screens throughout the day, telling the story of the war in Mexico and California. Self-guided tour recounts the events of the battle and profiles the leaders of the forces and also describes the lives of the Indians indigenous to the valley. The museum is located at 15308 San Pasqual Valley Road. 760-737-2201. (UNIVERSITY) **

**Valley Center History Museum**, the museum features an educational exhibition centered around a California gypsy rose, described as “the only one on view in San Diego.” Also on exhibit: model of an 1862 settle’s cabin, collection of Indian baskets, and aerospace display. Find the museum at 2920 Cole Grade Road, San Diego, 760-745-2092. (GOLDEN SANDEE)

**William Heath Davis House Museum**, said to be the oldest surviving structure in the new town of downtown San Diego, the house is a well-preserved example of a pre-framed lumber “salt box” family home shipped from the East Coast to California by boat around Cape Horn in 1850. Find the museum at 410 Island Avenue (Fourth Avenue), 619-235-4952. (GALAPAGOS QUARTER)
Ancient Things and the Stuff of Dreams

“I shut myself in with my soul, and the shapes come eddying forth.”

Daniel Maclise, Paul Falconer Poole, Thomas Uwins. Familiar names? Not to me either. Not until I did some background reading on the big summer exhibition at the San Diego Museum of Art, Waking Dreams: The Art of the Pre-Raphaelites from the Delaware Art Museum. Maclise, Poole, and Uwins were among the best-known English history painters of the mid-19th Century. Their refined academic technique imitated the exaggerated idealizing associated with Raphael that had been proselytized by Joshua Reynolds, the most influential British artist of the late-18th Century.

In 1848, Dante Gabriel Rossetti, John Everett Millais, and William Holman Hunt, young artists dissatisfied with the principles espoused by Reynolds (“Sir Joshua,” they called him), founded a revolutionary movement, the Pre-Raphaelite Brotherhood. PRB for short, which in place of the classical art, they looked to return to the pristine observation and sharp drawings in the world. The PRB, at any rate, looked are the most heroically, gorgeously “incorrect” pictures in the world. The PRB, at any rate, looked like altarpieces, especially those coffined in gold leaf in their pictures, as did Fra Angelico, who was making devotional objects in fact. Like Ruskin, over time the PRB were inconsistent. Like many PRB portraits, Rossetti’s Mary Magdalene is devotional art. Most of their pictures look like altarpieces, especially those confined in their original hulking gold frames, even when they treat secular subjects like the scene from the original “Sleeping Beauty” tale depicted in Edward Burne-Jones’s The Council Chamber, where the king and his entourage fall asleep in the great hall, all so artfully posed in their recumbent states, faces tilted just so to catch the light, that they look as if they’re vogueing. Some artists even used gold leaf in their pictures, as did Fra Angelico, who was making devotional objects in fact. Like Ruskin, over time the PRB were inconsistent. After 1850 Millais imitated medieval art less and less until he finally abandoned PRB tenets, and none of the Brotherhood’s followers (Burne-Jones, Ford Madox Brown, Elizabeth Siddal, and Frederick Sandys, who produced a lissome Mary Magdalene of his own) in the end was comfortable with the stamp. History’s topsy-turvyiness produces odd results. Rossetti and the others, who even before Oscar Wilde and Walter Pater coined the phrase, believed in art for art’s sake. They believed themselves innovators, restorers of anti-academic values that challenged received wisdom. But their art, in the afterburn of Courbet’s realism, Impressionism, and the post-Impressionism of Van Gogh, Gauguin, and Bonnard, has come to seem, well, medieval, antiquated. On the other hand, like other smallish pouches in modern art history, pre-Raphaelitism, as Waking Dreams attests, has received a fair amount of critical attention in recent years. I don’t have happy things to say here, but viewers need to see and decide for themselves.

There’s beauty on display, for sure, beauty all over the place, though its nature and quality give me pause. Most of the figure paintings the PRB pro-

Waking Dreams: The Art of the Pre-Raphaelites from the Delaware Art Museum
San Diego Museum of Art, 1450 El Prado, Balboa Park
Through Sunday, July 29.
For additional information, call 619-232-7911

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duced, including their contempor-ary portraits of women called “stunners,” look like taxidermy, stuffed extinct birds, perfectly posed, not a hair or muscle or eyelash out of place, a faraway soapy dreaminess in their eyes. And the subjects? The poet William Butler Yeats, who began as a pre-Raphaelite painter, says in his Autobiographies, “Only ancient things and the stuff of dream were beautiful.” Ancient and dreamy usually ran together. Beatrice, Dante’s real-life muse who died young and in The Divine Comedy guides him to paradise, was a prime subject. The historical Beatrice was just a preadolescent girl, slight, pale (Dante sees light suffusing her), and frail. Marie Spartali Still-mans’s Beatrice, though made in 1895, is echt pre-Raphaelite. Twentysomething, robust, full-figured, gazing at nothing as if in a love reverie, she looks like a Rita Hayworth in period costume. This isn’t to say it’s a bad picture, it’s to say that the PBR’s ambition of revisifying painting now looks inflated and stagy, all the more evident when we consider the Romanticism that preceded it. Romanticism as enacted in Delacroix’s wild, bloody, sexy, melodramaturgical brushwork makes pictures. What in the 1850s seemed so fresh has now become, to my eye, Romanticism’s too well-behaved stepchild, stale and self-enthralled.

The exhibition is a crash course not just in PBR painting but in the way its precepts carried over into crafts. Ruskin enthused over PBR design arts. A social reformer and England’s public conscience about the ills of industrialization, he was already preaching a return to cottage industry, where artisans produced objects start to finish, in lieu of the tedious piecework production of the new manufacturing economy, of what the poet Blake called the “dark, satanic mills” of an industrialized England. One branch of pre-Raphaelism, led by the artist, writer, and designer William Morris, pursued a program that aligned perfectly with Ruskin’s teachings. He and Edward Burne-Jones collaborated on a stunning stained-glass window featuring a Viking ship whose billowing sails look like sheeted copper ellipsoids designed by Frank Gehr. Morris collaborated with Rossetti, too, on a set of chairs that look like props from The Adventures of Robin Hood, rough-cut, with pinned morse and tenon joinery, decorated with chivalric scenes. My favorite things were what the PBR would have regarded as their slightest work, Rossetti’s Elephant Drawings, comic sketches he sent along with letters to his onetime mistress, Fanny Cornforth. He spoofed them both. She was Elephant, he signed himself Rhinoceros (big horned, right?). He teases about their increasing corpulence and her chronic cash flow problems: in one sketch she’s salting in a safe cash Rossetti sent a letter; in another she’s fiddling away time while playing solitaire. These drawings are an exhi-bition of artists who were nothing if not serious, as do the zany ceramic tobacco jars of leering birds and grotesques swaddled with gluey glazes.

One room is dedicated to the stunners, much in demand, produced by several painters. Different artists, same stunner, like the different but near-identi-cal blonde bombshells, the Martynas and Jaynes, of the 1950s. Busty, auburn haired, rolling silk and velvet butteries and skirts, plumped, bow-shaped, creamy red lips, usually accompanied by a “feminine” attribute like a violin or mirror or tea service. They’re conventionalized beauties. It’s not the type that concerns me — one person’s bubba-hubba is another’s so-what — but the quality of the representation. They recall Courbet’s portrait of Jo (in the Metropolitan), who scrutinizes her face in a mirror while finger-raking loose, wide tresses; it drips with the erotic humidity that soaks the air between extraordinary artists and their models. Pre-Raphaelite stunners, like Rossetti’s Lady Lilith, a virtual imitation of the Courbet, though easy on the eye, are matched to an idealizing template of select female qualities. Any one of them, especially Anthony Frederick Sandys’s May Margaret, can make your breath click, but for some of us, if you’ve seen one, you’ve seen them all.

**GALLERIES**

**Mackenzie Thorpe: A Crossroads** *comprehensive exhibit of Mackenzie Thorpe’s limited-edition works and his new book Crossroads by the British artist continues through Wednesday, August 15, at Fingerhut Gallery (205 Prospect Street). Reception: Friday, June 29, 7 p.m. Reception reservations: 858-456-9990. (LA JOLLA)

**Spanish Village III,** *an array of line AAA photographs by members of PhotoArts Group is on view through Monday, July 9, in Gallery 21 at Spanish Village. Meet artists during reception, Saturday, June 30, 4:30 p.m. 760-727-2889. (BALESA PARK)

**What Goes Around Comes Around,** *art show "about rethinking, reusing, recycling, and redefining what art is and can be" opens with reception for the eight artists, Saturday, June 30, 7 p.m., at Mack Gallery (342 2nd Street, suite 6, 760-310-1343.). (CLOSED SUNDAY)

**Transformations,** *works in variety of media by eight artists may be viewed through Sunday, July 8, at La Jolla Art Association Village Gallery (7932 Girard Avenue). Reception for artists is Sunday, July 1, 4 p.m. 858-459-1196. (LA JOLLA)

**ART MUSEUMS**

**California Center for the Arts Museum,** *Transcendent Visions: Frederic Whitaker and Eileen Monaghan Whitaker — A Retrospective in Watercolor* examines, “through a selection of more than 130 watercolors, the variety of subjects these artists explored over the years.” Paintings include landscapes, cactuses, animal studies, figurative genre, fruit and florals.

**Mingling International Museum,** *Eva Zeisel — Extraordinary Designer Craftsmen at 100,* draws on two large private California collections to chronicle the artist’s 75-year career. By Zeisel’s account, she’s designed more than 100,000 objects for home and table. She was the first designer in this country to produce an all-white dinner service and first to teach ceramics as industrial design for mass production rather than as handicraft. Closes Sunday, August 12. Masterworks from permanent collection are gathered in “The Beauty of Use — Mingling International Museum at 30,” showcasing significant objects from many cultures shown in relationships high-lighting similarities and differences among them. Museum has formed a collection mingler now comprising 17,000 objects from 141 countries such as collection of 19th-Century African tribal currency, group of masks including example of Ama-zonian feather work, ritual objects, selection of monumental contain-ers. The Mingling is located on square with San Diego Museum of Art. 619-239-0003. munlingmuseum.com

**Museum of Contemporary Art San Diego, Downtown,** *Modern American Masters* features major modernist works by Frank Stella, Andy Warhol, Barnett Newman, Clyfford Still, and Ellsworth Kelly. Exhibition — representing pinnacle of American watercolor artists. Printmaking is a creative pro-cess known for its abundance of materials, processes available cre-ating a wide range of effects; it is “in a constant state of renewal, ex-perimentation, and innovation.” Select artists from San Diego & North County Printmakers have work on view in “Following the Paper Trail: Exploring the Art of Contemporary Printmaking,” highlighting different techniques, styles. On view: collection of lithography, monoprints, etchings, collagraphs, intaglio, aquatints, linocuts, and woodblock prints.

**Mingolz Escondido Museum,** *Mi Corazón Escondido (My Hidden Heart)* by David Avalos focuses on life in contemporary Escondido. Avalos worked in collaboration with county artists, po-ets, activists, and residents to transform everyday objects into art works suitable for chapels, flea markets, museum galleries. All of these exhibitions close on Wednesday, July 4. The mu-seum is located at 540 North Escondido Boulevard; 760-839-4210. (ESCONDIDO)

**Mingling International Museum — North County,** *Paper Trans-formed,* “exhibition made up of ‘Crowing Glory’ — From Paper Bag Hats by Moses and ‘Origami — The Art of Paper Fold-ing’ from Mingling’s permanent col-lection continues through Saturday, July 21. For “Crowing Glory,” Moses created more than 250 hats from paper bags crafted by merchants in his Hawaiian neigh-borhood. “Origami” boasts nearly 100 examples of traditional and contemporary paper folding, exhi-bition honors acclaimed local pa-per folder, author, teacher, Florence Temko. Find the museum at 155 West Grand Avenue. 760-735-3355. pgycr.org

**Reception:** Friday, June 29, 7 p.m. 858-456-9990. (LA JOLLA)

Events that are underlined occur after July 5.

**HOW TO SEND US YOUR LISTINGS** Contributions must be received by 5 p.m. Friday the work 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 92186-5803. Or fax to 619-881-2401. You may also submit information online at SandDiegoReaders.com by clicking on the events section.
The most celebrated and influential poetic works in all of Persian literature." Paintings range in date from 15th to 20th Centuries. For further information, call 619-232-7931. (BALBOA PARK)

Timken Museum of Art, permanent collection includes European master paintings, 18th- and 19th-Century American paintings, and Russian icons. Saint Bartholomew’s, the only Rembrandt painting on public display in San Diego, is featured. 619-239-5348. (BALBOA PARK)

CLASSICAL

**Tastes in Asian Art**, continuing through Sunday, July 7. The Big Sneeze, mechanical sculpture taking "shoring and unshoring a higher plane." Through Saturday, July 7. (SDM)

**Diagrammatic Logic: Selections from the Collection,** opening Sunday, July 1, and continuing through Sunday, September 2. "Diagrammatic Logic: Selections from the Collection" continues through Sunday, September 2. (SDM)

San Diego Museum of Art, Oceanside Museum of Art, "Diagrammatic Logic: Selections from the Collection," opening Sunday, July 1, and continuing through Sunday, September 2. "Diagrammatic Logic: Selections from the Collection" continues through Sunday, September 2. (SDM)

**Artefacts, Transparencies, and Relations**, to assemble underlying logic and visual shorthand of the diagram — abstract and codified representations that express ideas over the course of his 60-year career. Closes Sunday, September 23. (SDM)

**Creative Realities**, founded by Westwind Brass at San Diego State University College of Arts and Architecture and the Jacobs School of Engineering, 10640 John Jay Hopkins Drive. (SDSU)

**Sonata No. 3 in F Minor** on Sunday, June 24, 4 p.m., in Spreckels Organ Pavilion. Free. 619-239-5548. (BALBOA PARK)

**Star-Spangled Pops**, San Diego Symphony Summer Pops season commences with concerts Friday-Sunday, June 29-July 1. Matthew Garbutt leads symphony Sousa marches, Broadway hits, salute to military. Evenings conclude with fireworks. Concerts begin at 7:30 p.m. (gates open 6 p.m.) at Embarcadero Marina Park South (206 Marina Park Way). Single tickets: $8–$45, available by calling 619-235-0804. (SDM)

**The Summer Brass Workshop** led by Westwind Brass at San Diego State University School of Music and Dance culminates with free concert by workshop ensembles, Saturday, June 30, 4 p.m., in Smith Recital Hall at SDSU. 619-591-3582. (SDM)

**Civic Organist** Carol Williams plans concert on Sunday, July 1, 2 p.m., in Spreckels Organ Pavilion. Free. 619-762-8138. (BALBOA PARK)

**International Concert Organist** Carlos Cuevas performs for 20th-annual International Summer Organ Festival, Monday, July 2, 7:30 p.m. (SDM)

**Gustavo’s Summer Festival** The focus for this year’s festival with Gustavo Romero hosted by Athenaeum Music and Arts Library is on Johannes Brahms. Series gets underway with four “Ballets,” seven “Fantasias,” and “Sonata No. 3 in F Minor” on Sunday, July 8. Concerts begin at 4 p.m. at Neuroscience Institute (10640 John Jay Hopkins Drive). Tickets range from $148 for series to $39 per concert, with many variations on offer. Reservations: 858-458-5872. (SDM)

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After a number ended, late in the La Jolla Playhouse’s Carmen, five or so dancers stood in a circle, illumined in red. Then four left the stage. The fifth, facing front, remained, as if she had a function in the next scene, slowly materializing behind her. Offstage you could hear a heartfelt “Pssst!” The dancer flashed a deer-in-the-headlights look, her mouth formed an O, and she raced off. Hers was the only spontaneous reaction in the entire performance. We all have our Carmen. At some point some production of the Bizet opera, or Prosper Merimee’s 1845 novel, or one of the thirty or so re-imaginings established permanent residence in the memory banks. Something about the tragic tale makes everything on our side of the proscenium feel mundane: a man who renounces the world, but for a woman, not a religion; a gitanella who lives not moment-to-moment. Carmen lives moment/then moment, each a separate world, and woe to the man who tries to connect them.

This is Lorca territory. The original libretto for the Bizet opera, by H. Meilhac and L. Halevy, pares Merimee’s novella to essentials, with the passion, the damn-the-torpedoes fatality of Federico García Lorca’s Blood Wedding: trim, swift, inexorable.

The bulbous, blaring world premiere at the Playhouse takes the opposite tack. It’s full of sound and fury—but for everything. Under Franco Dragone’s relentless, preemptive-strike direction, a dropped bota bag or a skinned knee would receive the same epic, orgasmic treatment as Les Miz at the barricades. Since everything gets staged with equal intensity, the real dramatic moments lose emphasis.

One example. The famous tobacco factory scene begins with bushels of leaves spiraling down on the female workers like giant yellow teardrops. But it’s downhill after the knockout visual. Carmen sings “Freedom Is Now” and seduces her co-workers from their status quo beliefs. Then Carmen duels with a co-worker. But they don’t fight. They do a flamenco dance-off, reusing but so stylized it trades danger for showbiz — the director’s pet tactic — 1830 Seville for 2007 Broadway. Almost as an afterthought, Carmen stabs the woman. She dies. Next scene.

The music isn’t sung, it’s shouted. Like Carmen’s view of life, the notes aren’t connected. Each is a distinct blast, backed by a live band determined to sound synthesized. The pop score — chord and key changes recalling early Andrew Lloyd Webber with a pseudo-Seville tinge — muffles the lyrics, which may be a good thing, since most people know the story and the lyrics are, at best, inane.

This production has a morbid fear of dead air. But since everything happens on one level, the story flattens out, and Carmen suffers most of all.

“In my country a woman in such a costume would have made people cross themselves.”

REVIEW

JEFF SMITH

Carmen, book by Sarah Miles, music by John Ewbank, lyrics by AnnMarie Milazzo, based on the novella by Prosper Merimee
La Jolla Playhouse, Mandell Weiss Theatre, UCSD
Directed by Franco Dragone; cast: Janien Valentine, Ryan Silverman, Victor Wallace, Natalia Zisa, Noel Bernave, Shannon Lewis, Cesar Samayoa, Carlos Sierra-Lopez, Shelly Thomas, cameran Blondin; scenic design, Klara Zieglerova; costumes, Suzy Benzinger; lighting, Christopher Akerlind; sound, Francois Bergeron; choreography, Sarah Miles; music director, Jeffrey Klitz
Playing through July 22; Tuesday and Wednesday at 7:30 p.m. Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m. 858-550-1010.

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THE WASHINGTON POST

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Ryan Silverman, Janien Valentine in Carmen

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**THEATER LISTINGS**

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

**Arcadia**

Cygnet Theatre stages Tom Stoppard’s magisterial comedy-drama about love and chaos in the early 19th Century and today. Sean Murray directs.

 Caygnet Theatre, 4043 E. CA-100, COLLEGE AREA, SATURDAY, JUNE 29; THROUGH JULY 29; THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SUNDAY AT 2:00 P.M. 619-234-5025.

**Avenue Q**

The Old Globe Theatre presents the West Coast premiere of the Tony Award-winning musical about Princeton, a college grad who comes to New York, broke, and finds purpose in life on the only street he can afford.

 SPECIALS THEATRE, 1225 BROADWAY, KOMIC; SATURDAY, JUNE 29; THROUGH AUGUST 5; TUESDAY, WEDNESDAY, AND SUNDAY AT 7:30 P.M.; FRIDAY AND SATURDAY AT 8:00 P.M., SATURDAY AT 7:00 P.M. MATINEE SUNDAY AND SUNDAY AT 2:00 P.M. 619-234-5025.

**Devil Dog Six**

Mary Fong-Gaill’s world-premiere comedy-drama takes place on several levels. It’s a mystery (did male jockeys compete against Devil, a two-year-old around and a cinch to win the Dixie Derby — has a big fancy hat competition and a bet on the Derby. Laurence Brown plays Devil Dog Six with so much skill he’s the odds-on favorite (the play is named for him, after all). But as Mary Fong-Gaill shows, maybe not this time, but sometimes it pays to bet the heart and not the chalk.

 Worth a trip.

 DECEMBER THEATRE, 79 HORTON PLAZA, DOWNTOWN, THROUGH JUNE 30; THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M. 619-544-1000.

**Flies in the Snuffbox: Four Comic Crises by Anton Chekhov**


 Moxie has two contests: a fancy hat competition and a bet on the Derby. Laurence Brown plays Devil Dog Six with so much skill he’s the odds-on favorite (the play is named for him, after all). But as Mary Fong-Gaill shows, maybe not this time, but sometimes it pays to bet the heart and not the chalk.

 Worth a trip.

 DECEMBER THEATRE, 79 HORTON PLAZA, DOWNTOWN, THROUGH JUNE 30; THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M. 619-544-1000.

**Hamlet**

The Old Globe Theatre opens its Summer Shakespeare Festival with the Bard’s tragedy. Darko Tresnjak directed.

 WELK RESORTS THEATRE, 7877 CALIFORNIA BLVD, SAN DIEGO. THROUGH JULY 22; TUESDAY THROUGH SATURDAY AT 8:00 P.M. 619-435-5555.
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From Orange & Los Angeles:
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**Mexican Standoff**

For about a year, David “DJ Faded” Casillas and his partner Hector “DJ Kieto” Topete have promoted hip-hop events at La Mesa parties in Rancho Grande, formerly known as Club Mystere. People are scared of the cops in Tijuana or they are scared of the security guards. People are scared of the cops in Tijuana or they are scared of the security guards.

Casillas and Topete have been doing hip-hop events at Club Mystere for eight years. Casillas says, “We hardly have any problems down there,” says Casillas. “People are scared of the cops in Tijuana or they are scared of the security guards.”

Casillas and Topete have been doing hip-hop events for eight years. They started doing all-age parties in La Mesa, says Casillas. The opportunity to host shows at Mystere (formerly Rancho Grande) prompted the duo to move their operations to TJ. Six months ago, they started bringing in rappers for once-a-month showcases. Now, Casillas’s biggest concern is with a competing TJ bar. "Club Animales is two blocks away, on [Avenida] Revolucion. . . . If we get [Oakland rapper] E-40, they will get Pit Bull or some other big name to play on the same night." Casillas alleges that the inter-club duels involve stealing away popular DJs and infiltrating the other’s operation with spies. Casillas admits that he and Topete have retaliated against Club Animals.

"One night they had DJ Quik for a show," says Casillas. "He knew our agent, so we met him at his hotel room. We ended up hanging out with him all night. He didn’t get to the club until 3 a.m. Their show is supposed to start at midnight." Albert Calderon, promoter/marketing director at Club Animales, agrees that the two TJ dance clubs have been going after the same patrons for seven years, but he says the idea of an inter-club fight is silly.

"Each club has its own following," says Calderon, who denies there is any spying. He concurs that DJ Quik did not show for a promised Club Animals show, but he says it had nothing to do with sabotage. "His agent called me around 11 p.m.," says Calderon, "and he said they wanted the second half of their pay paid to him in the U.S. before he would come down. It took time to cross the border. We couldn’t get it to him in time."

Both clubs pass out flyers to pedestrians crossing the border, and both clubs’ cover charge ($18 for men, $15 for women) provides patrons with all they can drink.

Casillas describes one scheme to try and edge out Club Animals: "Next year you have to have a passport to come to Mexico. So, we have a promotion where if you are here 30 times, we will pay for your passport fee at a post office."

On June 29, Club Mystere hosts the Federation (from Oakland).

--- Ken Leighton

*Live, from Sweden, in Ramona.* Molly Malone’s in Ramona is home to “the world’s first Internet concert club,” according to the online 420 Channel. Organizer Jay Znamierowski uses three cameras to film performances, which he edits and then puts up on YouTube.

“TJ has never been the most inter-club duel involves the same night.”

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“TJ has never been the most...
on HAPPY HOUR

HAPPY HOUR is the HOUR AFTER EVERYONE from HAPPY HOUR has LEFT.

CERVEZA

DOS EQUIS

STAY THIRSTY, my friends

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DJ MISHA KEEPS HIS SOUND WARM

not use Serato, he admits that “It does have its advantages. You don’t have to carry around your records, you can put as many songs as you want on your laptop, it’s great for traveling, and you don’t have to buy records; you just download songs from the Internet or you can put as many songs as you like on a computer mouse than a record.

Though DJ Misha does not use Serato, he admits that “It does have its advantages. You don’t have to carry around your records, you can put as many songs as you want on your laptop, it’s great for traveling, and you don’t have to buy records; you just download songs from the Internet or you can put as many songs as you like on a computer mouse than a record.

DJ Misha performs on Saturday at Jack’s La Jolla with sax player Jason Whitmore and Sunday at Harney Sushi Old Town. — Ken Leighton

91X to Rock Harder?
“We’re a rock station now” is how one station staffer describes the new direction of 91X. Employees of Finest City Broadcasting who operate 91X have been telling others in the industry that the station is moving toward a harder rock sound.

Although the change is not drastic, some have noticed that the station now plays new music by Korn, and a Metallica cut was heard on the weekend Resurrection Lunch show; neither act has been a 91X mainstay. The station is also playing more songs by Three Days Grace, Stone Sour, and Operator while it backs away from emo artists such as Fall Out Boy and My Chemical Romance.

The move to harder music could be a response to the latest quarterly Arbitron ratings that indicate 91X earned its lowest ratings in its 24-year history. The station’s 1.6 rating makes 91X the 25th most popular station in San Diego County (FM 94/9 is in 21st place; Rock 105.3 is in 15th).

A new afternoon DJ/music director named Capone — from an alternative station in Albany, New York — may be credited for 91X’s redirection. While still in Albany, he pointed out that his station was “…number three in the market.” When asked if he would make 91X rock harder, he said all comments would have to come from his new boss, 91X program director Phil Manning. Manning had no comment on any new musical direction, nor would he comment on why he moved the two-hour all-local Loudspeaker show from 6 p.m. Sunday to 1 a.m. Monday or why he fired 11-year veteran DJ Trevor Trent.

Another incentive for 91X to rock harder is the fact that, last Friday, CBS Radio pulled the plug on its low-rated FM talk station “Free FM” (103.7 FM) and

including Fall Out Boy, My Chemical Romance, and Panic at the Disco.

In response to 91X playing harder rock songs, Rock 105.3 has begun airing a promo that alludes to the 91X slogan (“The Cutting edge of rock”): “If you have to say you’re the cutting edge of rock, then brother, you ain’t.”

— Ken Leighton

Jewel Has the Floor...
“I know firsthand what it’s like to be young and without a roof over my head,” Jewel told members of the House of Representatives on Tuesday, June 19. She testified at a hearing on “the crisis of youth homelessness, disconnected youth, and youth aging out of foster care.”

“I’m blessed that my own story has had such a positive ending,” she told the subcommittee. “But the same cannot be said for the over one million kids out there on the streets who are at risk and have no voice in society.”

Jewel says she ran away from home at 15 and lived in a van while playing San Diego coffeehouses, “I can’t tell you how many times I was propositioned [to be a prostitute],” she said on camera while on Capitol Hill.

— Michael Hemmington

CONTRIBUTORS
William Cram, Dave Good, Larry Harmon, Michael Hemmington, Ken Leighton, Ryan Loyko, Derek Plush, Eric Rife, Jay Allen Sanford, David Stampone
Hot Couture

“We play what we want to play and the fashion occasionally matches.”

May Jacob is 24 and lives in Golden Hill. She is the producer of Maystar’s Fashion Whore Discotheque and Fashion Show, which runs the second Saturday of every month at the Brass Rail in Hillcrest.

May encourages the audience and the models to dress up. “We have theme nights,” she says, “Pirates” was one theme. “Some have theme nights,” she says. “Pirates” was one theme. “Some people came dressed up like Jack Sparrow from Pirates of the Caribbean.” Theme nights, she says, “bring out more open-minded and creative people. It’s more fun. People aren’t standing around crossing their arms and trying to look cool.”

May also produces an indie dance night called Pop Noir at Static on Broadway. “Pop Noir attracts a lot of the hipster and the scenester crowd,” Urbandictionary.com defines a scenester as a “person who tries very hard to fit the stereotype of a certain scene, often having to do with a specific genre of music (emo, indie, punk, rock). Dresses and acts in a prescribed fashion. An artist puts together an outfit much the same way one puts together a painting.”

May performs and records with Abe Deleon in an art-pop duo called Maystar. They’ve appeared at the Casbah, the Kensington Club, and Brick by Brick. May writes and sings, “I also do a little bit of synth.” She calls Maystar’s music “indie-minimal-experimental,” with a touch of the electronic. “I like the cold, hard, dark sound of a drum machine.”

Top-Ten Songs on May Jacob’s iPod:
1. “Sorry I Sang on Your Hands That Have Been in the Grave,” Sunset Rubdown
2. “Look at You, You’re Ugly,” Sunset Rubdown
3. “Wildcat,” Ratatat
4. “Siamese Twins,” the Cure
5. “Lose Me,” Denali
7. “Little Life,” Josephine Foster
8. “Teach Me How to Fight,” the Junior Boys
10. “No Signs of Pain,” Azare Ray

May Jacob

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May Jacob
THIS SUNDAY!
WIDESPREAD PANIC
SUNDAY JULY 1

TUESDAY JULY 10
TOWER OF POWER LIVE IN CONCERT
WEDNESDAY JULY 25
DAVID SANBORN

Lynyrd Skynyrd
THURSDAY JULY 26
LIVE IN CONCERT
SUNDAY AUGUST 11
FOUNTAINS OF WAYNE

EAST COUNTY THROW DOWN
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WEDNESDAY AUGUST 22
EDDIE MONEY
SUNDAY SEPTEMBER 23

RANDY TRAVIS
THURSDAY AUGUST 30
STYX
SUNDAY OCTOBER 7

BILL COSBY
FRIDAY AUGUST 31
BILL ENGVALL
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THIS WEEK’S CONCERTS

**THURSDAY**
- **The All-American Rejects**
  - Del Mar Fairgrounds, Thursday, July 26, 2200 Jimmy Durante Boulevard, Del Mar.
  - 619-445-5400.
- **Akon Krause**
- **Acoustic Alchemy**
  - House of Blues, Thursday, June 28, 5005 Willows Road, Alpine. 619-445-5400.

**FRIDAY**
- **Lauryn Hill**
  - Palomar Starlight Theater, Friday, June 29, 5 miles east of I-15 on Hwy 76, Pala.
  - 760-510-4580.
- **Brad Paisley**
  - Cox Amphitheatre, Friday, June 29, Viejas Casino.
  - 619-671-3600.
- **Bia Martik**
  - Canns, Friday, June 29, 5005 Ocean Front Walk, Mission Beach.
  - 858-481-8140.
- **Steve Poltz** and **Anya Marina**
  - The Casbah, Friday, June 29, 2050 Entertainment Circle, Chula Vista.
  - 619-224-2644.

**SATURDAY**
- **Tina Mokai**
- **SUNDAY**
  - **Fall Out Boy** and **44C**
    - Cox Amphitheatre, Sunday, July 1, 2050 Entertainment Circle, Chula Vista.
    - 619-671-3600.
  - **Widespread Panic**
    - Viejas Casino
    - Concerts in the Park, Sunday, July 1, 5005 Willows Road, Alpine. 619-445-5400.

**MONDAY**
- **The Moody Blues**
  - Del Mar Fairgrounds, Monday, July 2, 2200 Jimmy Durante Boulevard, Del Mar.
  - 619-445-5400.
- **Joan Armstrong**
  - 4th & B, Monday, July 2, 1055 Fifth Avenue, San Diego.
  - 619-224-2644.

**TUESDAY**
- **Switchfoot**
  - Del Mar Fairgrounds, Tuesday, July 3, 2200 Jimmy Durante Boulevard, Del Mar. 619-775-1041.

UPCOMING CONCERTS

**JULY**
- **Band of Horses**
  - Canns, Friday, July 6, 5005 Ocean Front Walk, Mission Beach.
  - 619-445-5400.
- **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, 145 South Cedros Avenue, Solana Beach.
  - 858-481-8140.
- **Brett Dennen**
  - House of Blues, Monday, July 9, 1055 Fifth Avenue, Gaslamp. 619-299-2583.
- **Pat Benatar & Neil Giraldo**
  - Viejas Casino
  - Concerts in the Park, Tuesday, July 10, 2050 Entertainment Circle, Chula Vista.
  - 619-445-5400.
- **Ani DiFranco**
  - Humphrey’s Concerts by the Bay, Wednesday, July 11, 2241 Shelter Island Drive, Shelter Island.
- **The Disco Biscuits**
  - House of Blues, Wednesday, July 11, 1055 Fifth Avenue, Gaslamp. 619-299-2583.
- **The Royal Crown Revue**
  - Anthology, Wednesday, July 11, 1337 India Street, San Diego. 619-395-1000.
- **Rusted Root**
  - House of Blues, Thursday, July 12, 1055 Fifth Avenue, Gaslamp. 619-299-2583.
- **Willie Nelson**
  - Open Air Theatre, Thursday, July 12, SDSU campus, College Ave.
  - 619-594-6947.
- **Silverchair**
  - House of Blues, Friday, July 13, 1055 Fifth Avenue, Gaslamp. 619-299-2583.
- **The Psychedelic Furs**
  - 4th & B, Saturday, July 14, 345 B Street, San Diego.
  - 619-224-2644.
- **Stephen Stills**
  - House of Blues, Saturday, July 14, 1055 Fifth Avenue, Gaslamp. 619-299-2583.
- **The Beach Boys**
  - Humphrey’s Concerts by the Bay, Sunday, July 15, 2241 Shelter Island Drive, Shelter Island.
- **No Use for a Name**
  - Canns, Sunday, July 15, 2050 Entertainment Circle, Chula Vista.
  - 619-594-6947.
- **Aly & AJ**
  - Cox Amphitheatre, Sunday, July 15, 2050 Entertainment Circle, Chula Vista.
  - 619-671-3600.
- **Danny Gokey**
  - House of Blues, Monday, July 16, 1055 Fifth Avenue, Gaslamp. 619-299-2583.
- **The Fray**, **Anathema**, and **Eisley**
  - Cox Amphitheatre, Tuesday, July 17, 2050 Entertainment Circle, Chula Vista.
  - 619-671-3600.
- **The Cowboy Junkies** and **Joan Osborne**
  - Humphrey’s Concerts by the Bay, Tuesday, July 17, 2241 Shelter Island Drive, Shelter Island.
- **Kenny Rankin**
  - Anthology, Tuesday, July 17, and Wednesday, July 18, 1337 India Street, San Diego.
  - 619-595-1040.
- **Box Scagg**
  - Humphrey’s Concerts by the Bay, Wednesday, July 18, 2241 Shelter Island Drive, Shelter Island.

**AUGUST**
- **“American Idols Live!”**
- **The Polyphonic Spree**
  - Canns, Friday, July 20, 5005 Ocean Front Walk, Mission Beach.
  - 858-496-1780.
- **John Hiatt** and **Shawn Colvin**
  - Humphrey’s Concerts by the Bay, Tuesday, July 27, 2241 Shelter Island Drive, Shelter Island.
- **Dream Theater**
  - Open Air Theatre, Tuesday, July 27, 2050 Entertainment Circle, Chula Vista.
  - 619-594-6947.
- **Fleetwood Mac**
  - Viejas Casino
  - Concerts in the Park, Wednesday, July 25, 2050 Willow Road, Alpine. 619-445-5400.
- **Dale Watson**
  - 619-224-4771.
- **Lynyrd Skynyrd**
  - Viejas Casino
  - Concerts in the Park, Thursday, July 26, 2050 Willow Road, Alpine. 619-445-5400.
- **Bob Weir** and **Keller Williams**
  - Humphrey’s Concerts by the Bay, Friday, July 27, 2241 Shelter Island Drive, Shelter Island.
- **Maximo Park**
  - The Casbah, Saturday, July 28, 2050 Entertainment Circle, San Diego.
  - 619-224-4771.
- **Godsmack**
  - Viejas Casino
  - Concerts in the Park, Saturday, July 28, 2050 Willow Road, Alpine. 619-445-5400.
- **The Bangles**
  - House of Blues, Saturday, July 28, 1055 Fifth Avenue, Gaslamp.
  - 619-299-2583.
- **The Young Dubliners**
  - Belly Up Tavern, Saturday, July 28, 143 South Cedros Avenue, Solana Beach. 858-481-8140.
- **Hostie & the Blowfish**
  - Humphrey’s Concerts by the Bay, Sunday, July 29, 2241 Shelter Island Drive, Shelter Island.
- **Midnite**
  - WorldBeat Cultural Center, Sunday, July 29, 2100 Park Boulevard, San Diego.
  - 619-230-1100.
- **Rush**
  - Cox Amphitheatre, Monday, July 30, 2050 Entertainment Circle, Chula Vista.
  - 619-671-3600.
- **“Project Revolution!”**
  - Cox Amphitheatre, Tuesday, July 31, 2050 Entertainment Circle, Chula Vista.
  - 619-671-3600.

LIVE MUSIC IN THE GASLAMP

**SUNDAY**
- **Billie Eilish**
  - House of Blues, Sunday, August 2, 1055 Fifth Avenue, Gaslamp. 619-299-2583.
- **Clay Aiken**
  - Palomar Starlight Theater, Saturday, August 5, 3 miles east of I-15 on Hwy 76, Pala. 760-510-4580.

**MONDAY**
- **Noah Kahan**
  - House of Blues, Monday, August 6, 1055 Fifth Avenue, Gaslamp. 619-299-2583.

**TUESDAY**
- **Reel Big Fish**
  - House of Blues, Tuesday, August 7, 1055 Fifth Avenue, Gaslamp. 619-299-2583.
- **“Real Big Fish and Less Than Jake”**
  - House of Blues, Tuesday, August 7, 1055 Fifth Avenue, Gaslamp. 619-299-2583.
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FRIDAY JUNE 29

San Diego
June 28, 2007

Vanilla Ice: Concerts, Friday, August 3, 3105 Ocean Front Walk, Mission Beach. 858-489-1706.

Barley Hart: Acoustic Music/san Diego, Saturday, August 4, 4800 Manorfield Street, Normal Heights. 619-335-6170.

Chris Cornell: Vanua Concerts in the Park, Saturday, August 4, 2241 Shelter Island Drive, Shelter Island.

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

Ana Gabriel: Palomar Starlight Theater, Sunday, August 5, 5 miles east of I-15 on Hwy 76. Pala. 760-510-4381.

S’i*S*E: House of Blues, Sunday, August 5, 1055 Fifth Avenue, Gaslamp. 619-871-5000.


Beyonce: Coors Amphitheatre, Friday, August 24, 2050 Entertainment Circle, Chula Vista. 619-594-0429.

Barry Manilow: Coors Amphitheatre, Saturday, September 8, 2241 Shelter Island Drive, Shelter Island.

Humphrey’s Concerts by the Bay, Thursday, September 11, 2241 Shelter Island Drive, Shelter Island.


Saturday, August 4

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3105 Ocean Front Walk, Mission Beach. 858-489-1706.

4800 Manorfield Street, Normal Heights. 619-335-6170.

2241 Shelter Island Drive, Shelter Island.

5 miles east of I-15 on Hwy 76. Pala. 760-510-4381.

1055 Fifth Avenue, Gaslamp. 619-871-5000.

2505 Kettner Boulevard, San Diego. 619-231-4343.

2050 Entertainment Circle, Chula Vista. 619-594-0429.

2241 Shelter Island Drive, Shelter Island.

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**Calendar CONCERTS**

**OCTOBER**

- **Air Supply & Christopher Cross: Humphrey’s Concerts by the Bay, October 1, 2241 Shelter Island Drive, Shelter Island.**
- **The Steve Miller Band: Humphrey’s Starlight Theater, October 3, 5 miles of I-15 in Pala. 760-510-4580.**
- **Steve Tyrell: Humphrey’s Concerts by the Bay, Sunday, September 29, 5 miles east of I-15 in Pala. 760-510-4580.**

**SAN DIEGO THEATER, SATURDAY, SEPTEMBER 29, 5 MILES OF I-15 IN PALA. 760-510-4580.**

- **Rick Springfield:** on Hwy 76, Pala. 760-510-4580.
- **Kenny G:** 619-671-3600.
- **Marco Antonio Solis:** 2050 Entertainment Circle, Chula Vista.
- **Pepe Aguilar:** Shelter Island Drive, Shelter Island.
- **Trisha Yearwood:** Shelter Island Drive, Shelter Island.
- **Clay Walk:** Viejas Concerts in the Park, Thursday, September 20, 5005 Willows Road, Alpine. 619-445-5400.


- **Eddie Money:** Viejas Concerts in the Park, Saturday, September 21, 5005 Willows Road, Alpine. 619-445-5400.
- **Pape Aguilar:** Cox Arena, Sunday, September 15, SDSU campus, College Area. 619-394-0429.
- **Kenny G:** Humphrey’s Concerts by the Bay, Wednesday, September 26, 2241 Shelter Island Drive, Shelter Island.
- **Trisha Yearwood:** Humphrey’s Concerts by the Bay, Thursday, September 27, 2241 Shelter Island Drive, Shelter Island.
- **Marco Antonio Solis:** Palomar Starlight Theater, Thursday, September 27, 5 miles of I-15 on Hwy 76, Pala. 760-510-4580.

- **The Dave Matthews Band:** Coors Amphitheatre, Friday, September 29, 2010 Entertainment Circle, Chula Vista. 619-568-5000.
- **Kenny G:** Palomar Starlight Theater, Friday, September 28, 5 miles of I-15 on Hwy 76, Pala. 760-510-4580.
- **Rick Springfield:** Palomar Starlight Theater, Saturday, September 29, 5 miles of I-15 on Hwy 76, Pala. 760-510-4580.

“**Adams Avenue Street Fair”**: Adams Avenue, Saturday, September 29, and Sunday, September 30, between Adams Avenue and 30th Street, Normal Heights. 619-282-7299.

**NOVEMBER**

- **Elisa Gilkyson:** AcousticMusicSanDiego, Sunday, November 10, 4001 Mainstreet, Normal Heights. 619-305-8176.
- **Alejandro Sanz:** Cox Arena, Wednesday, November 14, SDSU campus, College Area. 619-394-0429.

**DANCE**

If you would like to include your DJ event, e-mail dancesقادئتهالترترت.com or submit a listing online at Sandiegoreader.com by clicking on the music section. Deadline is 5 p.m. Friday, the week prior to publication. The listings are free.

- **Air Conditioned:** Wednesdays, Thursdays, Fridays, 7th and 9th av. Tuesdays and Thursdays, Too Cool for School, old-skool hip-hop, 90’s, and funk. Fridays, old-skool disco, funk, and 90’s Saturdays, 70’s, classic, boppy-blues. music with Mike Czech. Saturday, 9th. 9:15 p.m.; 18 and up. 4006 30th Street, North Park. 619-440-2900.
- **The Kava Lounge:** Third Saturday of the month, hip-hop, funk, and soul with DJs Thunderbolt and Comax. 2012 Kettner Boulevard, Middletown. 619-543-9933.
- **The Kemington Club:** Wednesdays, ReD, hip-hop and R&B with DJs Buddha and SC. 4097 Adams Avenue, Kensington. 619-248-2498.
- **Lucky Star Nightclub:** Fridays, DJинфекtor-Mayer spins salsa, merengue, bachata, and reggaeton. 8:30 p.m.; 18 and up. 3095 34th Street (at University), San Diego. 619-229-8235.
- **Mission Valley Resort:** Thursdays and Fridays, Martin’s Lounge, salsa, bachata, and cha-cha. 8 p.m. to 12 a.m., Saturdays, 8 p.m. to 12 a.m.

**21 and up with ID**

**THURSDAYS KARAOKE**

- **Freddy’s Bar & Grill:** 2130 Grandview. 619-573-0447.
- **Tootsie’s Bar & Grill:** 2675 El Cajon Blvd. 619-279-6111.
- **The Daily Grind:** 1811 26th Street. 619-298-2626.
- **Casa Azul:** 1181 26th Street. 619-298-5606.
- **Temple Bar:** 1199 26th Street. 619-226-5527.
- **Tres Barras:** 1220 26th Street. 619-235-2252.
- **The Kensington Club:** Sundays, DJs Thumper and Comax. 2012 Kettner Boulevard, Middletown. 619-543-9933.
- **The Kava Lounge:** Third Saturday of the month, hip-hop, funk, and soul with DJs Thunderbolt and Comax. 2012 Kettner Boulevard, Middletown. 619-543-9933.
- **The Kemington Club:** Wednesdays, ReD, hip-hop and R&B with DJs Buddha and SC. 4097 Adams Avenue, Kensington. 619-248-2498.
- **Lucky Star Nightclub:** Fridays, DJинфекtor-Mayer spins salsa, merengue, bachata, and reggaeton. 8:30 p.m.; 18 and up. 3095 34th Street (at University), San Diego. 619-229-8235.
- **Mission Valley Resort:** Thursdays and Fridays, Martin’s Lounge, salsa, bachata, and cha-cha. 8 p.m. to 12 a.m., Saturdays, 8 p.m. to 12 a.m.

**MEMBER...**

**2 TUESDAYS Well Drinks & Domestic Drafts**

**LIVE BANDS FRIDAYS**

- **Friday, 6/29 + 9 pm**

**SACRAVENERE**

- **Friday, 7/6 + 9 pm**

**LITTLE EFFERT BAND KARAOKE**

- **Monday, Wednesday, Thursday & Saturday**

Now Hiring Servers & Bartenders!

**Bar Dynamite:** Mondays, Crab Dynamite, sh-b-b-b, rub-a-noots, reggae band. 1800 W. Washington Street, Mission Hills. 619-205-8743.

**Beauty Bar:** Fridays, Feet the Noise, electronic dance rock beats. 4714 El Cajon Boulevard, Talmadge. 619-516-9476.

**Brass Rail:** Second Saturday of the month, CRA Fashion Show, electro, indie, and Britpop. 5 p.m. to 11 p.m., 21 and up. 3794 Fifth Avenue, Hillcrest. 619-226-2533.

**Candelas:** Thursdays, Diva, deep soulful house music. 408 Third Avenue, downtown. 619-792-4475.

**Club Montages:** Sundays, first floor, Kibo Azos, nu wave, synth-pop, and new romantic, second floor, Underwater, industrial, gothic, and darkwave. 2018 Hancock Street, San Diego. 619-249-9494.

**Gaslamp Tavern:** Fridays, Saturdays, Sundays, and Mondays, DJ Mike Knight and Tech-spin hip-hop, R&B, and reggaeton. 9 p.m. to 1:30 a.m., high school students and up. 773 Maltz Avenue, Escondido. 760-741-1271.

**Kadon:** First Saturday of the month, Borderland Night, live electronic, machine-funk, and glitch-hop. Sundays, Doby, downtempo, hip-hop, and jazz. 9 p.m. to 2 a.m.; 21 and up. 6th cover. 4096 30th Street, North Park. 619-640-2900.

**The Kava Lounge:** Third Saturday of the month, hip-hop, funk, and soul with DJs Thunderbolt and Comax. 2012 Kettner Boulevard, Middletown. 619-543-9933.

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**Mission Valley Resort:** Thursdays and Fridays, Martin’s Lounge, salsa, bachata, and cha-cha. 8 p.m. to 12 a.m., Saturdays, 8 p.m. to 12 a.m.

**JP’s PUB CORPS 16 BEERS ON TAP! OPEN 7 DAYS 18 AM-2 AM 21 & UP**

**REMEMBER...**

**2 TUESDAYS Well Drinks & Domestic Drafts**

**LIVE BANDS FRIDAYS**

- **Friday, 6/29 + 9 pm**

**SACRAVENERE**

- **Friday, 7/6 + 9 pm**

**LITTLE EFFERT BAND KARAOKE**

- **Monday, Wednesday, Thursday & Saturday**

Now Hiring Servers & Bartenders!

**Kitchen Hours:**

- **Mon-Fri:** 11 am-9 pm
- **Sat & Sun:** 10 am-6 pm

**Open Saturday & Sunday 10 am for Breakfast**

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**JULY**
- **Dana Carvey**
  - Friday, July 6 • 8:00
- **Blues Traveler** with special guest Sam Stollenwerk
  - Sunday, July 8 • 7:30
- **Queen Latifah**
  - The Music of Dana
tuesday, July 10 • 8:00
- **Ani DiFranco** with special guest Anais Mitchell
  - Wednesday, July 11 • 7:30
- **Beach Boys** with special guest Russ T. Nallz
  - Sunday, July 15 • 7:30
- **Joan Osborne / Cowboy Junkies**
  - Tuesday, July 17 • 7:00
- **Boz Scaggs** with special guest David Jacobs-Strain
  - Wednesday, July 18 • 7:30
- **'70s Soul Jam**
  - featuring The Stylistics, Chi-Lites, Harold Melvin’s Blue Notes, Delfonics and Three Degrees
  - Hosted by Jimmy “JJ” Walker
  - Thursday, July 19 • 7:30
- **Dickey Betts**
  - with special guest Shooter Jennings
  - Sunday, July 22 • 7:30
- **John Hiatt & Shawn Colvin**
  - Tuesday, July 24 • 7:00
- **Lyle Lovett / k.d. lang**
  - Tuesday, July 24 • 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 Guitar Night
  - Tuesday, July 31 • 7:30

**AUGUST**
- **Musiq Soulchild**
  - with special guest Chrissette Michele
  - Friday, August 3 • 7:30
- **Huey Lewis & The News** with special guest Paul Thorn Band
  - Sunday, August 5 • 7:30
- **Otto & 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
  - Friday & Saturday, Sept. 28 & 29 • 8:00
- **Foreigner Revisited**
  - Monday, Sept. 30 • 8:00
- **Kenny G**
  - Wednesday, Sept. 26 • 8:00
- **America**
  - Wednesday, Sept. 26 • 8:00
- **Trisha Yearwood**
  - Thursday, Sept. 27 • 7:30
- **Steve Tyrell**
  - Thursday, Sept. 27 • 7:30
- **Keali’i Reichel**
  - Thursday & Friday, Oct. 18 & 19 • 7:00
- **Creedence Clearwater Revisited**
  - Thursday, August 30 • 8:00

**SEPTEMBER**
- **Cecilio & 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 • 7:30
- **Temptations / Four Tops**
  - Thursday, Sept. 6 • 7:30
- **Big Bad VooDoo Daddy**
  - Friday, Sept. 7 • 8:00
- **Heart**
  - featuring Ann & Nancy Wilson
  - Saturday, Sept. 8 • 7:30
- **Doobie Brothers**
  - with special guest Johnny “V” Vernazza
  - Monday, Sept. 10 • 7:30
- **Pink Martini**
  - Tuesday, Sept. 11 • 7:30
- **America**
  - Tuesday, Sept. 11 • 7:30
- **Frankie Valli & The Four Seasons**
  - Friday & Saturday, Sept. 28 & 29 • 8:00

**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

**LEXUS PREMIUM PACKAGES**
- PACKAGE INCLUDES
  - 2 premium-seat concert tickets (center section, rows 1-4)
  - 2 dinners at Humphrey’s Restaurant and one suite, junior suite or guest room at Humphrey’s Half Moon Inn & Suites
  - Premium Packages not available at Ticketmaster outlet stores.

**LEXUS DINNER SHOW PACKAGES**
- PACKAGES INCLUDE DINNER AND UP-FRONT SEATING
  - Tickets required for all ages.
  - Dates subject to change or cancellation.

**BOX OFFICE HOURS**
- 11:30 am-6:30 pm
- Tuesday-Saturday

**LEXUS PREMIUM PACKAGES**

**LEXUS DINNER SHOW PACKAGES**

**BOX OFFICE HOURS**

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Moondoggies Pacific Beach: Saturdays, What’s Good w/Dj Elenga and Cisco. 9 p.m. – 8 p.m. Garnet Avenue, Pacific Beach. 483-8587.

Shooterz: Thursdays, Club 606; new wave, new romantic, and punk enby with DJs Bryan Pollard and Lydia; first, third, and fifth Saturday of the month. Therapy, industrial, gothic, and darkwave with DJ Bryan Pollard and guest. 3157-3159 Sixth Avenue, North Park. 5-774-1279.

Show Palace: Fridays, Paige Nightlife; rock, hip-hop, and old-school with DJs Quiz and DJ Dizzy D. 3127 E. Mission Avenue. Oceanside. 760-485-1100.

South Park Bar & Grill: Fridays, Tankshakes, funk, discs, and w/ DJs Biddles and Mixmaster King. 1906 Fern Street, South Park. 619-696-0006.

Static Lounge: First Friday of the month. First Floor Multi Club, downtown. 6 p.m., hiphop, and reggae. 654 Broadway between Sixth and Seventh Avenue, downtown. 619-544-1609.

Whiskey Girl: Fridays and Saturdays, DJ Marc Theaker mixes music videos. Tuesdays, Wednesdays, and Sundays. DJ Famous Three mixes music videos. Mondays, Marc Mondays; DJ Marc Theaker mixes 70s and 80s music videos. Saturdays, 7 p.m. and 8:00 FMds Avenue, downtown. 619-235-3166.

The Whistle Stop: First and third Saturday of the month, Cowboy Club. 19th Street, downtown. 619-682-1778.

The Year of Desolation: Saturdays, 9:45 p.m. to 1:30 a.m., downtown. 619-566-1160.

The Year of Desolation: Saturdays, 9:45 p.m. to 1:30 a.m., downtown. 619-566-1160.

To purchase tickets, call (866) 543-0776.

Battles, 9 p.m. to 11 p.m., the last live band featuring Nick Purcell, John Cruickshank, and the Cynthia from Saturday, 3:00 p.m. to 6:00 p.m.

The Year of Desolation: Saturdays, 9:45 p.m. to 1:30 a.m., downtown. 619-566-1160.

The Year of Desolation: Saturdays, 9:45 p.m. to 1:30 a.m., downtown. 619-566-1160.

To purchase tickets, call (866) 543-0776.
SAN DIEGO'S ONLY ROOFTOP RESTAURANT & PREMIER MUSIC VENUE AT THE BEACH!

THURSDAY, JUNE 28
Rockin’ Johnny White presents
MAYWEATHER
FUZZ HUZZI
SIX REASONS
THE CROWLEYS

FRIDAY, JUNE 29
CANES &
BIZ MARKIE
DJ FINGAZ
AUDIBLE MAINFRAME
BACKYARD PIMPS
BRENDAN B

SATURDAY, JUNE 30
Dia de la Muerta
ONE DROP
HIGH TIDE

TUESDAY, JULY 3
SAMMY DAED
STRANGER
ROOTS COVERAGE
(Acapella Set by DJ High Tide)

WEDNESDAY, JULY 4
WATCH THE
FIREWORKS
FROM OUR
ROOFTOP
RESTAURANT

THURSDAY, JULY 5
COMMON SENSE
with DJ BAO

FRIDAY, JULY 6
BAND OF HORSES
A DECENT ANIMAL
STAR DEATH & THE WHITE DWARFS

SATURDAY, JULY 7
IRON MAIDENS
(All-Female Tribute to Iron Maiden)

THURSDAY, JULY 12
GOLDEN STATE
(formerly Palo Alto)
A SCRIBE AMIDST THE LIONS

FRIDAY, JULY 13
Dave Matthews Band Experience
DMX
40 OUNCES TO FREEDOM
(Sublime Tribute)

SATURDAY, JULY 14
MOONER
CANOBLISS

WEDNESDAY, JULY 18
HIGHER MINDS
ADRIAN MARQUIS

REZ KANN'S 6-DAY BASH
WITH GROUCH & ELIGH
OF THE LIVING LEGENDS

FRIDAY, JULY 20
THE POLYPHONIC SPREE

SATURDAY, JULY 21
PAINTED LOVE
(80’s Tribute)

FRIDAY, JULY 27
RICHARD CHEESE
& LOUNGE AGAINST THE MACHINE

UPCOMING
8/9 Dirty Sweet
8/18 Cash’d Out
8/23 Laughing Samoans
9/7 Soulive
9/12 Rodrigo y Gabriela
9/14 Wolf Parade
10/4 Particle

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DOWNTOWN (continued)

Marina, and a.m. vibe. Saturday, Crush Enos, Spyl Toronto, Godfairy Blue Monday, and 5th Row: Sunday, the Core Singers, Lighting Dust, and Yama James Monday, Earth, Wind, and Fire: Tuesday, and the Wolves: Tuesday, Fierce and One Nation Under a Groove: Wednesday, Grand Ole Party, the Suntel Symphony, and Lovers Inn.

Club Montage, 203 Hancock Street, Balboa Park. 619-294-5990.

Croce’s Jazz Bar, 507 Fifth Avenue, downtown. 619-235-4797. All music is jazz unless otherwise noted. Thursday, Dave Patterson: Friday, Ferris: Saturday, Prince: Sunday, the Archon: Monday, Dave Scott: Tuesday, the Killer 8s: Wednesday: Patty and the Bonetse: or Toe-Palms.

Dick’s Last Resort, 345 Fourth Avenue, downtown. 619-239-3626. Mostly Monday, Jive Wire: and One: Tuesday, the Shep Meyers Band: Wednesday, the Soul Revue: Thursday, Fuzzy and the Committee.

Henry’s Pub, 618 Fifth Avenue, downtown. 619-230-2390. Thursday, the Max Parts: Friday, Good Times: Saturday, Groove Session: Tuesday, the Medicine, rockabilly: Wednesday, Lady Dottie and the Devotions: Hues.

House of Blues, 1055 Fifth Avenue, downtown. 619-209-2583. Thursday, 6 p.m.: Modern Day Moonshine: w/legend: rock.

Jimmy Love’s, 572 Fifth Avenue (corner of Park G), downtown. 619-591-0123. Thursday and Sunday, 6:30 p.m. to 11 p.m.: Misty Skies: jazz/R&B: Friday and Saturday, 9:45 p.m.: the Reagandroids: Ws dance: Monday, 6:30 p.m. to 11 p.m.: Nightshade: Tuesday, 6:30 p.m. to 11 p.m.: Mystique: jazz/R&B: Wednesday, 6:30 p.m. to 11 p.m.: the Soul Revue: dance Top 40.

Martini Ranch, 520 F Street, downtown. 619-235-6100. Live music Thursday, Friday, and Saturday: Tuesday, 9 p.m.: Modern Day Moonshine: soul/r&b: or funk.


Rock Bottom, 401 G Street, Gaslamp. 619-231-7000. Friday and Saturday, 7 p.m. to 11 p.m.: The Westgate Hotel.

San Diego Mega Rock Music Festival!

“The Mother of All Battles” BattleMania of the Bands Battle of the Guitar Shredders Qualcomm Stadium

July 15, 2007 • 11 am-7 pm

21 Bands

Beer Garden

Shredder Against Shredder! Band Against Band!

Tickets only $20

Tickets can be purchased at the box office the day of the show. For pre-sale tickets, call: 619-206-8550

Bands:

Metal Brigade • Bolt of Nails

Buckley’s Ghost • The Crowleys

Michael Folston • Fuzz-Huzzi

Screaming Hands • Space Station

Cocktails • Fearful

4 Minutes Till Midnight

Black Jack • Dead on the Dance Floor

Dregs of Sada • the Reaganomics

Hazardous • Petey Wyndham

Lost at Sea • Sentinel

Surfing Bear • Shredder Against Shredder!

Slinked Against Slinker!

Tickets only $20

Tickets can be purchased at the box office the day of the show. For pre-sale tickets, call: 619-206-8550

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Tickets only $20

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SEE ARTISTS PERFORM LIVE.

HEAR THEM SHARE THEIR INSPIRATIONS.

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DOORS OPEN AT 8:30 PM

For more info, listen to KBZT 94.9 or log onto www.FM949SD.com
Humphrey’s, 2001 4th Street, Newport Beach. 949-767-1491. (5 p.m. to 9 p.m., Andy Black.)

The Flying Bridge, 1305 Avenida Encina, Encinitas. 760-436-1089. (5 p.m. to 9 p.m., Simply Happy.

The Outback, 14213 Marshall Road, Escondido. 760-747-5757. (5 p.m. to 9 p.m., Deep Cover.)

Fascination, 10700 Pacific Coast Highway, Carlsbad. 760-752-3954. (5 p.m. to 9 p.m., The John Kopecky Trio.)

300 Carlsbad, 300 Carlsbad Road, Carlsbad. 760-438-8800. (5 p.m. to 9 p.m., Smokestaxx.)

Sunday, January 28

The Flying Bridge, 1305 Avenida Encina, Encinitas. 760-436-1089. (5 p.m. to 9 p.m., The John Kopecky Trio.)

The Flying Bridge, 1305 Avenida Encina, Encinitas. 760-436-1089. (5 p.m. to 9 p.m., Smokestaxx.)

The Flying Bridge, 1305 Avenida Encina, Encinitas. 760-436-1089. (5 p.m. to 9 p.m., The John Kopecky Trio.)

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ALL AGES WELCOME IN THE Pechanga Theater, 17 & UNDER MUST BE ACCOMPANIED BY AN ADULT AT ALL TIMES. DOORS OPEN ONE HOUR BEFORE SHOW TIME.

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18-4-1 (15 KO's)

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18-3-5 (5 KO's)

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**THURSDAY:** 1/2 PRICE 91X NIGHT
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**FRIDAY:** $3.00 HAPPY HOUR
Appetizer & Drink Specials from 3pm - 8pm

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Happy Hour 4pm - 8pm / Dance the night away @ Club Tremors featuring SD’s best DJ’s!

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**MONDAY:** WOK & ROLL MONDAY
Sushi Specials $3.95 / Asian Entrees $6.95 / Karaoke with the band...“bill”

**TUESDAY:** TACO TUESDAY
$1.75 Tacos & Enchiladas, Mexican Entree Specials / $3 Frozen Margaritas, $2.50 Mexican Beers

**WEDNESDAY:** “FOURTH OF JULY” PARTY
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**SAN DIEGO**

**Reader**

6/28, 7/5, 12 & 26 - NO COVER

& Tom Scott 7/28

MOSE ALLISON

NovaMenco 7/15

LARRY CORYELL

Charanguero De Cuba! 7/8

ROBERTA DONNAY

JIMMY MULIDORE &

* SIX TIME GRAMMY NOMINEE

Select shows sold through box office only.

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ANTHOLOGY • FINE TUNED MUSIC & CUISINE

1337 India Street (between A & Ash) in Little Italy

**AUGUST ON SALE NOW!**

Sonny Landreth 8/10

Lee Ritenour 8/11

RAUL MALO 8/15

Stanley Jordan 8/17

Flora Purim & Arturo 8/25

YELLOWJACKETS 8/31

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JUNE / JULY

Janiva Magness 6/29

JIMMY MULIDORE & RICHIE COLE 6/30

The Steely Damned 7/3

ROBERTA DONNAY 7/6 & 7

Danny Lozada y Su Charanguero De Cuba! 7/8

Royal Crown Revue 7/11

LARRY CORYELL 7/13 & 14

NovoMenco 7/15

Kenny Rankin 7/17 & 18

MOSE ALLISON 7/24 & 25

Jazz Fusion Superstars 7/27

Molly Malone’s 7/28

Anthology House Band*

6/28, 7/5, 12 & 26 - NO COVER

VENUE BOX OFFICE OPEN

Tues - Sat Noon - Open

* Select shows sold through box office only.

**TICKETS ON SALE NOW**

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From First Bite to Final Note.

**NORTH COUNTY**

**GAME TIME TAVERN**, 12735 Povero Road, Poway. 858-784-0013. Friday and Saturday, 3rd & main, rock.

**Hennesey’s Tavern (Carlsbad)**, 2771 Rosseel Street, Carlsbad. 760-729-6951. Friday and Saturday, live music.

**The Hot Java Cafe**, 11374 Carmel Mountain Road, Suite 102, Carmel Mountain. 858-673-5112. Friday, 4 p.m., the Dwayne Tvo, acoustic rock.

**The Inn at Rancho Santa Fe**, 5951 Los Perdidos, Rancho Santa Fe. 858-795-1113. Thursday, Tuesday and Wednesday, 5:30 p.m. to 9:30 p.m., Jerry Mulligan, jazz piano.

**The Jumping Turtle**, 1606 Calypso Road, San Marcos. 760-741-7778. Music is rock/metal/alternative/punk unless otherwise noted. Friday, Ten Twenty, Groove Life, Cat and Mouse, and Silver Griffin.

**Mas Fina Cantina**, 2798 State Street, Carlsbad. 760-438-4040. Wednesday, 8 p.m. to midnight, Mike Gardner, acoustic folk.

**McCabe’s Beach Club**, 1145 South Tremont Street, Oceanside. 760-439-6446. Friday, 4:30 p.m. to 9 p.m., The California Rangers, country.

**Molly Malone’s**, 1270 Main Street, Encinitas. 760-948-9550. Friday and Saturday, live bands.

**Ocean House**, 300 Calypso Village Drive, Carlsbad. 760-729-4135. Friday, 9 p.m. to midnight, the Moad, rock. Saturday, 9 p.m., the B-Foundations and Eat-A-Mouse, surf/rock/punk/reggae, Saturday, 9 p.m., live band. Anika solo Tuesday, 6 p.m. to 9 p.m., the Clouds, strings, singing.

**Paradiso**, 647 South Highway 101, Solana Beach. 858-753-2255. Friday, 7 p.m. to 10 p.m., Louis Ellis, vocal jazz. Saturday, 7 p.m. to 10 p.m., Michael Turner, folk rock.

**Rancho Bernardo Inn**, 17550 Bernardo Oaks Drive, Rancho Bernardo. 858-675-8730. El Ranchito Restaurant, Friday, 5:30 p.m. to 10:30 p.m., and Saturday, 6 p.m. to 11 p.m., Jerry Mulligan and Tito Bobo, jazz/varieties.

**Surf N’ Saddle**, 125 West Plaza Street (Lomas Santa Fe Dr. and Highway 154), Solana Beach. 858-753-9747. Thursday, 10 p.m., the Dennis Trio, acoustic rock/folk. Friday, Guest Pocket, acoustic. Saturday, the Jermans, rock.

**Tom Giblin’s Irish Pub and Restaurant**, 440 Grand Avenue, Carlsbad. 760-729-7234. Tuesday, 7 p.m., Adrienne Nims and Raggle Taggle. 10 p.m. Celtic folk.

**SOUTH BAY/ CORONADO**

**Buny Gunnos Restaurant**, 4101 Bonnie Road, Bonita. 619-475-2660. Friday, 9 p.m., Jim & Dave, variety.

**Brooks, Beach & Fishing Club**, 1525 Carlsbad Village Drive, Carlsbad. 760-729-7234. Sunday, 5 p.m. to 8 p.m., Tony Lasley, acoustic.

**Flora Purim & Airto** 8/25

**Stanley Jordan** 8/17

**Lee Ritenour** 8/11

& RICHIE COLE - 6/30

All shows subject to change

ON SALE NOW!

**THE REFRAIN**

THE ENSEMBLE

extraordinary, the music is live and the pleasure is yours.

New American cuisine.

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1337 India Street (between A & Ash) in Little Italy

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**NEW LARGE SELECTION OF TINS IN STOCK!**

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7/13 & 14

**JIMMY MULIDORE & RICHIE COLE**

- 6/30

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STOCKS. A lot of metal bands have given in to the belief that “more crap we can hang on and the more fillers and effects we pipe our sound through, the better.” Hostile Comb-Over, a three-piece (guitar, bass, and drums) with all three members alternating vocal duties, is no such band.

Hostile Comb-Over covers the metal basics and that’s its thick, almost Primus-like bass lines, rowdy guitar, gun-fire drums, and lyrics screamed as loud as possible. Mix it in a bottle, stuff a rag in the hole, light the rag, and throw.

Their music bangs like pots and pans on the ears...metal can grate. But there’s quality to the clarity of focus: they let everything else drop away and make noise that pisses the mainstream off.

The band has refrained from going too far with their heavy sound (say, Norwegian black metal) but at the same time isn’t too light and poppy.

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The beginning of it, to me, sounded like "Hit the Lights" by Metallica. The rest of it [sounded like] Black Sabbath or Pentagram. There were parts of it that kind of reminded me of Pink Floyd or Hendrix’s acid freak-out jams. The length of the song was about 20 minutes. At the beginning it changes a few times and there’s another part that sounds like Kill ‘Em All-era Metallica riffing, but the main bulk of the song is just guitar leads for, like, 12 minutes. No vocals. It was a little bit long. It’s definitely good, though. They’re definitely proficient, and I imagine they’re really good to see live.

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Adrienne Nims and Raggle
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B.T.: Dreamstreet

Chet Cannon and the Committee: Patrick’s II

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Zac Harmon: Humphrey's

Johnny "B" Blues: Coyote Bar and Grill

Mia Jones and the Ko Trifecta: South Park Bar and Grill

Jumpstarts: Island Sports and Spirits, Humphrey's

Candy Kane: Lee's Lounge

**BLUES / SOUL**

Audible Mainframe: Canes

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DAMARU-World Beat Music & Dance
posted: May 29, 2007, 11:05 AM

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Damaru is a world beat music group from San Diego, CA that incorporates African and Middle Eastern rhythms into an incredibly energetic and danceable groove. With the addition of bass, sax, flute, guitar and vocals, Damaru has created a sound that is original and unique. While based on traditional drumming traditions, the music transcends boundaries of ancient and modern for a cross-cultural world fusion. Damaru performs throughout the Southern California area and has a self-titled CD available. With nine tracks of original arrangements, this CD is a must for anyone interested in African drumming and world beat music. Live performances can be presented in a variety of formats, from an intimate percussion ensemble to a full electric band, complete with dancers.

DAMARU appears first Thursday monthly at Claire de Lune, 2906 University Ave., North Park.
**BLUES / SOUL**
(continued)

Lady Dottie and the Diamonds:
Winstons, Henry’s Pub

Biz Markie:
‘Canes

Jeff Moore:
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Nite Life:
Pal Joey’s

The 145th Street Deluxe Blues Band:
Patrick’s II

Phynal Approach:
Dreamstreet

Len Rainey and the Midnight Players:
Patrick’s II

Shellie Blue:
Patrick’s II

Dean Smith:
The Calypso Cafe

Theo and the Zydeco Patrol:
Coyote Bar and Grill

Triple Shot:
The Calypso Cafe

Buick Wilson:
Patrick’s II

Young Co.:
Dreamstreet

EVERYTHING ELSE

Captain Kirk and the Beam Me Up Scotties:
The Calypso Cafe

Ray Correa:
The Butcher Shop

Julio De La Huerta:
The Westgate Hotel

Karen Giorgio:
The Westgate Hotel

Middle Earth:
The Calypso Cafe

Ohl Ridge:
The Oasis (Miramar)

Orquesta Rico Tumbao:
Lucky Star Nightclub and Ballroom

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**FREEDOM DAY IN THE PADDOCK**

**119**
Sarah was graduating from a high school in Vista, and her family rented a banquet hall at Pechanga casino in Temecula to celebrate. It was a bit of a drive, but it’s not football season, so what else did I have to do on a Sunday afternoon?

On the elevator up to the hall, one woman asked another, “How do you know Sarah?” The woman said something about cheerleading and then looked at me. “I don’t know Sarah,” I said. “I’m just going to crash the party.”

There was a no-host bar and dinner was provided. As guests signed in, we received leis for the Hawaiian-themed party. Instead of traditional flower leis, these were made of large beads. I took a black one.

I grabbed a Coke from the bar and found Judy’s table. Judy was the lady who gave me the heads up on this party. She was the lady who gave me the heads up on this party. She said, “I can’t see a thing they’re saying!” It was difficult for me to understand what she was saying as well because the table behind mine was noisy. As we were listening to the talk about traditions on the islands, the people at the next table talked over her, as if nothing else was going on.

After another older person said, “I can’t see a thing they’re doing!” I wondered if the high school graduates would rather be at a party without so many older relatives. When I saw two of them look down at their cell phones, I figured I knew the answer to that.

One guy came out to dance, and we were told that he’d be retiring soon. His body was covered in tribal tattoos. As he danced, I noticed everyone at the tables looking at each other. The shorts he was wearing were made of bamboo. Others looked like pots, which the dancers made themselves.

As the woman talked about eating cactus, I heard an older lady yell, “I can’t understand a word she’s saying!” It was difficult for me to understand what she was saying as well because the table behind mine was noisy. As we were listening to the talk about traditions on the islands, the people at the next table talked over her, as if nothing else was going on.

“I didn’t mean for you to touch my food with your fork. I was hoping you could just eyeball it.”

Everyone was eating, and I went and grabbed some food. For some reason, I felt guilty, I put a piece of banana into my mouth. It wasn’t banana, however. I asked Judy if she knew what it was. She took her fork and started poking around my fruit. I saw rice slide off her fork and onto my plate, and I said, “I didn’t mean for you to touch my food with your fork. I was hoping you could just eyeball it.”

There was an hour of entertainment, which featured hula dancers and traditional Hawaiian songs and dances. A lady explained the history and meaning of the songs and dances. The dancers made the instruments the band played. One instrument was made of bamboo. Others looked like pots, which the dancers made themselves.

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would have more contingencies, but by the time I got back, the chocolate was gone. I complained about that when I got back to my table, and a blonde woman said that she loved chocolate, too.

I thought it would be a smooth move to go downstairs to one of the cafés in the casino and buy us each a piece of chocolate cake. The café also had chocolate chip cookies, and I bought some of those as well. It was chocolate was gone. I complained about that when I got back to my table, and a blonde woman said that she loved chocolate, too.

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**Free at Last!**

California Modern

**★★★★ (Excellent)**

George’s at the Cove, California Modern, sub-street level, 1250 Prospect Street, La Jolla, 858-454-4244, www.georgeathelacove.com.

**HOURS:** Dinner nightly, 5:30–9:00 p.m.

**PRICES:** Appetizers and salads, $8–$16; entrees, $26–$44 (average $32); desserts, $9.

**CUISINE AND BEVERAGES:** Ambitious, healthful California cuisine based on primo, seasonal ingredients, emphasizing sustainable seafood, local produce, naturally reared meats and poultry. Award-winning wine list, with few bottles under $50, many by the half-bottle or glass; excellent list of dessert wines (including mature Château Yquem at $20 per ounce). Full featuring creative chef-designed cocktails.

**PICK HITS:** Hazelnut-crusted softshell crab; Chino Farms’ eggplant salad; any dish with “creamy poached egg”; octopus carpaccio; lamb chops and osso buco; boned-in halibut steak; strawberry consomme.

**NEED TO KNOW:** Good for carb-counting dieters, with small amounts of starch on entrees. Vegetarians and vegans accommodated (discuss preferences with waiter). Reserve about a week ahead for best view and choice of table. Not formal, but norm remains business-casual to dressy (most men suited, removing jackets once seated). Moderate sound level. Restaurant down several stairs with access by elevator; front desk staff will guide you. (If alone, ask valet parkers to fetch a staffer.) Men’s restroom upstairs at bar; can use neighbor Pasquale’s same-floor facilities.

Ratings reflect the reviewer’s reaction to food, ambience, and service, with price taken into consideration. Menu listings and prices are subject to change.

Go to SanDiegoReader.com to find hundreds of past reviews.

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The search continues apace for “view restaurants” with cuisine to equal their eye-candy appeal. California Modern, the newly remodeled former dining room at George’s at the Cove, is another winner. As soon as the decor and name changes were complete, the foodie e-mails started trickling in, saying that chef Trey Foshee seemed better than ever, free to take his restaurant in new directions. Foshee has always been an exponent of modern California cuisine, turning out dishes with subtle flavor combinations, garnished with perfect seasonal vegetables from Chino Farms. His style hasn’t radically changed but seems infused with a new, more flexible menu that adapts to the best produce and seafood available in any week.

Physically, the change in the room is striking. The reception area is now as high tech and computerized as a bank lobby, with long, dark tables topped by monitors and telephones and staffed by numerous hostesses. One whole wall features a floor-to-ceiling glassed-in wine cellar. Although the aim of the renovation was to de-emphasize formality and introduce a casual, breezy feeling, the expensively suited white male of old continues to mill about the reception area, waiting for their colleagues. That’s their choice, since when I showed up with half my party ten minutes before our reservation time, we were allowed to claim our table immediately. In the dining room, what used to be a wall with a few windows is now a panoramic wall of windows, affording every table a view of the ocean off the cove, and tables are well spaced, reducing noise. (There are also two smaller dining rooms deeper inside the building, sans scenery.) When the rooms aren’t occupied by private parties, last-minute reserves are sent to those purgatories.) Soon, Esther, Alan, and grown daughter Janna arrived to join Dave, Marty, and me. “The Wall of Wine needed Windex,” quipped Esther as she sat down. “Then we went through the Barriage of Bankers.”

The cocktails are seasonal recipes created by the chef, so we had to try a few to fully experience Trey’s artistry. A Bellini afforded a chance to taste Chino Farms’ ripe nectarines, pulsed with Prosecco (which I prefer to the harsher bubbles of Champagne). It was intensely fruity, not oversweet. The fusion of “Ice Sting” (vodka with honey, ginger, lemongrass, and whole kumquats) was complex. A dark red hibiscus mojito was cool and refreshing Azzura Point’s version, with its darker, more complex flavor, was preferred. The “Best softshell crab” was slightly deceiving. First, it’s not all breast, since the portion served is stadium-sized; his winter dish of braised Kobe beef short ribs is memorable.) Alongside were lightly stewing-cuts; his winter dish of braised Kobe beef (Trey is a master at bringing out the best in red meat succulence into a virtue. His air-shipped, bone-in Alaskan halibut steak was a thick hunk (with a couple of large, easily removed bones) cooked to flaky, opalescent tenderness. Surrounding it were wilted pea tendrils and “chowder,” a creamy sauce studded with tiny whole clams, bacon, diced potatoes, and kernels of super-sweet Chino corn. The playful personalization of the accompaniment compensated for the mildness of the fish.

An opulent lobster seafood stew included shrimp and pieces of fin-fish in a creamy sauce served with add-on “toasted pasta” (Italian whole-wheat fregoli) with slivered almonds. Unfortunately, it reached me last as it made its way around the room, and “my” fregoli were long by then. That’s one reason Chinese restaurateurs serve communal-dish family dinners at big, round tables instead of long rectangles — so everyone can see everyone else to converse, and Nono can stop junior from grabbing all the claw pieces of the Lobster Cantonese.

Lamb “two ways” was a favorite, featuring two slim rib chops with a spicy mint rub, plus a mound of melting lamb osso buco (shank) on the bone. (Trey is a master at bringing out the best in red meat stewing cuts; his winter dish of braised Kobe beef short ribs is memorable.) Alongside were lightly curried carrots of two colors (orange and pale yellow) plus white beans mingled with diced orange carrots and yogurt. Everything on the plate worked together, like a well-rehearsed chamber orchestra. “Peking-Style Duck Breast” is slightly deceiving. First, it’s not all breast, since the portion includes a drumstick (or perhaps a large wing drumette), which is fine. More to the point, if you’re a maniacal Chinese food fan, don’t hope for the Asian miracle bird, its skin subcutaneously inflated (through a straw or a bicycle pump) before being glazed and blow-dried. This is not the alcoholic version at China Max, but a more genteel take that’s still Trey, says a work in progress. At our dinner, the skin was a bit soft, although succulent with its Asian spice rub and thin underlay of luscious fat. The meat was tender, the flavors fine. It comes with sugar peas, rhubarb and fennel salad, and white jasmine rice with a hint of ginger and coconut, which lends interesting undertones.

Niman Ranch pork tenderloin arrived abso-
lusty tender, cooked to our order of “rosy” (135°–140°F), “Like buttah,” we kidded. It came with cider-brased cipollini onions, a ragout of black trumpet mushrooms, peas and ramps (wild scallions), and best of all, a slice of trumpet mushroom puree, the haunting quintessence of mushroom flavor. It also boasted a tiny-bitty teensy-weeny square of firm polenta.

Then, too, I would have loved to plunge into more than the mini-portion of smoked mashed potatoes that come with the beef dishes. Who could imagine that taters were smok-able — and so seductive with this treatment? Our steak (a 21-day aged strip, also from Ni-man) was tender, with a good red-wine sauce and marinated mushrooms — but it’s still merely meat, while the spuds are stars.

In fact, anyone on a carb- counting diet is pretty safe with the entries here. Unlike many old-fashioned local eateries, with their cheap meals surrounded by mountains of mash or piles of pasta, Trey serves proteins generously but metes out starches sparingly. I’d have preferred a more tannic red, e.g., a Cab. For the white, I encountered a rarely seen old friend, Château Carbonnieux white Bordeaux, a crisp sauvignon-sémillon blend.

The simplest of our desserts was the most satisfying: a con- sommè of Chino strawberries, the soupy essence of late spring, garnished with frozen créme frâiche and strawberry sorbet, along with small handmade dumplings of pound cake (which we found disposable at best, as the cold soup didn’t soften them). The other sweets were a little disappoint- ing: A warm chocolate tart was cakelike, with a firm, grainy texture, scattered with delightful candied orange zest and topped with white chocolate espresso ice cream, but we’d have liked it more were it baked a few minutes less, for a squishier texture. The same was true of a slightly dry pineapple upside- down cake, where the garnishes were the highlights — a drizzle of exotic saffron syrup and a scoop of remarkable basil ice cream. (A few at my table found it too weird; the rest, including me, were smitten.)

The search for restaurants with scenic views and serious food will continue in weeks to come. Some additional recommenda- tions based on wonderful past meals are Bertrand at Mr. A’s, Marine Room, and 1500 Ocean (although the last’s chef just left; presumably they’ll find an equally adept replacement). A nod down in cuisine and a lot of fun are Coronado Boatouse, Island Prime, Proeh’s, and for brunch, Bredon Villa. Any suggestions? You can food- blog away on the new, interactive www.SandiegoReader.com/web- site — we’re California Modern ourselves!

ABOUT THE CHEF

I asked Trey about the ideas be- hind the renovation and name change of the restaurant and what the changes meant to him as a chef. “I’m affected a lot by the environment I’m in, the space I’m in,” he said. “Through the years, I’ve tried to gear my food to the environment of the restaurant. With the renovation, we consciously made the deci- sion to shake off the shackles of being ‘George’s’ at the Cove Fine Dining Restaurant” — the place to celebrate graduations and anniversaries. “What the changes have done is to allow us to put what- ever we want on the menu. It’s a style that encompasses every- thing that we really want to do. I do feel freer — that’s how we all feel in the kitchen. The for- mat now allows us to change the menu whenever we want. I used to make many changes on Thursdays; that’s just the way the system was comfortable. But now I can change the menu in an hour. If we get a great ship- ment of Oregon porcini, and we’re only going to get one for the week, I want to put it on the menu for two days and then take them off and put something else on. It allows us a lot more flexibility.

“The way the menu is set up (with the cold, raw section, the salad section, and then the hot and soup sections), there are cooks that are put in charge of each. So, for instance, the cook who works the raw fish five days a week and is immersed in it can have something new put on the menu. If there’s something he wants to explore or learn better, we can explore those things. Everybody has the ability to throw out ideas that can get on the menu, including my sous- chef and the pastry manager. Cooks get tired of cooking the same thing over and over again. Now, whenever something’s getting tired, if we’re tired of making it, then it’s off the menu right away. And that makes for better food.

“We have 18–20 appetizers, versus the old menu, where we used to have 10 to 12. With 10 appetizers, you can play with maybe 3 of them, but with 18, you can do so much more. What’s changed is, we now have the ability to serve $8 or $10 saz- nes next to a caviar service for $35 or $40. You can play with having less more-expensive items on there, and it doesn’t throw the menu out of whack. It doesn’t make it look like a cheap menu or an expensive menu, it makes it look like it’s a menu where you can eat what you want to eat...”

I asked about the small por- tions of starch on the plates. “Part of it is that when I go out, I’m eating more vegetables, and more of the protein,” Trey said. “If I order wild king salmon, I want wild king salmon, not just a little piece of it with a bunch of other stuff. It’s not intention- al, it’s just the way I seem to be going. In my judgment, we offer a lot more protein than most restaurants, and we’ve continued as we always have to place a huge importance on veg- etables, the stuff we get from Chino — with starch as some- thing that puts the two together. But we’re flexible with people’s requests; we’ll substitute veg- etables or starches if somebody asks, and they can order from the side dishes as well.

“When you look at San Diego restaurants in general, there aren’t enough good-quality restaurants that you feel like you can go to more than once or twice a year. Our goal is to turn California Modern into that restaurant where you feel com- fortable. You can come and have an experience that would war- rant an anniversary dinner, a graduation dinner, but it’s also a menu that is versatile enough that you can come in and have a nice meal without feeling like you’ve got to make this big or- deal out of it. More and more, San Diego seems to be following that ‘You gotta make a big deal out of it’ restaurant model. There are not enough restaurants that are consistent, and good, and that don’t make you feel un- comfortable, and that the menu changes enough that if you came in last week, you’re going to find something new on it this week. That’s our ultimate goal. We’re not there yet, but we’re getting there. It’s not to satisfy every- body — that’s not our goal. It’s more to make it a restaurant that’s comfortable.

“But what our goal is, and how the community sees us, are different. The community is still looking at us as the old George’s, but we’re sticking by our guns. Because the future of the restaurant business — and it’s happening in other cities al- ready — is to make it a more casual experience. If you want, you can have a great bottle of wine, trained people waiting on you, somebody good in the kitchen — but with the flexibil- ity of having several different ways of experiencing it. You go to some restaurants, they take them themselves so seriously, you feel smothered by them. We take every- thing seriously — but we don’t take it too seriously.”
Perfect Storm of Hunger

Man, is La Jolla always this generous?

The ocean shines like a giant blue puddle at the bottom of each side street we pass. Must be getting near La Jolla.

I get off the number 30 bus at Pearl near Fay, just gotta have something to eat. Four in the afternoon and all I’ve downed is one slurp from Carla’s coffee as I headed out the door. I walk down Fay. This could be difficult. Pass Bernini’s Bistro, with its blue-canopied deck and torches — definitely beyond my pocket. Taco Man’s cheaper, but I’ve been taco’d out recently. Tapenade! As about as high-end as they come. I see waiters getting ready for the night, adjusting ankle-length white aprons and black bow ties, when I notice this little sandwich board. “The Cookie Lady.”

Maybe that’d tide me over.

A sign points to a walkway called “Shingle Lane.” I follow it past gray wood-shingle-clad buildings into, oh wow. A sunny brick patio with trees, plants, and the Cookie Lady’s shop, abuzz with chatter. A chalkboard menu lists soups and sandwiches as well as cookies. It’s painted cream and brown inside. A woman sits chatting with friends. The Cookie Lady herself, Joan. She has come a long way. When she and Chris moved to La Jolla from Paris, she started by selling her cookies door to door. “I did that for 5 years. That’s how I got my name. They all just called me ‘the Cookie Lady.’ I was thrilled to find a spot here. This is a happy place.”

By the time I’m back on Fay, it’s getting dark. The flames from the torches outside Bernini’s Bistro send wavy lights across the avenue. But I don’t feel tempted. Hey, I’ve just had the best cakes to his girlfriend over in Paris, Paris!” says Joan. She has come a long way. When she and Chris migrated to La Jolla from Cape Cod, 15 years ago, she started by selling her cookies door to door. “I did that for 5 years. That’s how I got my name. They all just called me ‘the Cookie Lady.’ I was thrilled to find a spot here. This is a happy place.”
Shelf-Talkers and The Sweet Spot

“Everybody was cutting throats, giving stuff away just to bring the customer in.”

Chaldean Waleed Daoud arrived in Detroit in 1976. “Lots of Chaldeans own stores here,” he says, “and so I worked in a liquor store, learned a little about wines. Then I got a job in a wine shop in West Bloomfield, which is sort of like La Jolla is here. I was probably 19 or 20 and I could barely speak English, but I worked for this old gentleman, Sidney. He had retired but come back to work because he had a passion for the business. People were coming in, buying these German Rieslings that were $80 — back in 1976. I said, ‘I don’t even know what to say,’ and he said, ‘No problem; you be my shadow. Don’t be shy; just stand there.’ I would just watch him work."

The passion for the business rubbed off. A year or so later, Daoud hopped over to the distributor’s side — a whippersnapper in an old-timer’s world, shaking things up a bit. “Back then, a wine salesperson was 50, 60 years old. These guys had been there 20, 30 years; they’d built up their own allocations. They’d go in, say hi, sit for half an hour. Everybody was cutting throats, giving stuff away just to bring the customer in. ”

I was jumping around between stores, making deals — shops, restaurants, everywhere. Within two months, I was the number-one salesman in the company, and it wasn’t because of my knowledge. It was my effort. I was money-hungry, and I was enjoying it.”

All that changed when the company got bought up by a larger distributor. Suddenly, it was “This is your territory, this block to that block. You can’t go just anywhere. You have to go with a general manager to reset this account.” We had meetings every Friday, and they cut the commission. “Daoud headed back to retail, eventually developing an affinity for the gourmet grocery market.”

The year 1990 brought him to the West Coast, and he set up shop in Imperial Beach. “I was managing a smaller location at 13th and Coronado, one with very little wine, and I was buying from Unified Grocers. Fleming Companies wanted my account; the rep kept asking, ‘What do we need to do?’ When his bosses bought the Big Bear in the shopping center at Ninth and Palm, the Fleming rep found the carrot he needed to lure Daoud: the gourmet grocery market. "Back then, a wine salesperson was 50, 60 years old. These guys had been there 20, 30 years; they’d built up their own allocations. They’d go in, say hi, sit for half an hour. Everybody was cutting throats, giving stuff away just to bring the customer in. ”

The word is not so much that Wally’s has Joseph Phelps Insignia (though he sometimes does) as it is that Wally’s hits the $10–$20 sweet spot. “We’re selling a lot of those wines; it’s what people are drinking every day. And the other thing we’re doing is training our customers on more esoteric wines — smaller wineries that give you more value for the money. You can buy much better wine for $12–$15 if nobody knows about it” — that is, if it’s David Derby. In La Jolla, it’s Patrick Ballow. Derby is at Harvest Ranch Market; Ballow is work-
ing the floor at Jonathan’s. On Monday, Daoud’s strategy started paying off. In line, he took his act on the road — the salesman back at work. “I’m friends with one of the owners,” he says. “They had all these, and they weren’t doing that great with their wine programs. At Jonathan’s, they’ve built up a customer base, and they are maintaining sales. A few people who had big money to spend, we can sell them. We def-initely urge. Lunch weekdays, dinner Tues-days through Sunday. Moderate. 

We are maintaining sales. A few people who had big money to spend, we can sell them. We def-initely urge. Lunch weekdays, dinner Tues-days through Sunday. Moderate. 

NORTH COASTAL

Americanana 1434 Carlsbad Del Mar Road (at El Camino), Carlsbad, 760-489-2685. Located on a large strip mall. Easiest entry from Mission is at Grand Avenue, Escondido, 760-746-2644. This authentic French restaurant’s younger, prettier subur-banNorth Indian menus, centering on the garam masala and tamarind rice are spectacular. Or-manous burgers, and sandwiches. The setting is generally agreeable. Dinner nightly, but waivered on Tuesdays. Reservations are also available. The setting is generally agreeable. Dinner nightly, but waivered on Tuesdays. Reservations are also available. The setting is generally agreeable. Dinner nightly, but waivered on Tuesdays. Reservations are also available. The setting is generally agreeable. Dinner nightly, but waivered on Tuesdays. Reservations are also available. The setting is generally agreeable. Dinner nightly, but waivered on Tuesdays. Reservations are also available. The setting is generally agreeable. Dinner nightly, but waivered on Tuesdays. Reservations are also available. The setting is generally agreeable. Dinner nightly, but waivered on Tuesdays. Reservations are also available. The setting is generally agreeable. Dinner nightly, but waivered on Tuesdays. Reservations are also available. The setting is generally agreeable. Dinner nightly, but waivered on Tuesdays. Reservations are also available. The setting is generally agreeable. Dinner nightly, but waivered on Tuesdays. Reservations are also available. The setting is generally agreeable. Dinner nightly, but waivered on Tuesdays. Reservations are also available. The setting is generally agreeable. Dinner nightly, but waivered on Tuesdays. Reservations are also available. The setting is generally agreeable. Dinner nightly, but waivered on Tuesdays. Reservations are also available. The setting is generally agreeable. Dinner nightly, but waivered on Tuesdays. Reservations are also available. The setting is generally agreeable. Dinner nightly, but waivered on Tuesdays. Reservations are also available. The setting is generally agreeable. Dinner nightly, but waivered on Tuesdays. Reservations are also available. The setting is generally agreeable. Dinner nightly, but waivered on Tuesdays. Reservations are also available. The setting is generally agreeable. Dinner nightly, but waivered on Tuesdays. Reservations are also available. The setting is generally agreeable. Dinner nightly, but waivered on Tuesdays. Reservations are also available. The setting is generally agreeable. Dinner nightly, but waived
cheese trade is dead,” says owner Phil Schiutte. They still sell all cheese sandwiches with mixes of Provolone, Monterey Jack, Cheddar, Swiss, Maasdam, Danish Havarti, or Norwegian Jarls. But today this small, busy café is more famous for its “overstuffed” meat sandwiches. The big lamb round beef, and roast pork loin are all spitzed right beside you as you walk in, to take off your taste buds. Cheeses like crumbled Greek Meltzira add to the taste. In here into salads and ham, try the foot-long. Inexpensive. Other location: 427 Fourth Avenue, Gaslamp, 619-232-2363, open daily breakfast to late lunch, with delivery to downtown addresses. — E.B.

**Come On In! 1030-B Torrey Pines Road, La Jolla, 858-451-1083.** (Also at 10184 Telesis, Sorrento Valley, 858-338-6894, and 11453 El Camino Real, Carmel Valley, 858-350-2500.) Clunky name, but snazzy Euro-bistro feel with outside tables under trees. This is your escape to “Pure” anyime that you can afford La Jolla. Actually, they keep the price of breakfasts — like two “plain and simple” steamed eggs with fresh fruit and toast, or the “Popper” omelet, with spinach, Parmesan cheese, prosciutto ham, and diced tomato, in salt, and oil — down to a small amount. Of course, everybody in this neck of the woods is trying to eat, so expect lots of fruit plates and healthy lunch sandwiches like toasted eggplant with zucchini, bell peppers, tomatoes, and mozzarella. Open daily, weekend to 8 p.m. Inexpensive to moderate, diners under a little more expensive. — E.B.

**Donovan’s Steak and Chop House** 1410 La Jolla Village Drive, La Jolla, 858-451-6666. At this excellent traditional steakhouse, the menu includes a variety of appetizers, among them a cocktail of giant shrimp with a spicy, tomato sauce with a large, lightly sautéed crab with a large house-made tartar sauce. The wet-aged prime rib steaks are seasoned with sea salt and pepper and cooked on a gas grill precisely to your order. Riesling blue cheese, horseradish, and pepper sauce are available at extra charge. Non-beef entrées include fish, seafood, real-chop, pork chop, or a delicate Australian rack of lamb. Unlike many steakhouses where your money buys only the meat, sides are served with vegetable and potato. Additionally a la carte sides include creamed spinach and roasted asparagus and fried mushrooms. Among the house-made desserts the highlights are a light, creamy cheesecake with fresh strawberry sauce and a traditional chocolate fondue. The service is attentive, friendly, and knowledgeable, in a masculine setting with dark wood paneling, dim lighting, and a moderate noise level. Cigar room off the bar. Open Monday through Thursday: Very expensive. — N.W.

**George’s at the Cove** 250 Prospect Street, La Jolla, 858-434-4364. At George’s, comfortable, traditional fine-dining restaurant, California Modern Restaurant, chef Troy Foshey’s superb California cuisine is based on prime ingredients, emphasizing local seafood and produce and cooked to highlight rather than mask the natural flavors. The menu changes seasonally, so be sure to try such dishes as squid soup, table-smoked salmon, Sea of Cortez scallops, or wine-brined prime short ribs when available. A long and serious (but costly) wine list at fair pricing offers plenty by the glass or half-bottle, including rare dessert wines. Leisurely pace, attentive service — make a special evening of it. Reservations necessary. An informal Café is one flight up, and on the rooftop is the wedgedly popular Terrace Bistro, with its fabulous ocean views, sharing with the Café a more casual and affordable menu, reservations advised. Wheelchair access by two elevators; from the Café will guide you (saying please, ask valley people to fetch a staff). Men’s restroom upstairs; disabled access to neighbor La Jolla’s facilities. Dine-in dinner only; upstairs lunch and dinner daily. Downstairs expensive to very expensive. Café and Terrace moderate. — N.W.

**Harry’s Coffee Shop** 7435 Girard Avenue, La Jolla, 858-451-7604. When Harry Rudder II opened his back in 1960, his idea was simple: to create a down-home eaterie and soda fountain where all La Jolla — rich, poor, Brahmins, and gar-

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**Mission Valley & The Mesas**

**Aladdin’s Cafe** 4210 Clairemont Mesa Boulevard, Clairemont, 858-253-4000, Uptown Shopping Center, 4210 Clairemont Drive, Hillcrest, 619-574-1111. These cafés offer a bright, clean atmosphere and a good selection of breakfast, lunch, and dinner choices per table, to be shared. Harry II opened Aladdin’s back in 1960, his idea was to offer quick, affordable homemade food. When visitors sound like family life. Nice Seaside patio, too. Breakfast and lunch daily. May not be a listing necessary. An informal Café is open. Moderate.

**Tapeado** 7632 La Jolla, La Jolla, 858-454-7700. This is not only one of the finest restaurants in the county but in the country. Featuring sunny, Provençal flavors, famed chef-owner Jean-Michel Duit offers superb seasonal ingredients treated with the consummate ease of a master chef. Among the special items here are a sophistication fey goats cheese, luscious free-range eggs, top-quality seafood, with garnishes that display an impressive balance of venturesome creativity and rigorous technique. Dishes are the colors, matching the style and flair of the earlier courses. And you don’t even have to dress up for the first-class dinner — the style will do in the easy bistro atmosphere. Serving lunch (including a moderate two-course price fixed weekdays, and dinner daily including bargain-priced three-course prix fixe “sunset dinners” Sunday through Thursday). Otherwise, expensive to very expensive, and worth it. — N.W.

**Tartorria Acqua** 1290 Prospect Street, La Jolla, 858-454-0728. This popular restaurant has charming decor, with arched overdoors dividing a warm-toned white-painted, high-ceilinged rooms and terraces arranged around a tiled, heated courtyard. The supposedly changing menu could be called “avant-garde Italian,” a style that more than matches the Italian envelope with assorted international influences. The food can be divine — or disappointing. Gian Acqua’s “destination restaurant” status, there’s a surprising air of being a restaurant that figures itself in oddly shallow, superfluous atmosphere, writing unclear about proper wine service, and, at times, being overpriced. Desserts, though, are superb. Full bar with extensive, wide-ranging wine list that includes half bottles as well as choices by the glass. Walk-ins accepted but weekend reservations advised. Restaurant is two floors down from Prospect, with validated parking off Oak Street. American cuisine. Breakfast and dinner seven days. Moderate (patrons) to very expensive, depending on what day you visit. — N.W.

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**Luna Lounge**

Luna Lounge is a sophisticated new hotel bar and lounge at the newly renovated Littler Hotel located on Hillcrest Road. The decor is contemporary, with rich warm tones and readable lighting. Guests can enjoy a well-curated list of cocktails, ales, wines, and specialty dishes. The menu changes seasonally, so be sure to try such dishes as squid soup, table-smoked salmon, Sea of Cortez scallops, or wine-brined prime short ribs when available. A long and serious (but costly) wine list at fair pricing offers plenty by the glass or half-bottle, including rare dessert wines. Leisurely pace, attentive service — make a special evening of it. Reservations necessary. An informal Café is one flight up, and on the rooftop is the wedgedly popular Terrace Bistro, with its fabulous ocean views, sharing with the Café a more casual and affordable menu, reservations advised. Wheelchair access by two elevators; from the Café will guide you (saying please, ask valley people to fetch a staff). Men’s restroom upstairs; disabled access to neighbor La Jolla’s facilities. Dine-in dinner only; upstairs lunch and dinner daily. Downstairs expensive to very expensive. Café and Terrace moderate. — N.W.
your raw prawns, chicken, pork, beef, not expensive. Dishes like ten fish and cal straw hat. The food is serious but the Inn itself is tiny but charming. For those who love the Far East and its food, finding the Dumpling Dinner (including hot-and-sour soup, cold cuts, shrimps and pork and prawn dumplings). Don't miss the chicken filled salad — crunchy, tender and spicy (but not too). — E.B. — N.W.

Lichtning BBQ
Clarktown Square, 4701-11 Clarkstown Drive, Clairemont, 887-8227. Clean, cute, and a little self-service. Their specialties are black and white-yellow Chinese pictures on the walls. All the food is cooked on hibachi grills, with metal "saddles" (more comfortable than they look). The barbecue mechanism is a Texas-style pit smoker burning sweet hickory. The meats that emerge from it aren't the.smokiest, but they're tasty enough. Pork ribs are tender and moist, and beef brisket carries enough smoke flavor to pass muster in Texas. Other meats are less successful. The sauce is warm, barbeque sauce. — N.W.

Sunrise Buffet
3860 Convoy 
Sunrise Drive, Kearny Mesa, 887-1690. "Openers are given a choice of two soups or salads, with apple or banana for dessert. After the usual array of meats, fish and seafood, including stuffed mushrooms, stuffed clams, scallop and tuna, Chinese restaurants (such as 4950, succulent rice, and brown stew pork), the shell of one of the big drawings. This buffet restaurant is smaller than many, but it is a good deal for a mezza Monday's eating barn inside, except for a few tables on the top floor. Good Site cook — includes loquats, pineapple, peach, peach — open daily and dinner. Inexperience — E.B.

Pho Trung Vietnamese Seafood Restaurant
1450 Convoy Street, Kearny Mesa, 887-5410. "Very modest surroundings; good authentic Vietnamese inexpensive food. Some menu all day Monday through Saturday; lunch and dinner. Moderate. — E.B.

Karyna Thai & Vietnamese Cuisine

Batter Up!
Market Creek Plaza, 342 Euclid Avenue (at Market Street), Kearny Mesa, 887-2331. "The food here is tasty, with Southcrest looking up, Bamboo Garden opened 24 years ago, and "honeymooners" (maybe because it's not just all-You-can-eat, but all-you-can-drink, too and "party rolls" (such as "stuffed tomato" rolls). Ample free parking. No reservations, but call ahead for large parties. Open until 6 p.m. daily. Inexpensive — E.B.

Sportsmen’s Seafood
1617 Quivira Road, Mission Beach, 887-2327. "We do bananas how-never-fail! Jenner's marinated short ribs, shrimp, scallops, clams, and "three-crunchy-fish-and-shrimp-sticks. Eat outside on the deck, contemplating the tides and the San Diego Bay. The Paleo is Mediterranean, with all-you-can-eat meat, including lamb, but the cooking is serious. and Latin American food and groceries. — N.W.

Krafty and Lamb, both from New Zealand food place in town, but the regular menu. Given 24 hours, this is the best menu. — E.B.

Copious all-you-can-eat buffet available. The menu varies over the years. — N.W.

Very modest surroundings; good authentic Vietnamese inexpensive food. Some menu all day Monday through Saturday; lunch and dinner. Moderate. — E.B.
EAST COUNTY & COLLEGE AREA

Cafe Zia 3860 El Cajon Boulevard (at Montezuma), College Area, 619-237-5592. This is the kind of Mexican restaurant that emphasizes the authentic flavors and textures of the region — plenty of combos, a variety of enchiladas, and several flavors of fish. Great service, too. — E.B.

Bambú Bistro 3882 Fourth Avenue (at Hillcrest), 619-296-9727. This downtown restaurant offers an authentic Thai-Fusion menu. The dishes taste luxurious, and all the dishes are served with complimentary coconut ice cream. — E.B.

FAR EAST

Alpine Inn 2225 Alpine Boulevard, Alpine, 619-441-5783. Unfussy home cooking. Some dishes outstanding. The slab of smoky ham steak that comes with the first-rate breakfast is in itself enough to rouse the most die-hard diner. Lunch and dinner. — A.M.

Bistro Bonheur 4083 Goldsmith Street, Midway Hills, 619-460-6074. TheIke's 1/2 pound cheesesteak — a French-style sidewalk café. The succulent “Por Favor” eateries’ owner is now原则上, but they’re delicious fun. Free parking behind restaurant (enter by al- original, but they’re delicious fun. Free parking behind restaurant (enter by al-}
San Diego Reader

Calendar

Restaurants

DOWNTOWN

Sanchez Mexican Grill
376 Fifth Avenue, San Diego, CA 92101-2308. Approximately this place sits across the street from your house. The food is like no other in the city. The Staff is friendly and the atmosphere is inviting.

Alambres Mexican Grill
363 Fifth Avenue, San Diego, 619-720-2744. This is a great place for dinner or lunch. The food is delicious and there is a great selection of margaritas.

Mediterranean Deli
2136 Fifth Avenue, San Diego, 619-824-2136. This is a great place for lunch. The food is fresh and the prices are reasonable.

Flavor
2233 15th Avenue, San Diego, 619-321-7113. This is a great place for dinner. The food is delicious and the service is great.

La Piazza
1304 15th Avenue, San Diego, 619-233-8150. This is a great place for lunch. The food is delicious and the service is great.

SOUTHBAY & CORONADO

1500 Ocean
9071 University Center Dr., San Diego, 619-235-8868. This is a great place for dinner. The food is delicious and the service is great.

The Beaches
2113 15th Avenue, San Diego, 619-295-3450. This is a great place for lunch. The food is delicious and the service is great.

New York Deli
1515 15th Avenue, San Diego, 619-292-3881. This is a great place for dinner. The food is delicious and the service is great.

Alfredo's
1431 15th Avenue, San Diego, 619-281-7100. This is a great place for lunch. The food is delicious and the service is great.

The Christmas Tree
1304 15th Avenue, San Diego, 619-233-8150. This is a great place for dinner. The food is delicious and the service is great.

The Montmartre
1304 15th Avenue, San Diego, 619-233-8150. This is a great place for lunch. The food is delicious and the service is great.

The Pig Out
1304 15th Avenue, San Diego, 619-233-8150. This is a great place for dinner. The food is delicious and the service is great.

The Duke
1304 15th Avenue, San Diego, 619-233-8150. This is a great place for lunch. The food is delicious and the service is great.

The Beach Bum
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From the United States use the pre-
fix 011-52-664 when calling Tijuana; when calling in Tijuana use only the restaurant's seven-digit number.

Big Boy Restaurant Acapulco Boulevard 9892 (across the street from the old bullring), Tijuana, 684-578. Besides having excellent Mexican-American food, the Big Boy knock-off downtown drew some of the most interesting people in Tijuana — journalists, lawyers, cattle ranchers, politicians. Big Boy's bitter days. Night or day. Big Boy is always busy. Gringo food connoisseur. Breakfast includes eggs, bacon, sausage, cheese or ham, plus hash browns or french toast, juice, and endless coffee. Nobody will object if you sit at the free tables till the moon comes up. But you won't — you'll crack and order more when you smell the popular, mu-
cho "mexa" hamburger, with two beef patties, smoked ham, onions, lettuce, tomatoes, fries, and salad. Or the chicken breast marinated in tequila with potato skins, nachos, etc.). The Irish fare isn't bad afterwards for a few drinks and a taco. Food is standard Mexican/Ameri-
can-American pub grub (burgers, chicken, and a good wonton soup with noodles. Card room open and non-Chinese food menu available 24 hours; Chinese menu noon to 3:30 a.m. Inexpensive. — E.B.

Cafe La Especial Avenida Revolucion #1 (down the market steps), Tijuana, 683-6640. Cafe La Especial was once a great favorite of American a-
fielders of Tijuana's bullfights at the Village Club Card Room, Open daily, standard pub hours. (Break-
fast fare includes eggs, bacon, sausage, cheese or ham, plus hash browns or french toast, juice, and endless coffee. Nobody will object if you sit at the free tables till the moon comes up. But you won't — you'll crack and order more when you smell the popular, mu-
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El Paro de Mazaltan Avenida Sánchez Taboada #9542, Zona Río, Tijuana, 684-8883, or 684-5226. We're talking about their own parties, to be serenaded by Jane Mansfield's body can come in and order a meal. And when you smell the popular, ma-
rove in a hollowed bread-loaf and an abso-
ranchers, politicians, Baja's heavy hit-
sides having excellent Mexican-Ameri-
can-American pub grub (burgers, chicken, and a good wonton soup with noodles. Card room open and non-Chinese food menu available 24 hours; Chinese menu noon to 3:30 a.m. Inexpensive. — E.B.

El Redondo Avenida Salinas #1407, Tijuana, 686-5840. This 30-year-old steak house sits on streets closed-off during Sas-
ual American pub grub (burgers, potato skins, etc.); the Irish fare isn't bad afterwards for a few drinks and a taco. Food is standard Mexican/Ameri-
can-American pub grub (burgers, chicken, and a good wonton soup with noodles. Card room open and non-Chinese food menu available 24 hours; Chinese menu noon to 3:30 a.m. Inexpensive. — E.B.
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Epically Trite

**Historically, throwing money at a comedy has never made it funnier.**

Before it was softened into something more suitable for pop-up books and Happy Meals, the story of Noah’s Ark was a classic piece of Old Testament wrath, with a vengeful God so fed up with the evils of mankind that He sent a flood to wipe out the planet, leaving only enough survivors to start life anew. It goes without saying that *Evan Almighty*, a kid-friendly follow-up to the Jim Carrey vehicle *Bruce Almighty*, is more Ronald McDonald than Holy Bible, but it didn’t have to be this epically trite. From all appearances, there are only three reasons God produces a Great Flood here: 1. Because it’s cute when animals gather two by two (though totally unnecessary, since the flood barely covers the Washington D.C. area). 2. Because He wants to stop a piece of legislation that threatens to shave off federally protected parks for development purposes. 3. Because yet another upper-middle-class suburban dad needs to spend more time with his family. Seems as if a lightning bolt and an African safari might have taken care of these problems much more efficiently.

Replacing Carrey with Steve Carell (who was only a bit player in *Bruce Almighty*) would seem like an upgrade, but Carell’s affable goofball routine does little to unburden this grotesque $175 million mega-production. After making the leap from fatuous Buffalo TV anchor to U.S. congressman, Carell moves his wife (Lauren Graham) and their three sons to an upscale Virginia subdivision that’s cut an ugly swath into a beautiful mountain valley. Having campaigned on a “Change the World” platform, Carell instantly forfeits his values to a powerful committee chair (John Goodman) who wants him to cosponsor environmentally unsound legislation. When God, played again by Morgan Freeman, commissions him to build an ark, Carell initially balks, but God can be pretty persuasive.

Historically, throwing money at a comedy has never made it funnier, because there’s nothing more cost-effective than a joke and nothing more ruinous than a spectacle trampling all over it. Here, a modern-day Noah builds an ark of awe-inspiring proportions, but the biggest laugh the film can manage is a montage of construction mishaps that wouldn’t be out of place on a *Home Improvement* episode. (For those keeping score, Universal paid about $58 million per laugh, though considering Tom Shadyac’s history of directing commercially successful awful comedies — *Bruce Almighty*, *Liar Liar*, *Patch Adams*, *The Nutty Professor*, *Ace Ventura: Pet Detective* — some might find that figure ungenerous.) The Almighty movies are dogged by a fatal lack of imagination: Given the power of God, all Carrey could think to do was make his wife’s breasts bigger and move a rung up the ladder at a local TV station; here, the world undergoes cataclysmic change just so a self-absorbed lawmaker can make good on his promise to take his kids hiking. It’s amazing that the God in these films could conceive of a pancake breakfast, much less the Heavens and the Earth.

— Scott Tobias
A.V. Club Rating: D

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madness. Bringing his works to the screen requires a rare combination of imagination and restraint, the ability to access his frightening psychological spaces while curbing his excesses. For every great self-reflexive King adaptation like The Shining or The Dead Zone, there are forgettable duds like Secret Window, which treats the writing process like an echo chamber, ricocheting abstract horrors that may or may not be inside the writer-hero’s head. Whether what’s happening is real, a hallucination, or something between ceases to matter at a certain point, because the ever-changing rules follow no particular logic, and the bubble bursts on these illusions just as arbitrarily.

Stretching far outside his comfort zone, John Cusack gets stranded in a hotel room with a tape recorder as his only companion, looking a little like the star of a bad Off-Broadway play with special effects. Since his only daughter died, Cusack has been touring haunted hotels and writing books that ultimately debunk any reports of supernatural occurrences. He meets his paranormal match when a postcard beckons him to the Dolphin Hotel, an old-fashioned New York high-rise with a room — 1408 — that’s claimed so many victims that it’s no longer rented out. Over the objections of hotel manager Samuel L. Jackson, Cusack agrees to spend the night there anyway and winds up assaulted by ghosts, floodwaters, unplugged electronic devices, paint-saulted by ghosts, floodwaters, and the bubbling, exploding, and convinced that open loopholes that totally sever him from the outside world physically and electronically, yet leaves him somehow able to communicate with his estranged wife (Mary McCormack) via the Internet. (How he plots his escape is equally ludicrous.) In the end, 1408 amounts to little more than a radical shock-therapy session for a man still finding his way after the loss of his daughter. Best to leave him alone with his issues.

— Scott Tobias

W ALL STREET Journal reporter Daniel Pearl, who was abducted and beheaded in 2002 by a terrorist group in Pakistan, was known for hauling the same old barcalounger to whatever far-flung places he was stationed for his job. (His posthumous collection of writings was appropriately titled At Home in the World.) That attitude is the key to understanding his wife, Mariane, a fellow journalist whose strength and composure in the tense days when her husband’s fate was still uncertain — not to mention the weeks, months, and years after his death — stilled the worry and grief that roiled under the surface. Based on Mariane’s book of the same name, Michael Winterbottom’s A Mighty Heart depicts her as foremost an idealistic citizen of the world, uncowed by jihadist fear-mongering, and convinced that open dialogue is the route to peace. Of course, the pressing question with this film is whether Angelina Jolie’s lead performance would be read as a tribute to one woman’s courage or an uneasy vanity project.

In a way, Winterbottom and Jolie successfully answer this question by dodging it. Save for one volcanic scene, Jolie’s Mariane focuses intently and solely on doing everything she can to bring her beloved back home. Shot in the rough-and-tumble vérité style of Winterbottom’s Welcome to Sarajevo and The Road to Guantanamo, A Mighty Heart is a procedural that begins the day of Daniel’s kidnapping and ends with its tragic conclusion. But one major misstep aside, she slips into Winterbottom’s wide-ranging procedural and asserts herself only when dramatically necessary. She simply exercises Mariane’s persistent will and honors her in the process.

— Scott Tobias

MOvie Listings

Duncan Shepherd is on summer leave; he returns in the fall. Capsule reviews are by J.R. Jones, Jonathan Rosenbaum, Albert Williams, Dave Kehr, and Andrea Gronvall, reprinted with permission from the Chicago Reader.

Black Book — Paul Verhoeven’s triumphant 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 Soeteman (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.

Crazy Love — Jaw-dropping true crime, this video documentary by Dan Klores and Fisher Stevens balances neatly between tabloid headlines and unthaurbable intimacy. Burt Pugach and Linda Riss 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 ended their relationship and she stabbed him twice. Pugach spent 20 years in prison, during which time Riss devoted herself to proving his innocence. 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 intense, that’s more than enough. — J.R.
Holly Valance; directed by Corey Yuen.

**Eternal Sunshine of the Spotless Mind** — The best work to date (2004) by screenwriter Charlie Kaufman (Being John Malkovich, Adaptation), this was developed from a story by director Michel Gondry and artist Pierre Bismuth. It has as much challenging originality as its predecessors, as well as a more astoundingly executed, sometimes every bit as purely satisfying ending and a keener sense of humor than its predecessors. Gondry and artist Pierre Bismuth. It has as much challenging originality as its predecessors, as well as a more compellingly executed, sometimes every bit as purely satisfying ending and a keener sense of humor than its predecessors.

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Killer of Sheep — The first feature (1978) of the highly talented black filmmaker Charles Burnett, who has set most of his early films in Watts (including My Brother’s Wedding and To Sleep With Anger); this one deals episodically with the life of a slaughterhouse worker. Shot on a year’s worth of weekends on a minuscule budget (less than $20,000), this remarkable work — concisely the best single feature about ghetto life that we have — was selected for preservation by the National Film Registry as one of the key works of the American cinema, an ironic and belated form of recognition for a film that has had virtually no distribution. It shouldn’t be missed. With Henry Sanders. — J.R.I.

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 Undeclared and the sleeper theatrical hit 40-Year-Old Virgin — are the gateway to adulthood, as the men and women tend to view each other as the victim and perpetrator. Sons who grow up to be clowns should serve as a cautionary tale to us all.

Nancy Drew — A good half century has passed since I’ve read any Nancy Drew mysteries, an endless series that’s been appearing since 1930, and frankly I wasn’t expecting Andrew Fleming’s Scoop movie, written with Tiffany Paulsen, to stir up many memories of them. But this is a loving, uncondescending tribute to the novels’ sweetness and hokiness and an excellent piece of genre filmmaking. Nancy (Emma Roberts) accompanies her geeky dad (Tate Donovan) to Hollywood, where they rent the former mansion of a late movie star who’s died mysteriously, and the girl sleuth solves the case. The postmodernist evocations of the past (roughly the ‘50s through the ‘80s) are a charming mishmash, delivered with wit and style. With Josh Flitter and Barry Bostwick. — J.R.

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 hotel-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

**CLaire Caraska**
Communications coordinator, Museum of Contemporary Art San Diego, www.mcasd.org

One of my all-time favorite movies is Charade, starring two of my all-time favorite actors, Audrey Hepburn and Cary Grant. Set in Paris, this 1963 film has it all — mystery, suspense, romance, comedy, and style. It features a superb, hypnotic cha-cha/bossa nova-infused soundtrack by Henry Mancini. As a soul-music aficionado, I was excited to find a short 1966 TV show called The Beat, which features rare performances by such well-known (Otis Redding, Etta James, Little Milton) and many unknown classic soul performers. On the air for just one year, the Southern show produced 26 episodes, now digitally restored and available on DVD with accompanying texts about these lesser-known artists. Volume Two features performances by guitar/singer Barbara Lynn and Little Gary Ferguson, a seven-year-old with moves that could match James Brown. The music alone is worth hearing, but The Beat is also visually fun to watch, complete with a kitchy set, suit-clad house band, fringed-outfit-go-go dancers and an enigmatic host named “Hoss” Allen.

**Michael Muehlhausen**
Education fellow, Museum of Contemporary Art San Diego

Pecker: John Waters’s satirical tale of a blue-collar Baltimore teen who inadvertently becomes an overnight celebrity when his photographs of eccentric locals become the rage of the New York art scene. While I would wholeheartedly recommend any Waters film, Pecker is perhaps his most endearing and most underrated work. Keep your eyes peeled for a cameo by the wonderful Cindy Sherman.

BJÖRK LIVE AT ROYAL OPERA HOUSE: A stunning 2002 London performance, featuring mainly songs from Björk’s then-current album, Vespertine. The Icelandic songstress, together with electronic duo Matmos, harpist Zeena Parkins, an inuit choir, a full orchestra, and an array of glass music boxes, delivers some of her most breathtaking live arrangements ever. DVD also includes a short tour documentary.

**Reny & Stimp’s: Mainly uncut, these early episodes are goldendoor-movie.com.

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List price: $16.98

**REY & STIMPS: THE COMPLETE FIRST AND SECOND SEASONS (USA Canada) 1991, Nickelodeon**
List price: $39.98 (three discs)

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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.

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, Gurinder Chadha, Sylvain Chomet, Joel and Ethan Coen, Wes Craven, Alfonso Cuaron, Gérard Depardieu, Christopher Doyle, Vincentzio Natali, Alexander Payne, Bruno Poydadeys, Walter Salles and Daniela Thomas, Nobuhito Suwa, Tom Tykwer, and Gus Van Sant, among others, do pretty well with their chosen parts of the city. In English and subtitled French. — J.R.

Pirates of the Caribbean: At World’s End — Nearly every element of the previous two movies resurfaces 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 pi rate lords to bedevil fuc buccaneer Jack Sparrow (Johnny Depp) and star-crossed Orlando Bloom and Keira Knightley. Depp plays multiple versions of Sparrow, who now suffers from a split personality; his stick 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. coconut octopi, metamorphic Naomie Harris, Stefan Skarsgard, and Keith Richards. — A.G.

Ratatouille — Animated feature about a rat who dreams of becoming a great chef. With the voices of Patton Oswalt, Janeane Garofalo, and Brad Garrett; directed by Brad Bird.

Shrek the Third — The big green babyboiler 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, Eddie Murphy, Cameron Diaz, and Antonio Banderas. — J.R.

Sicko — Michael Moore follows up Fahrenheit 9/11 with this documentary about the U.S. health care crisis.

Spider-Man 3 — Even longer than its predecessors, 3 piles on the series’s usual courtroom and action 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, James Franco, J.K. Simmons, Rosemary Harris). And a pile is what it feels like, especially when two superheros ultimately join forces to defeat three supervillains. Given how bogus the movie is whenever it departs from formula, it’s not surprising that the funniest bit (in which Peter Parker becomes a disco smoothie) is stolen from Jerry Lewis’s Nutty Professor or that the best special effects, involving a gigantic Sandman, dimly echo King Kong. Director Sam Raimi tries to pump some life into this dutiful enterprise but seems more than a little bedazzled himself, especially when he’s getting mushy about Spider-Man’s moral decline and regeneration. — J.R.

Surf’s Up — A surfing penguin heads for the tropics in this kids’ feature, the second project from Sony Pictures’s new animation unit (the first was Open Season). Writer-directors Ash Brannon (formerly of Pixar) and Chris Buck (formerly of Disney) are all upstaged by the astonishing special effects, superior to those of earlier installments in creating a wondrous and menacing world. Coast Guard worker (Evan Almighty) plays a surfing penguin who now suffers from a split personality; his voice 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.
Disney couch the narrative as a reality TV show, with the usual sogging camera, impulsive zooms, and quick cutaways to talking-head interviews. The novelty wears off almost immediately, leaving this a real chore to watch; there’s something bizarre about low-budget spontaneity being replicated in such a labor-intensive medium. With the voices of Shia LaBeouf, Jeff Bridges, Zooey Deschanel, and Jon Heder. — J.R.

The Third Man — It once was praised as a sharply realistic study of American idealism (in the person of pulp novelist Joseph Cotten) crushed by European cynicism (embodied by war profiteer Orson Welles), but today it’s the extravagant falsity that entertains — from Welles’s “cuckoo clock” speech to the crazy camera angles and madly expressionist lighting chosen by director Carol Reed. It isn’t easy when you’re up against the likes of Reed, writer Graham Greene, and producer David O. Selznick, but Welles still manages to dominate this 1949 film, both as an actor and as a stylistic influence. What’s missing is the Welles content. With Trevor Howard, Alida Valli, and Bernard Lee. — D.K.

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 human actors and the digital backgrounds is more pronounced than in the comic; the digital is rich with epic images of antiquity, this can’t help but seem chintzy. Still, there are some striking scenes — a dead tree studded with soldiers’ bodies, hundreds of arrows swirling through the air like flies — though the palette leans mostly toward bluish backgrounds and dark crimson blood spray. Zack Snyder (the Dawn of the Dead remake) directed; interpreting dramatically against green screens are Gerard Butler, Lena Headey, and Dominic West.

Transformers — Sci-fi action based on the popular toy line and animated television series; directed by Michael Bay.

28 Weeks Later — Director Danny Boyle and the original cast have all bailed out, but this sequel to the apocalyptic splatter flick 28 Days Later (2002) is still well equipped to rip your face off. By now the highly contagious “rage virus” has swept the entire British mainland, its psychotic victims have all died of starvation, and a U.S.-led multinational force has established a sort of Green Zone where their-contacted residents are supposed to repopulate the island. But after the quarantined population is infected, soldiers are ordered to shoot the healthy and the crazed alike. Juan Carlos Fresnadillo directed; with Rose Byrne, Robert Carlyle, Jeremy Renner, and Catherine McCormack. — J.R.

La Vie en Rose — Marion Cotillard tears up all the available scenery in this overblown, achromatic biopic of French pop singer L’Arôme Piaf. Whether sincere or superficial, the movie is a near parody of the “Je ne regrette rien.” This is Mrs. Norman Main’s school of female suffering and camp mortification: the heroine grows up in Grandma’s brothel, sings on the streets, gets discovered by an entrepreneur (Gérard Depardieu no less), loses or gets snatched away from loved ones, becomes dependent on drink and drugs. Director-cowriter Olivier Dahan lamently leaptfrog past most of the German occupation, when Piaf was a courageous member of the resistance. With Sylvie Testud and Emmanuelle Seigner. In French with subtitles. — J.R.

Waitress — The late Adrienne Shelly, best known for her roles in Sleep With Me and Hal Hartley’s Trust and The Unbelievable Truth, wrote and directed half a dozen films, three of them features, but this tongue, resourceful comedy drama is the first I’ve seen. Keri Russell plays a gifted pie baker and abused housewife who waits tables at a diner along with two romantically frustrated cowboys (Cheryl Hines and Shel) and unexpectantly finds herself pregnant. The film isn’t as rare to reaching for Hollywood fantasies, but there’s a lot of what seems to be hard-earned wisdom here about women in bad marriages. The men tend to be either idealized (busty Nathan Fillion, patriarchal Andy Griffith) or monstrously greedy (Jeremy Sisto and Eddie Iemison), and Shelly clearly had fun with all of these caricatures. — J.R.
Engañados

Amélie Harasti
Diario San Diego

Joaquina Ávila, una mujer de 60 años, teme perder su casa, ya que el patrimonio familiar podría ser embargado si ella no logra solucionar su problema de pagos de hipoteca.

“Me engañó un prestamista que hizo el refinanciamiento de mi casa, me lleva a pagar a bajar los pagos hasta 900 dólares, yo pagaba dos mil y era mucho, le creí y firmé los papeles que no me explicó, y mi pago subió a tres mil setecientos dólares”, dice triste doña Joaquina.

“Cuando yo llegué a firmar papeles vi que aumentaba el pago y le dije que no iba a pagar, pero él me dijo "no se preocupe yo voy a arreglar eso usted firmé ahora", y nunca se volvió a aparecer”.

Ante el incremento dramático de cuotas que son embargadas, la asociación ACORN dice a conocer un listado de los lugares en San Diego que enfrentan este problema.

En su segunda ronda como candidato a la alcaldía de Tijuana, Jorge Ramos, candidato de la Alianza para Baja California por los partidos Acción Nacional PAN, PANAL y PES, propone un gobierno inteligente que actúe de inmediato.

El candidato dijo que se lanza nuevamente en busca de la presidencia municipal porque viene de una cultura política perseverante y tenaz en busca de hacer cumplir sus objetivos, respaldado por mayor experiencia.

“Hay estoy con mayor madurez y templanza, regresaré con fuerza y nuevas ideas convencido de que quiero hacer no por capricho, sino por amor por Tijuana donde nací, de una familia con arraigo en esta ciudad”, dijo el candidato.

Señaló que lo más importante es saber que es lo que el gobierno puede ofrecer para no hacer promesas que no se pueden cumplir.

De primera

Eleanor López
José Healy
Diario San Diego

Una de las más importantes exposiciones que se han presentado en San Diego, como lo es la exhibición de "Los rollos del Mar Muerto" (Dead Sea Scrolls) se inaugura este viernes 29 de junio en el Museo de Historia Natural de Balboa Park.

Por primera vez se estarán mostrando al público del Condado 27 documentos, de los cuales 10 nunca se han expuesto a la vista.

Además se presentarán manuscritos bíblicos iluminados, artefactos antiguos, fotografía aérea y de paisaje y muestras interactivas sobre ciencia, descubrimientos y exploraciones sobre el tema.

Exhibirán 24 rollos de Israel, y tres de Jordán en muestra durante esta muestra. Duce de Israel, cada uno 3 meses de modo que 12 van a estar aquí por tres meses.

Los rollos son los documentos bíblicos más antiguos en existencia.
Delatados

Unas 70 personas indocumentadas fueron interceptadas por agentes de la Patrulla Fronteriza en las inmediaciones de Dulzura, al Este del Condado, el pasado sábado.

Por una llamada anónima, agentes fronterizos del punto de revisión en la carretera 94 Este detuvieron a un camión de carga que intentaba pasar ilegalmente a 70 indocumentados.

"Por un reporte se logró obtener todos los detalles y descripción del camión de carga cuando llegó al punto de revisión, de ahí se mandó a una seguidora para inspección y ahí se descubrieron todas las personas en un pequeño espacio ocultadas una en otras cubiertas por cojines", dijo Wendi Lee, portavoz de la Patrulla Fronteriza.

En el reporte anónimo se dice a conocer la descripción exacta del vehículo de carga que transportaba el grupo de indocumentados cerca de la garita de Tecate, además proporcionó los detalles de la dirección en la que estaban viajando.

Cuando el camión tipo trailer llegó al punto de revisión, los oficiales de guardia vieron el vehículo que correspondía con la descripción recibida en el reporte, además un notorio nerviosismo y conducta extraña del conductor.

Vibra Aída

Aída Cuevas demostró que la canción mexicana se encuentra en buen momento, por lo menos en eventos en vivo, ya que en medios electrónicos, la televisión, no tiene mucha acogida.

Tanto ella como el mariachi Vargas de Tecalitlán, uno de los más emblemáticos y de mayor trayectoria de México, demostraron su gran calidad en los viñedos de L.A. Cetto el sábado pasado, que uniendo su talento complacieron a más de dos mil quincientos personas con su música brillante.

"No tiene muy buena acogida en esta actuación, con el buen ambiente, son los mejores amigos y compañeros desde hace más de 31 años, cuando grabé el disco "mi primer disco", dice la cantante en previa conferencia de prensa.

"Fue extrañar mucho la presencia de Antonio Aguilar, fue un gran actor y cantante, nos dejan mucho dolor, pero la música va a seguir", comentó Aída en relación al reciente fallecimiento de Antonio Aguilar.

Ante tal deceso, ella, como el mariachi Vargas, tienen pensado grabar un disco en honor al que fue considerado como "el último charro mexicano".

Unidos para esa ocasión, mariachi e intérprete lograron en los viñedos de L.A. Cetto llevar al público a una inevitable tarde-noche al calor del vino y de la música mexicana, que es un instrumento del mariachi y Aída Cuevas, llegan a otro nivel.

Campeones

Estados Unidos retuvo el título de la Copa de Oro de la Concacaf, al asegurarse una desventaja y derrotar 2-1 a México, en la final celebrada en el Soldier Field de Chicago.

Landon Donovan, al minuto 61 de penal y Benny Feilhaber, en el 73 de tiempo corrido convirtieron por los estadounidenses y Andrés Guar- daciño por México a un minuto de finalizar el primer tiempo.

Jared Borgetti, el mejor goleador de la selección mexicana, se lesionó en el 38 y fue sustituido por Omar Bravo, un cambio sin consecuencias en la formación mexicana.

México terminó mejor y lo dejó en el marcador con una llegada de Nery Castillo, esta vez por la derecha; pero un servicio a Andrés Guardado, con un golpe de zurdos que se incrustó en la red para el 0-1.

Cuando parecía recuperarse de un comienzo incierto, los mexicanos se aseguraron el empate por una falta en el área de Johnny Magallón en el minuto 60, que significó un penal bien lanzado por Landon Donovan para el 1-1.
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What event in history would you change?

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Jessica Regis

Mira Mesa
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Say What?

Jennifer Morrison | Age: 31 | Occupation: Interior Designer | Lives: Hillcrest

Oh, “beefy-T” is one of my favorites. It’s a man-y, man-y guy who looks like he can throw you around a little. It’s a big man sandwich you want to take a bite of. Just a cute. It’s not the way, though. It’s kind of creepy.
17. Parker's exclamation 18. To see how good you look
19. ==
20. Follows a 21. Use a swizzle stick
22. As in a 23. "Survivor" setting, often
24. It's over due 25. Make a decision
26. It wafts 27. A former lady
28. Has a loan from 29. Gordon and Bader Ginsburg
30. Papua New Guinea port 31. Time span
32. Clear (of) 33. Singer DiFranco
34. One entry per person. 35. We'll have a lottery.
36. Not yet realized 37. Hawaii
38. Sea, to Sartre 39. "There is more than one way to
40. Dirt farmer 41. Saint of housewives, in France
42. Ee rrr v v ii cc ee ss 43. "Star Trek" spin-off, briefly
44. Van ____ Beek 45. Use your sense
46. "It's just ____ thought" 47. "There is more than one way to
48. Bogart's role in "The Petrified
49. Eyes"

Solution to the Reader Puzzle for 6/11/07.

There were 36 entrants. The winners are:

1. Louis Browne, San Diego
2. Richard Morse, El Cajon
3. Rob Anderson, San Diego
4. Wallace Valencia, San Diego
5. Diette Andreasen, Chula Vista

For further contest information, please contact the Reader PUZZLE, P.O. Box 85803, San Diego, CA 92138-8583.

For the most current results, visit www.westsiderentals.com.
1 bedrooms, $950 rent, $600 deposit. D.C. Upper 1 bedroom. Parking (laundry room). No pets. At 8731 El Cajon Boulevard. 858-460-7019 or email to kim.lee@cox.net. www.goldenmanagement.com.

**STORY MINUTE**

EVEN though he had one enemy,
he was his exact opposite. As if the gods were trying to
negate his perfection.

At first, he shrugged it off. But eventually he wondered why she had
it in for him.

When they finally located her he wished he had
just a 30-minute break?

Need a longer break?

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Blackhead extractions, whiteheads and enlarged pores.

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Skin and age spots, skin tags and warts.

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Lasts up to six weeks. 4 years’ experience.

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Five-year-old Janie Ann Galvin, rescued after wandering away from Paso Picacho Campgrounds in the Cuyamacas, April 17, 1961. She'd followed a squirrel. She fell asleep before dark and awoke in the morning. She didn’t try to attract the helicopter that sought her. After searching for her four hours later, she refused hot food but accepted the candy bar she holds in her hand.

— by Robert Miarchi
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**Lead Story**

The relatively recent creation of almost-obscure wealth has precipitated a crisis in Britain and New York City because the demand for professional butlers exceeds the supply. Longstanding butler schools in both countries are not capable of meeting current demand, turning out debonair, refined manservants at salaries that may exceed $100,000 per year (plus, in the U.S., an extra $20,000 or so for one who speaks “British”). But fortunes are being created at an even faster pace, so multimillionaires are having to make do without servants, according to recent reports in the Wall Street Journal and the Independent of London.

**Can’t Possibly Be True**

The Good Hope Hospital in Sutton, England, apparently had an official policy in recent years of reusing sheets from one patient to the next to reduce its laundry bills (estimated at the equivalent of $1 million a year), according to an April report in London’s Daily Mail. The policy coincided with a period in which the hospital’s reported cases of nosocomial disease infections doubled. (A hospital official said the policy had been discontinued, though some posters anunci- ing it were on display.)

— Hall-of-Fame Lawyer: Kenneth Glenn Hinson, 48, who had served time for raping a 12-year-old girl, was arrested last year after two teenage girls reported that they had been kidnapped from their bedroom and dragged into a tiny, dungeon-like hole in Hinson’s backyard, bound with duct tape, and repeatedly raped. Despite the evidence, defense lawyer Rick Hoefer managed to convince a jury in Darlington, S.C., to find Hinson not guilty on all charges in April (in which the girls consistently testified), and Hinson remains in jail today only on an unrelated gun charge.

— Years ago, officials on the Torres Martinez Indian Reservation (about 40 miles southeast of Palm Springs, Calif.), decided that the tribe could make more money as a tax dump than with casinos and bingo halls, but the faces of millions of dollars in federal fines as an out-of-control Superfund site, according to a June Los Angeles Times report. In addition to pits and piles laden with arsenic, dioxin and chromium, there is an area about 1000 feet by 300 feet by 40 feet high containing only of human seawage. The site’s problems, according to a UCLA profes- sor who has studied Torres Martinez factionalism, in that “intertribal relationships” make it “complicated” to change policy.

**Inexlicable**

— In May, a curious Joe Heck of Cincinnati and his son took apart the heavy punching bag Joe had bought for their boxing practice and to surprise their found it full of men and women’s underwear (and trained). According to a May report on WLS-TV, the manufacturer, Technical Knockout Inc., eventually contacted the Hecks and admitted that it had experienced a “quality” problem and that the people who had used the bag—stuffed idea had been fired.

**Unclear on the Concept**

— New-Age Ethics: (1) Texas A&M’s business school punished 24 students in May for cheating on a business administration examination (and investigated 27 others, but could not meet the school’s legal standard of “irrefutable” proof against them). The offense was that some students took exams for others. (2) During the spring term at New Jer- sey’s Keun University, former governor James McGreevey taught a course in “ethics” part with the “ethics” part raising eyebrows; in 2004, he had hired an alleged potential lover to take McGreevey’s personal check. Devaney had allegedly, indie- nantly pointed out her status and yelled, “Don’t you know who I am?” (2) In May, Philadelphia-area socialite Susan Tabas Tepper was accused of assaulting a domestic employee and then, when the employee threatened to call the police, Tepper allegedly intervened. “I will call the police; you’re nothing.”

**People With Issues**

— (1) In March, police in Ann Arbor, Mich., were called to the Pi Kappa Alpha fraternity at the University of Michigan after a female trespasser entered during the dinner hour and ignored repeated attempts to get her to leave (even though she merely sat down, removed her clothes and started to work). Fraternity members said later they would throw out the two sofas she touched. (2) In May, Israel recalled Taisur Raphab, its ambas- sor to El Salvador, after he was found tied up, drunk, and naked in the front yard of his resi- dence, with several sadomasochistic sex toys nearby.

**Least Compromising Criminals**

— Howard Mayfield, 67, and Valerie Lester, 36, were arrested at his trailer home near Damascus, Va., in March as the two, according to police, nearly burned down the home while trying to destroy counterfeit money that had purportedly been printed. Police had served arrest warrants at 5:15 a.m., found the trailer smoky, and upon enter- ing saw Lester near a bed (under which the fake currency was burning, with smoking pouring out), pretending to knit a sweater and to won- der about the commotion.

**Updates**

— (1) Michael Wiley of Port Richey, Fla., in “News of the Weird” last year for his maniacal driving despite having lost both arms and half a leg in a childhood accident, was back in trouble in May. He led police on a high-speed chase and was shot Monday, but they recognized the notorious Wiley behind the wheel and arrested him the next day. Said an acquaintance, to the St. Petersburg Times, “He’s one of the best drivers I’ve ever seen in my life.”

(2) In May, countries on the U.N. Commission on Sustainable Development elected as its chair a representative from Zimbabwe (noted in “News of the Weird” in recent months for his almost comical rise in inflation, which was 159 percent in January and 373 percent in May).

**Thinning the Herd**

— Recurring Themes: (1) An 18-year-old man went on a spray-painting frenzy in an electrical substation in Santa Fe, N.M., jumping over an un- concrete wall and razor wire in May and started to work, but soon burned himself badly and died days later. (2) A 29-year-old man in Down- er Grove, Ill., who decided to set off fireworks in his yard, was killed when he picked up an unexploded missile and peeled down the tubing to see why it hadn’t gone off yet.
**Thirty Years Ago**

**LADY BLUE** — Personal computing! Origami! Tokio! Underweight? Lack of skill at chess! Large feet! Colorblindness! Wait a minute, I’m not colorblind. Moron man.

BOB HOFMEYER made me blow my whistle during the film at the Unicorn on June 17th. (I always do as I’m told...) The Whistler SCHERRER: Sat behind you at your brother’s graduation from MB High School. Your suit looked good but that’s not all. Did you go to MB too — look familiar, Admirer.

— CASSIDY June 30, 1977

**Twenty-Five Years Ago**

This was our first true home in more than two years of traveling, and we looked forward to a stable life with our new baby. Here was a yard where she could play.

A month of sweaty work had ended when my husband and I were talking in bed one Sunday morning. “The back porch will make a great office,” I said. “It’s a shame the heater’s back out.”

He replied, “I said. “It’s a shame the heater’s back and the oil won’t flow.”

We have been warm and cozy in our new home in a small house.

**Twenty Years Ago**

“Welcome back a former member of the Sierra Club hierarchy — or lowerarchy, as the case may be,” said the MC. Roger Hedgecock stood up to applause from the 50 members of the Sierra Club’s Committee on Political Education, which met at Café Casino restaurant in Mission Valley on June 24.


**Fifteen Years Ago**

If nationally and somewhat internationally we native Southern Californians are known for our intellectual vagueness (often mistaken for vacuity), our ambigiousness — both moral and sexual — and for our tendency toward the mythic and the occult, we can blame it on the sunlight in which we were raised. It is not a gentle light. Its magnesium-flare-thwarted-by-smog quality has little patience with nuance; it bleaches all colors; robos shadows of mystery. It is harsh and unkind to the human form. Even at its mildest it could never be confused for the wintery light of the Italian Venus.

Southern Californian sunlight is never, ever like that. It is unequal-valley, it is not colorblind. Moron man.

**Five Years Ago**

It was the biggest media event of the new year, and Elena Cristianowas in her element. A crowd of more than 100 reporters, photographers, politicians, and sports fans, along with two-thirds of the city’s newspapers, had turned out at the back steps of the City Council Building to hear her voice. San Diego mayor Dick Murphy, announce an alliance with his political foe, county supervisor Ron Roberts, and his wife, Marla,

Cristiano, a striking, 30-ish brunette who had been the mayor’s press secretary since he took office in December 2000, stood off camera, taking in the scene with mayoral chief of staff John Kern. As they surveyed the assembly on that sunny morning in mid-January 2002, Cristiano would lean her head close to Kern’s and whisper something in his ear.

“WHY DON’T YOU CALL ME?” What do we know about her? Where is she now?” Matt Potter, June 29, 2002
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FLASHBULB ANTICIPATION

The Jonestown massacre was responsible for my growing up bretf of popular culture. Not because I was orphaned by Kool Aid–drinking parents or because I belonged to a cult, but because my mother was so appalled by the media representations of the event that she got rid of our television, cancelled the newspaper, and turned off the radio. Receiving the New York Times once a week to do the Sunday puzzle in pen, she raised me in blissful ignorance of anything that was going on outside of our immediate environment, a tiny, secluded island on the East Coast of Canada.

“No, really,” said a friend of mine recently, when I said that my only memories of the first Gulf War were of my fifth-grade classmates calling Saddam Hussein “So Damn Insane.” “Were you raised in a closet?”

I remember things happening, of course. I wasn’t completely impervious to the demands of society; after hearing everyone talk about The X-Files for a while, I got a friend of mine to tape them for me. It was pretty good. No staying power, though. And the O.J. Simpson trial swept my high school into an uproar, allowing me to feel morally superior about not having seen the infamous White Bronco tooling along a California highway. The day of the verdict, my French teacher allowed me to bring my handheld Walkman radio to class and remain plugged in while she distractedly taught the future imperfect to my equally distracted classmates.

I faithfully listened to every minute of the banal reportage, until the verdict came through. Just as I opened the newspapers, and turned off the radio. Receiving the presentations of the event that she got rid of our television, can-

sioned room and utility. 619-479-4212.

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enthusiasts call our memories of any monumental exposure to them at the time. Scientists call our memories of those moments “flashbulb memories.” There’s usually at least one eponymous generation-defining flashbulb memory, that “Where were you when...?” For the Boomers, it was when Kennedy was shot. For us, it’ll be September 11.

It’s funny to me that events can be so easily supplanted. I mean, when the Challenger exploded, we thought it was the worst thing we could imagine. Then, in 1989, the Berlin Wall came down, the years of fear and anguish and the Cold War came to an end, and we thought our national consciousness had been raised. Then came the World Trade towers and a barren New York landscape, and now I’m just waiting in horrible anticipation of what the next flashbulb memory might be. Because we don’t seem to “flashbulb” happy memories as often as we flashbulb horrible ones. Our group memory prefers terror and sadness, tragedy and death. In writing this, I’ve been trying to come up with a happy event in America’s history of the past 20 years, and nothing that we might all turn to each other and say, “Where were you when...?” about, but I can’t think of anything — which proves my point more aptly than anything else.

I’m not saying that nothing good ever happens; I’m sure people have positive flashbulb galore — the day you married your high school sweetheart or the moment your baby was put into your arms. But as a nation and as a culture, we have no group memories that are positive. We have nothing to share that makes us smile, that we actively want to remember. If this is what I had to look forward to as an unsheltered child, why should I have bothered reaching for the TV remote or for the front-page news? I may have been raised in a closet, but I was happy. When the best our popular culture can bring us is a way to bond over natural disaster, you have to wonder why we have it at all. Now that I’m an adult, the Internet means I never have to be more than a finger-touch away from news, announcements of celebrity weddings, and ads for cheapest prescription drugs from Canada. Any reasonable need for pop culture I might have is satisfied ten times over, but I still find myself skipping over the news shows in favor of America’s Next Top Model. Perhaps my mother was right: it’s safer to revel in banality.

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Post Date: June 19, 2007
Post Title: Today Is Reuben Tuesday
We’re pretty sure we’ll have enough Reubens for today; we’re not sure how deep into the rest of the week we’ll get. For those who don’t know, we make our own corned beef from Brandy beef (Brawley, CA) brisket and serve the Reubens with house-made sauerkraut, Wisconsin Gouda cheese, and housemade Russian dressing open-faced on onion-eye bread from Bread on Market.

Post date: June 19, 2007
Post title: Fresh (Pastured) Meat
We’re beginning to have success in procuring sustainable raised, pastured meats from independent farms. Starting Thursday or so, we’ll run the following items in more or less this sequence:

- Ososab Island breed pork chops from Canoe Creek Farm in Mebane, North Carolina, with sweet corn and English pea succotash, and garnet yam salad all in a pork jus.
- Pastured young lamb from Rinconada Dairy in Pago, California (Rey is still working on the exact dish).
- Open-faced Cuban sandwich, or a Linkery take thereon, with housemade ham and pulled pork, both from 100 percent Berkshire pigs, pasture-raised at Metger Family Farm in Seneca, Kansas, with housemade pickles and artisan cheese, on bread from Bread on Market.

It’ll be (at least) a couple weeks for pastured meat! With any luck, we’ll continue this roll indefinitely.

Post date: June 19, 2007
Post title: Summer of Stone (Fruit and Beer)
As the summer continues, we’re getting more kinds of delicious stone fruit. We’ll be offering the stone fruit salad and some kind of stone fruit salsa on our fish dish as long as we continue to get such great fruit. Coming this week (starting Thursday) you’ll see:

- Meyer Lemons
- Yellow Peaches
- Organic Royal Blueberries
- Watermelon
- Organic Royal Blueberries
- Watermelon

Sugar Lipped Varietal Yellow Peaches ( Fitzgerald’s). These varietal names do get a little goofy, I like it. Organic Royal Blueberry Apricots (Flora Bella Farms). And, in keeping with the series, we have Stone IPA on cask! And Stone Vertical Epic in bottles starting on Thursday.

Post date: June 19, 2007
Post title: New California Wines, Including Mixed Black Blend. When many of California’s first wine fields were planted, often by Italian immigrants in the late 19th and early 20th centuries, they would “blend” the wine in the field by mixing the grape varietals in the planting. So the harvest of a field would yield, most commonly, a mix of Zinfandel, Petite Sirah, and Carignane, and/or other blending grapes. This kind of wine was called a “Mixed Black”; the “MIXB” is York Creek’s version.

Post date: June 19, 2007
Post title: Peter Giuliano on Oaxaca La Trindad Coffee
As part of our new coffee program, Peter Giuliano of Counter Culture Coffee offered to explain a little bit about each of these four new coffees we’re bringing on. Of course, I said, “Of course!” This installment describes Oaxaca La Trindad coffee:

“Because of the remote locale, they are still growing the coffee varietal that is the most direct descendant of the coffee plant first brought to Latin America, called Typica. Great Typicas have a choco-late-cherry-vanilla flavor that is intoxicating and transporting. “Perhaps the most amazing thing about this coffee is its dominant flavor of spiced chocolate, almost exactly like the flavor of Oaxacan chocolate. It’s perfect for pairing with Oaxacan Chocolate Ice Cream. Oozacalicious.”

Post date: June 13, 2007
Post title: CT Digest
I’m happy to say that we’ve now reached the point where we no longer serve any meat or fish at all from the commodity market. Now, absolutely all the meat we serve comes from independent farmers and co-ops, whose reputation and livelihood are bound to the quality and integrity of the animals they raise (until now, this described most but not all of the meat we served). Many of these independent farmers raise their animals outdoors according to traditional, sustainable methods considered by modern industry to be too expensive or inefficient. As we progress, we will work exclusively with farmers who use these traditional methods. As part of this, all of our chicken sausages will now be made from free-range organic chicken from Fulton Valley Farm. And all of our fish will be wild and caught locally (usually off the coast of Mexico). On a related note, we’re also getting close to eliminating from our restaurant any food with any processed ingredients or preserves. We still have a handful of pantry items we’re working on finding artisan replacements for.

Our house-cured meats have been coming out really well. The cured meat plate right now includes our own landjager (German beef and pork sausage) and saussec (French dry sausage with pork, wine, and garlic), and our vegetarian ravioli dish includes the less-vegetarian option of house-cured guanciale (dry-cured pork jowl).

Discussing vegetarian ravioli, that’s our new vegetarian market dish. The ratios of mushrooms and sun-dried tomato and served under a reduced balsamic basil pesto. With fresh herbs from Evan Ross’s yard in Univer-sity Heights (I prefer University Heights terroir for basil to Normal Heights...no, just kidding)

Sausages in queue: Rock Cod (seafood sausage, for those who’ve requested it); Smoked Andouille; Tuscan Pork; Italian Chicken (with the Fulton Valley free-range organic chicken, it tastes amazing) English Bangers; Chicken Dijon Swiss; Iowa Farmhouse; Texas Smoky

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THURSDAY, JUNE 28

WEATHER: DAY PLANNER
WEATHER CHANNEL 7:00 A.M.
No one has ever radically changed his or her day because of a weather forecast. You’ll never hear someone say, “I was going to go to work today, but it was 65 degrees and overcast so I stayed home.”

PIRATE MASTER
CBS 8:00 P.M.
Congratulations to the CBS executive who took things three seconds out of his diamond-studded studio lunch to dream up this program.

WHAT I WILL AND WON’T WATCH THIS WEEK

Survivor on a boat. Done. I just made a million dollars. Marsha, have the writers come up with rules for the show, then oil up my navel-leather pants. We’re going to celebrate.

FRIDAY, JUNE 29

WANTED: TED OR ALIVE
VS. 8:00 P.M.
YEAH! The Nuge! Rock and Roll in the Rocky Mountains! Killing things! The Atrocious.

MONDAY, JUNE 2

CONCERT FOR DIANA, PRINCESS OF WALES
VH 8:00 A.M.
A concert at 8 in the morning? P. Diddy and Tom Jones at Wembley Stadium this early in the a.m.? You could wake the dead with that sort of racket. (Get it? Wake the dead? I know. It’s tasteless. Still.)

TUESDAY, JULY 3

THE HAUNTED MANSION
ABC 8:00 P.M.
Eddie Murphy tries to vex the evil spirits that have taken residence in the crotch area of the red leather pants he wears in Delirious. “Out, sweaty demons! Purify this house! I cast thee, 189th & Hoover, National City

THE READER’S EYE ON TELEVISION

The Reader’s Eye on Television

WEDNESDAY, JULY 4

MACY’S 4TH OF JULY FIREWORKS SPECTACULAR
NBC 9:00 P.M.
Wow! National Get So Drunk You Wear Your Own Ass for a Hat Day! I can’t wait. I’ve already bedazzled a set of adult diapers with red, white, and blue rhinestones, and I’ve hidden the keys to my truck from myself. I won’t be able to find them until next Friday, easy. I am ready.

THURSDAY, JULY 5

GRAY’S ANATOMY
ABC 9:00 P.M.
I was lead singer of a country band while I was in medical school. Our name was Ballin’ Jennings, and our first single was “Second Hand Pots and Pans.” It really has nothing to do with my training as a doctor, but yes, I am an M.D. I’ll prove it. Bend over.

REMOTE CONTROL KING | The Reader’s Eye on Television

BY OLLIE

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- San Diego Auto Insurance
- San Diego Auto Insurance
I don’t know about you, but if my socks are wet, I can’t think about anything else.

By John Brizolara

Did you ever notice how when you go to sit down at your computer at home to do some work, you notice it really needs some Febreze? Well, maybe you do and maybe you don’t, but I’m talking about a) you’ve got to get to work, no more procrastinating, and b) your fabric chair seat and probably something else really needs to be Febrezed (Is that a word? Febrezed? Maybe it will be now). But Febreze is wet and takes exactly 25 minutes to dry thoroughly, if you follow directions (but not any directions that say “repeat,” in which case you probably have a watered-down knock-off and not real Febreze). Maybe you bought Seabreeze or Febreeze or Smelleze or something.) Anyway, because of the nature of your work, you have to sit down before the 25 minutes is up — I’ve timed this — and of course the seat of your pants now gets wet. Well, not exactly wet, but moist, not quite damp — although you could say damp — but definitely moist. That is the most uncomfortable situation there is, except for maybe wet socks.

I don’t know about you, but if your socks are wet, I can’t think about anything else. I certainly can’t work. If my socks are wet, I can’t think about anything else. I certainly can’t work. But I guess you have to work somehow if there is, except for maybe wet socks.

There. You see? It takes a good 15 minutes or so for your sense of humor to return after, shall we say, some “damp blanket” or dirty son-of-a-bitch-bastard has spritzed on your parade. Well, it’s just not me to hold a grudge. Otherwise, I’d still be spoiling for a few pokes, dukes akimbo, oh yeah, with the rotten sons of bitches that robbed Andy Griffith of his Oscar when he made A Face in the Crowd. Well, as I said back then, they can have their Old Navys, but a little damage control and a yoga position of some kind showed me I was intact. Well, what do they put in this Febreze, anyway? A little Krazy Glue?

Oh hell, maybe that wasn’t it at all. Still in my half-assed or I should say ass-kiss yoga position, I got the full brunt (and that’s a damned good word for it, the brunt) of that “down there” olfactory evidence of laundry day and a few other things indigestion-oriented. I was a little woozy, I guess, but the Febreze being right there at the edge of the desk and everything, I took ahold of her and reapplied to both seats while composing a note to both manufacturer, Procter & Gamble, and Good Housekeeping. But, wet socks, like I was saying, you ever notice? Do you ever notice any of this stuff!
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