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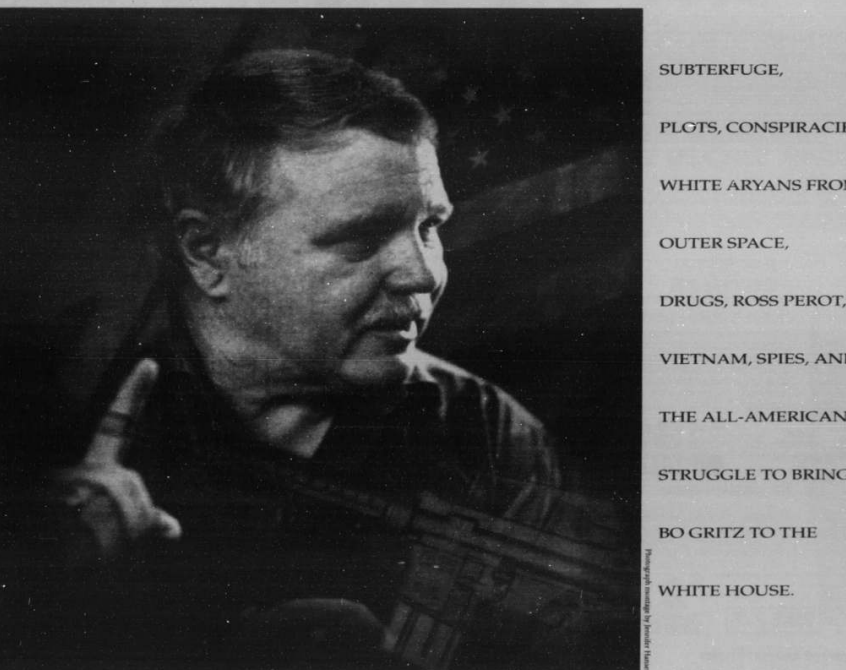
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SONAR FAMILY FUN CALLED PRELUDE TO FEMICIDE - PAGE 4

SAN DIEGO'S WEEKLY Reader



A Revolution of Small Guns

On this cold evening, a mere fortnight before a Trilateralist named Clinton got the nod, American-built cars of substantial steel pull up in front of Lakeside's Harvest Christian Fellowship. The bumper stickers say it all: "God, Guns, Guts and Grits" and "Let's Take One More Hill: Capital Hill."

by Adam Parfrey
Photographs by Scott Lindgren

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PLOTS, CONSPIRACIES,
WHITE ARYANS FROM
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DRUGS, ROSS PEROT,
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STRUGGLE TO BRING
BO GRITZ TO THE
WHITE HOUSE.

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MORE GREAT DEALS ON PAGE 7

LETTERS

The Reader welcomes letters for publication. You may phone them in by calling 525-3015; address them to Letters to the Editor, Box 85803, San Diego CA 92186-5803; or fax them to 251-0459. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Good Old Boy Mentality No Longer Exists

As a current member of the Hotel Employees' and Restaurant Employees' Union Local 30 here in San Diego, I am very sorry about the way Karen Elkins was treated 20 years ago. "Letters to the Editor," April 11. That would not happen today. Believe me, the "good old boy" mentality no longer exists, nor would it be tolerated within the union office. All of the business agents, both male and female, would seriously investigate and attempt to resolve any complaints of sexual harassment in any of their union houses. I have always been treated fairly, with dignity and respect, by all of the office staff and the business agents at Local 30.

Barbara Balaban
San Diego

Looks Forward to Time When Men Are Impotent, Aged, And Weak

What a pleasure it was to read Karen Elkins's letter. How well she expressed herself when she wrote, "...we all just want to stand up and pee, get hard-ons on buses..." I think there comes a time of justice when we'll see these "men" in their old age get impotent and sick. Then they still will expect us women to have the "privilege" of taking care of them. Please, more letters like Karen's.

C.H. Ingersoll
Ocean Beach

Laughter Is The Best Medicine

I must admit that I laugh every time I read Jamie Reno's sorry attempts to be a "journalist." He is so incapable of getting his facts straight and presenting balanced coverage that I sometimes suspect he has some sort of dyslexia, that he's incapable of even transcribing correctly what he sees before his eyes without having it come out backwards (when his ramblings make any sense at all).

His "City Lights" blurb on Revolutionary Comics in the March 25 issue is as nonsensical as his previous coverage of our company. I particularly like the line about how we "could not be reached for comment." Considering I sent the Reader a press release about our current situation, with my name and phone

number on it, and nobody ever called, I have to laugh at his effort to make it sound like we're refusing comment. And by the way, on the front cover of virtually every comic we've ever published (over 200 of them so far) it reads in glowing five-point type "Unauthorized and proud of it," not "Unlicensed," as Reno dutifully "reports." I suspect this "journalist" has never actually seen the comics he "writes" about or perhaps that dyslexia keeps him from even copying the cover type correctly. Makes me wonder whether he ever gets anything right. Not much, from what I've seen so far.

I wonder why the Reader hasn't followed the lead of Reno's previous employer by firing him for such lax (nonexistent?) journalistic standards and inattention to detail.

Jay Allen Sanford
Managing Editor
Revolutionary Comics

Non-Conclusory, Less Patronizing, Un-Spoon-Fed Music More Fun

With respect to Achilles Hertz's diatribe against Philip Glass in the March 25 Reader, it sounds, once again, like the sophomore frustrations of an unacquainted writer. Why is this forever the telling point of a Reader review?

The music of Philip Glass explores the paradox of complex reductionism. It expresses a sentiment. If one prefers Art that seeks to explain, one can attend any of the simple-minded morality plays and movies available in America today. Hell, one could even read a book.

Some of us, however, enjoy non-conclusory expression. It's less patronizing. If anything, such Art delivers one up to his or her own mind for further investigation of the facts, which we do get from books. Apparently, Achilles prefers his Art a bit more spoon-fed. He won't find that in Philip Glass. Perhaps he missed that point.

Rock the Vote! Um, huh.
Greg Cobb
Ocean Beach

Those Two Informants Have Psychological Inferiority

Your story "Home Before Dark: Somali Refugees Make Their Way In San Diego" (February 18) was refreshing and disturbing. Refreshing because the Reader had taken the initiative to write about the new Somali community in San Diego. But it was disturbing for several reasons which might make a nice piece a paragon of doctory journalism. First, Mary Lang, the reporter, did not even bother to contact the only Somali organization which is registered and has an office. The Somali Community

Reader

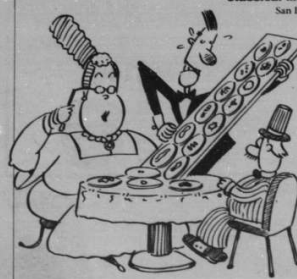
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Power of the press is Assemblyman Steve Peace carrying favor with newspaper publishers at the expense of paperboys? The Chula Vista Democrat has introduced a bill to exempt "persons engaged in the delivery or distribution of newspapers" from being considered "employees," denying them workers' compensation, disability, and unemployment insurance. Peace aide Chris Hume says the assemblyman is carrying the bill as a favor for "personal friend" John O'Malley, lobbyist for the California Newspaper Publishers Association. For seven years, publishers have been fighting with the state over the classification of California's nearly 70,000 newspaper carriers. The state says they are entitled to full benefits; publishers maintain they are independent contractors and should not "fall within the safety net provided by these social programs," according to Newton. "This time we thought it would be good to have a Democrat," Hume says. "Peace has nothing against paperboys. We just think it makes sense, and we were told there is some talk about coming up with some sort of health plan for them," he says. "Besides, under existing regulatory practice, there is no workers' comp coverage anyway. This would simply make it a statute." — T.K.A.

Fly-by firing Nearly four months after he was dumped taking three female prisoners on a joy ride in the sheriff's helicopter, Jimmy Wilkins, former special assistant to Sheriff Jim Roche, is still out of work. "I'm looking every day," he says. "I got 200 resumés and applications out. Every day I want to get back into law enforcement, but I just need a job." A while back, Wilkins says, he was offered a sales job with a piano company, "but I don't know how to play the piano, so that went down the tubes." Wilkins's assignments from Roche included directing the remodeling of sheriff's headquarters. He was canned December 8 after a two-month internal probe found that he had taken three minutes on an aerial tour over Las Colinas women's jail in Santee. Investigators also said Wilkins had taken his girlfriend and her hairdresser on a helicopter ride in August. Wilkins continues to deny any wrongdoing. "Everybody knows I got a raw deal," he says. "The sheriff chose me as the scapegoat. The crime, if there was one, was to utilize the bird for something that happened all the time. Three days prior to what I did, we had taken 200 people for a ride." — T.K.A.

They want their Butthead TV Controversy is brewing over *Beavis and Butthead*, MTV's heavy-metal cartoon mutants. Spike Decker and Mike Gribble, producers of the La Jolla Festival of Animation, co-produced the original two episodes of the show with the cartoon's creator, Mike Judge. But according to Decker, Judge has chosen to forget the contributions of Decker and Gribble — better known as Spike & Mike — since the show was sold to MTV. "It pisses me off. There's been no mention at all, as if we never were involved," says Decker. "He hasn't acknowledged that I had a big hand in the creation of the show. I had a lot of input on the story, and we paid for much of the production costs. I just want credit." **The Earbs**, director of publicity at MTV, replies that Spike and Mike had "no creative involvement with the show. They put up the money for the first two films, and that's the extent of it. I assume that, now that the show is popular, they want a part of it." — J.R.

Sex dolls exchanged for stickers In the old days, solo commuters who wanted to drive in rush-hour carpool lanes used blow-up rubber dolls. Now, financially hard-pressed transit officials have come up with another idea. Poway Assemblyman Jan Goldsmith is sponsoring a bill to charge motorists for unlimited access to the dual carpool lanes along Interstate 15, between Interstate 163 and Poway Road. Aide Robert Duckett says money raised from sticker sales would go to fund mass transit along the I-15 corridor. The San Diego Association of Governments (SANDAG) estimates the program would raise at least \$500,000 a year. Analyst John Dure says the stickers would cost "somewhere in the \$100-a-month range" and be limited to one thousand. — T.K.A.

Contributors: Thomas K. Arnold, Jamie Reno

The Reader offers \$25 for news tips published in this column. Call our voice mail at 335-3000, ext. 440. Or fax your tip to 283-2951.



Derek Kirkham and his ultrasound machine: to sex or not to sex?

He will sex the fetus if asked, but, "I tell them not to paint the room just yet."

Sonar Family Fun Called "Femicide"

By Jamie Reno

Last November, when Derek Kirkham and his wife moved from Vancouver to San Diego, he left behind a firestorm of controversy. Kirkham, 49, a businessman and former medical technician who operated a mobile ultrasound service in rural Ontario, is more than happy to be out of his native Canada. "I like the attitude in

America much better," he says. "It isn't nearly as negative as it is in Canada. There were people in Vancouver who didn't love me."

Kirkham has more than his share of adversaries north of the border. His two-year-old company, First Moments Video, produces ultrasound home videos of fetuses for what he calls "family enter-

tainment." For \$59.95, First Moments will capture ten minutes' worth of videotaped pictures of a fetus at any stage of a woman's pregnancy. "We even put the baby's heart sounds on the tape as a keepsake," explains Kirkham. Based in San Diego, Kirkham travels around the country, his \$40,000 ultrasound machine in tow, offering

his services through local marketing representatives who advertise for customers in small circulation newspapers. Kirkham says his mobile ultrasound business, which takes place anywhere from a shopping mall to a customer's own living room, is "richly an entertainment service. It's fun for parents. We don't give out any diagnostic information. We don't do any medical advising."

His ultrasound machine works somewhat like sonar, employing tiny energy pulses to create electronic images for viewing. Using ultrasound equipment does not in itself constitute a medical procedure, he insists, "unless you do diagnosis. And it would be impossible to make a diagnosis from our tape. Unless the baby was grossly deformed, we just don't look at anything close enough."

But Dr. John Stephens, an Australian-born San Jose-based obstetrician and gynecologist whose Koda Labs clinics offer fetal health checks and sex-determination nationwide, thinks what Kirkham is doing is "clearly illegal." Last month he lodged a complaint against Kirkham with the College of Physicians and Surgeons of British Columbia. "I

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"The press has devised a clever way to get around the strict privacy protections of sexually abused children when reporting the story by identifying their parents and grandparents, either by name or innuendo."

Radio Blabbermouth Hit In Tot-Sex Privacy Case

By Thomas K. Arnold



Weekend marchers in support of Dale Akiki

The trial of Dale Anthony Akiki, the disabled 35-year-old La Mesa man accused of molesting and abusing preschoolers at a church-run nursery school in Spring Valley, will soon be in full swing. Meanwhile, another court battle related to the notorious case may be on its way.

Two of Akiki's alleged victims and their legal guardian, using the name "John Doe," are suing radio station KFMB-AM and talk-show host Stacy Taylor for invasion of privacy. The suit stems from a March 18 broadcast on which Taylor read a letter, on the air, from an Akiki sympathizer, in which the two minors' grandfather was "identified by name" as one of the chief instigators of the prosecution. The prosecution has been sharply criticized by a band of Akiki supporters who have been picketing every Sunday morning outside the downtown jail, where Akiki is being held.

Akiki was originally accused of 52 counts of child molesting and kidnapping involving three- and four-year-olds in his care at the Faith Chapel nursery school. According to a 13-page indictment returned by a grand jury in 1991, Akiki abused the children sexually and physically, sometimes using foreign objects like a bottle top, a glass, a stick, and a needle. Some of the counts have since been dropped, but the trial is proceeding and is currently in the jury-selection phase.

Supporters say Akiki is being targeted for prosecution because of his disabilities. They say the real



Trial in the court of public opinion

culprit — if there, in fact, is one — must be someone else. Akiki suffers from a rare genetic disease that has left him with a concave chest, club feet, droopy eyelids, and limited use of his elbows, which "prevent him from lifting heavy objects," according to his former attorney, Thomas Maloney. He also has an enlarged head — from hydrocephalus, or water on the brain — and a low IQ of about 78, Maloney says. Julie Dubick, an attorney for the two unnamed minors who filed the suit against KFMB, fears for their safety now that their grandfather has been publicly identified. "From my clients' standpoint, what I see is the fact that they have minors involved in sex-abuse crimes, and the whole point is not to re-victimize the victims by exposing them to public ridicule, humiliation, and further publicity," Dubick says. "I'm not worried that they are going to march out to his house, but I'm concerned they may invade the privacy of the minors or their relatives by publishing their names and identities somewhere else."

According to the suit, after reading the letter, Taylor proceeded to chat about it with callers during an "open-phone" segment. "This information was private and confidential and had never before been directly revealed," the suit says. Rose-Marie Royster, the owner of the Royster Construction Company in Poway, is the Akiki supporter who wrote the letter to Taylor. She also appeared on the show, the day he read it, as his guest. Royster says she sympathized with Akiki after reading a news story about the case last December in the San Diego Union-Tribune. "I took it very personally, because I lived in Los Angeles during the McMartin Preschool case," she says. "And in Dale's case, the charges are basically right out of the Satanic Ritual Abuse handbook — you know, the slaughtering of animals, the drinking of blood, the urinating and the defecating."

While she has never met Akiki, she says, she thoroughly researched the case, reading and re-reading news stories, pulling court records, and talking to people who were involved. Convinced of Akiki's innocence, she began writing letters to different media around town, urging them to delve deeper into the case. One such letter was dispatched to Stacy Taylor, who himself has raised questions about the issue.

"I'm not a professional protester," Royster says. "I'm just a middle-class, white housewife, so many of my actions have been naive. In my letter, I basically just paraphrased everything that had been in that December Union-Tribune article, except that I named the names. And I sent it to KFMB, just thinking, in my naivete, that they had never heard of this case. I just wanted to get some attention for this situation and get people talking about it. And the names were a part of public record. I got them from the courthouse."

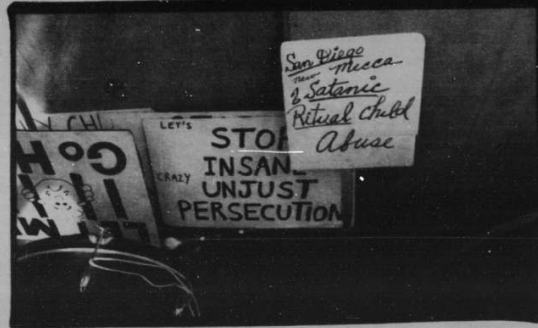
During the broadcast, attorney Dubick says, she was "called by someone who was listening to it, and we were horrified. We tried to listen to it, and then we obtained a tape from the county to the radio station, and then within 24 hours we heard the whole tape."

Dubick says she subsequently asked for a retraction, as well as a promise to never again identify "the victims or their relatives." Station officials agreed to the promise, Dubick says, but "the retraction issue is still up in the air." By the time the promise — in writing, from KFMB general manager Paul Palmer — was received, the suit had already been filed, Dubick says. And despite Palmer's conciliatory words, she adds, she has no intention of dropping the matter.

"At this stage, we are seeking to reduce the rights of people who have very little access to the media and very few supporters, and these are the minor children," Dubick says. "We take their privacy very seriously. And it is not good enough, after it has been done, to say, 'Whoops. We won't do it again, let us off the hook,' because then people, particularly young people who are in this position, are going to be afraid to come forward again. It's simply

Defendant's rights in childhood privacy?

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Sonar Family

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complained because Derek is a non-physician doing a diagnostic procedure," says Stephens. "He says he can't

guarantee that the sex of the fetus is accurate, so how can he guarantee that he'll detect any other abnormality? What he is doing is potentially dangerous."

As a result, the college has launched an investigation. "The position of the college is

that what Kirkham is doing may contravene a section of the Medical Practitioners Act," says spokesman John Harrigan. "We have been in correspondence with Mr. Kirkham. He knows that we are investigating what he is doing," Harrigan says the college's legal depart-

ment is currently studying the matter. "We aren't sure yet when we will have an answer. But our position is that he is examining these people, and that violates the act. If we find conclusively that he is, he'll then be open to charges and legal action will be taken."

Kirkham says he makes no specific medical determinations during the taping of the video. The age of the fetus is not estimated, for example, because he says that would fall under the guidelines of a diagnostic test. He will see the fetus

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if asked, but he adds, "I tell them not to paint the room just yet. If I think they're asking me that because they might abort the child, I will lie through my teeth. I'm not sure if I am a pro-lifer; I believe the woman ultimately has the

choice. But personally, I think abortion is atrocious. There are actually girls out there running around who wouldn't be here if it wasn't for me."
Dr. Stephens, who says he spent three years studying medical genetics at the University of California Medical

Center in San Francisco, and who has written a number of articles on prenatal diagnosis, says that Kirkham had "better watch out, because he is someone from a foreign country operating with medical equipment and getting away with it with a simple disclaimer. He's

bypassing the need for quality assurance."
Kirkham dismisses Stephens' charges, saying that the doctor is simply trying to discredit him because he considers him competition. "His practice targets the Asian community and other ethnic

groups that just don't want girls and want to know the sex of the fetus before they decide whether or not to have the child."
Stephens freely acknowledges that fetal sex determination constitutes a large part of his practice. In late

1989, he opened a clinic in Blaine, Washington, just across the border from Vancouver, to meet a demand from that city's large Asian population, estimated at more than 100,000.
According to one 1990 wire service report, Stephens vowed to keep the clinic open despite the furor it evoked among Asian women's groups. Such groups in Vancouver and other Asian mothers into aborting female fetuses because males are more highly prized in Indian and Chinese cultures.

Stephens, however, denies that his procedure encourages abortions, insisting that the sexing promotes "parental bonding." His patented technique is reported to determine sex as early as 14 weeks into a pregnancy.
Mobica Jaffer, an attorney in Vancouver and founder of the Immigrant and Visible Minority Women of British Columbia, disapproves of what both Stephens and Kirkham are doing.

Jaffer says she helped organize an effort that forced Stephens to stop advertising in Asian and Indian publications in the Vancouver area. "Sex selection techniques, no matter how innocent they appear, have been the prelude to the practice of femicide," she explains that femicide is aborting female fetuses on the basis of their sex.
But Stephens argues that as long as abortion is legal, and as long as the one doing the determination is a medical doctor, there is nothing wrong with fetal sex selection.

According to Tom Heerhartz, assistant executive director of the California Medical Board, the state's medical licensing agency, if you take an ultrasound picture and then interpret that picture for the parents in any way, you are getting into medical procedure. If the families are relying upon this information in any way medically, that is a problem. But if (Kirkham) is not using this equipment in an interpretive manner, if it really is strictly for entertainment purposes, then he really isn't practicing medicine, and therefore is not in violation of any state law.

Kirkham says he isn't worried about the Canadian investigation, or about any other potential inquiry into his service. He says it is a safe, ethical, and legal. "They [the college of physicians and surgeons] only have jurisdiction over physicians, not over private enterprise," he says. "I'm not doing anything illegal. They've told me that there didn't appear to be anything to worry about."

Helen Westcott, a spokesperson for the San Diego Medical Society, the local anti-

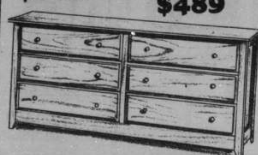
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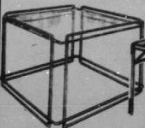


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iate of the American Medical Association, says she's never heard of Kirkham or his company. But, she argues, "his service should send physicians reeling. The equipment for that procedure is extremely expensive, and most parents who are

involved in any kind of prenatal care can get ultrasound anyway; the insurance usually covers it. You have to ask yourself: What does he do when he sees something wrong? A sonogram can reveal so much. Does he say anything or do anything when he sees something

wrong? I would think that, from a human standpoint, he would have to." Kirkham replies that he asks all his customers to first provide him with the name of their physician. If he detects any fetal abnormalities during the procedure, he doesn't alert

the customer, but calls their doctor instead. "I would never say anything to them, or even tell them to contact their doctor, because that would show my hand. That would give away the fact that I thought something was wrong, and that is for the doctor to determine."

Ultrasound, which is generally considered harmless, is similar to ordinary sound waves, except that it has a frequency higher than what can be heard by humans. In the ultrasound screening of an expectant mother, a gel is spread onto her stomach in

order to enhance the sound, and a transducer is slowly moved over the stomach. The sound waves reflect off the baby and the transducer records the echoes, which allow visualization of the unborn child. The scanning can determine many things about the fetus, including its position in the womb, abnormalities, and whether there are multiple fetuses. Kirkham says he first shows the parents their fetus on a television monitor, then points out the beating heart, the stomach, the curve of the spine, and other features. Parents also see and hear fetal movements, and often can observe the fetus sucking its thumb or stretching.

Included in Kirkham's package is a videotape of the study, the image of the fetus as recorded for ten minutes, the sounds of the womb, and one or two sonogram photographs. Kirkham also gives the parents an opportunity to participate in the procedure during the final two minutes of the study by talking and playing music to the fetus.

The experience is so popular among parents-to-be, says Kirkham, that in addition to San Diego, he is opening outlets in Seattle, Anaheim, Houston, and other cities. He has sent out his brochures to hospitals and maternity work-shops, and also has an 800 number.

"I love what I'm doing, it's a constant high for me, and it makes parents very happy," says Kirkham. "It really helps in the bonding process between parent and child. I was an X-ray technician for 14 years. I started doing this in hospitals during ultrasound's infancy. I know what I'm doing. It's unfortunate that some doctors feel intimidated by us. But I don't suspect I'll get any complaints here. I'm not doing anything wrong."

Radio Blabber-mouth

continued from page 3

too easy to agree, after the fact, that you're not going to do it again."

Dubick further maintains Taylor's actions, in reading the letter, were a deliberate attempt to circumvent privacy laws. According to the suit, "the press has devised a clever way to get around the strict privacy protections of sexually abused children when reporting the story by identifying their parents and grandparents, either by name or initials."

"We believe they [KFMB] did it intentionally," Dubick says. "I don't think KFMB is the

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ONE IN A SERIES OF FOUR

Getting a reliable water flow to every person in San Diego county has never been easy. The struggle for water development has played a major role in shaping San Diego history since Spanish missionary Father Junipero Serra started the first California mission here in 1769.

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Back in the 1930s, San Diegans realized their local water supply wasn't going to meet their needs. No matter how many wells they dug.



semi-arid region. The average rainfall is only 9.5 inches a year. There are no natural lakes. And also, the ground water supply is severely limited.

Even so, local water supplies were sufficient in the early 1900s. Reservoirs had been built to capture winter rains. Water was piped into many homes. Those who lived in outlying areas sunk wells on their property.

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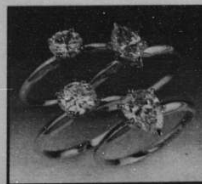
But that's another story. One we'll explain in the next segment of this series.



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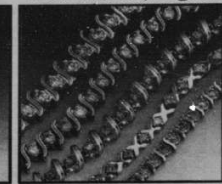
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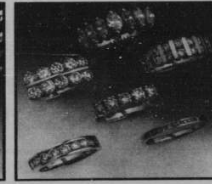
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"It takes him 15 or 20 seconds to do it; it may take somebody working... two hours to get it off."

Unsung Heros Of Urban Scrawl

By Patrick Daugherty

What are you doing?" A nasal, high-pitched voice replies, "Nothing."

Before me is a kid, maybe 12, male, sloppy jeans, wearing a black sweatshirt with "Truckin'" spread across the front. The kid is slouched, head cocked, four blocks north of

what find disaffected youth, or at least somebody who appears threatening. Instead, I have a 12-year-old, scraggly-as-kid.

I attempt outrage. "What do you mean nothing, you're spray-painting the wall of this garage."

The kid laughs, laughs a

ter, actually saunters down an alley.

Two-year-old kid with a dead-center fix on what he can get away with.

Bombing has become part of the culture, like cellular telephones, budget deficits, beggars.

One spends 69 cents on a marking pen or a buck sixty-nine on a spray can, tote said purchase to somebody else's building, and scrawl, at 48 inches off the ground, one's own extra-special message to the world.

The result is called art by

what-the-fuck-do-you-care laugh.

The little bed-wetting bastard. I try again, meaning it more this time.

"Look kid, I've just watched you spray the side of this building."

The kid laughs and saun-

some, but art is hand work, and good graffiti art has context, texture, theme.

There are graffiti artists. Graffiti art has been shown in galleries, even has its stars like Northern California graffiti artists Dog One, Dream, Spo, and Krash. Dog One has a philosophy: "Real graffiti will never die. Sell-outs will sell it, while the real writers will go out and bomb. As long as it remains an illegal art form, it will stay strong."

But bucks, as we know, it's a long, long mile from swilling beer and eating potato-chips in front of your 27-inch Sony TV set and starting at right klick in the NFL. For most bombers, their markings are like the stray dog on the fire hydrant.

I look at the wall, one jumble angle of schizophrenic half arcs done in boring black. Disregarding, for a moment, the other 35 markings on the wall, disregarding, for a moment, the mindless anger that reaches for your throat, focusing now on that one slovenly sprayed patch my little buddy left, I wonder, "What happens to this crap?"

Meet Jim Becker, custodian. Blond hair, fair white skin, make him for 30. Becker's been married three years, no kids, lives in El Cajon, works as a custodian at Hoover High School.

It's four o'clock in the afternoon. I spot Becker with broom and big, green, plastic

trash can working one of the covered walkways between two rows of temporary classrooms.

I introduce myself and ask, "How long have you been a custodian?"

A soft, calm voice answers, "I've been with the district nine and a half years."

"I was wondering about graffiti. Do people spray graffiti in the same places over and over again?"

"Yeah, but I have some new stuff just done this weekend. There's a good one over here, take a look at this." We walk over to the temporary building's south side, regard a 2'-by-2' splotch of black spray paint.

"Have you been able to decipher any of this?"

can't get that off, the painters will come in and paint over that."

"How often do they come?" "They've done it twice so far this year."

"So this stuff could be here for a month or two by the time..."

"Oh, sure."

I move closer to the wall. "What kind of cleaner do you use?"

"Lacquer thinner."

"Does it work?"

"Depends on what they use."

"How about the girls' bathroom?"

"It's the boys mostly, the girls do a little bit." We walk out, lock up, turn right, go next door into the girls' bathroom. "I got a little bit in here."

"Is true about girls and bathrooms, just a goseful mess on the floor. Standing

water, dirt, paper towels, Kleenex, an East Coast subway station. Jim and I check the back of the stall doors, only one has graffiti, and it's done in the traditional form, "I love you Maricio, for always."

"Sometimes they'll write on the walls with lipstick. That's pretty easy to get off."

We walk outside into a chilling wind. "Can you work any school you want?"

"You can put in for a transfer."

"How come you work in a high school?"

"I like the school, I like the people I work for. My shift begins at 2:30, goes until 11 at night. I do all the bungalows, and this main building. Main's got 16 classrooms, eight on the second story, eight on the bottom. It's an every-other-day cleaning schedule. Today I'll sweep upstairs, clean upstairs.

Downstairs I just dump the trash. Hallways are swept every day. Bathrooms are cleaned every day. So the rooms that are cleaned today won't get cleaned tomorrow. It works, but the floors take a beating."

"How many custodians work at Hoover?"

"We have four custodians at night and a crew leader. Days, we have a custodian and a head custodian. Also, there are two people who take care of the P.E. equipment — they're responsible for cleaning the gym locker rooms. Hoover has two gyms: the big gym, which is the main gym where they hold all the sports, and then there's a small gym."

"The gym custodians get paid more than we do, they're a step higher, but locker room attendants have to deal with the kids, coaches, and they

continued on page 16



Whitewash would come in handy

Crawford High School, gripping a can of black spray paint. I've been parked, at what I'd been told was graffiti proving grounds, for two hours, waiting for somebody to show up, wanting to talk to a bomber — someone who spray paints — thinking I

what-the-fuck-do-you-care laugh.

The little bed-wetting bastard. I try again, meaning it more this time.

"Look kid, I've just watched you spray the side of this building."

The kid laughs and saun-



Graffiti: urban art or criminal act

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"Yeah, some of it, like ESD, that's the Mexican gang. I see it all the time."

Jim leads me into an older, say 1950s, two-story classroom building with tall ceilings, big wide doors. They hit the hallway in this building, this building is mine."

I take a step down the hallway. "When do they hit it, right after school?"

"During school."

"During class time, all during the day, but nobody ever sees it, of course. Somebody gets a bathroom pass, they hit the walls on the way down and the way back. Some kids are real aggressive — the teacher sends them outside the class and they wander around and do whatever. Weekends they come in and hit it real bad."

"What's this?" I point to a blue-black scribble, can't recognize a single letter; it's neither Spanish nor English. "This isn't spray paint is it?"

"No, it's some kind of marking pen. The original graffiti was an Asian mark and then somebody came along afterwards and crossed it out, put on their own."

We walk across the building, down a half-flight of stairs to the back door. Becker points at the door's window pane. "Then you got this stuff right here. I'm not quite sure what it is, some kind of glue."

I look closer. It's semi-transparent, like scotch tape after you peel it off a mirror, sticky to the touch. Looks like a backwards L. "How long does it take to get this stuff off?"

"I probably spend a half-hour a day. This building's not as bad as it was. It was worse when it had lockers. This year they got rid of the lockers so

people don't hang out as much. There're other places where it's bad."

"Show me."

We cross the courtyard, Jim retrieves an enormous key ring from his pocket — at least 20 keys on an oval metal ring — and opens the boys' bathroom door. Inside, our voices echo. I feel a rush of vertigo, like going on an amusement park tunnel ride.

I take a slow turn, view 360 degrees of black, purple, blood-red spray paint, scrawls of pencils, pens, markers, all of it set off by a large broken mirror. First thought: "Why is it that nobody prints, why do they always use script?"

Jim volunteers, "We try to get off what we can. See, he points to a three-inch oval blot, "this is where I've gotten old stuff off. Some I can get off, some I can't. The spray paint, I

can't get that off, the painters will come in and paint over that."

"How often do they come?" "They've done it twice so far this year."

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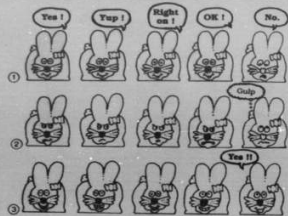
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STRAIGHT FROM THE HIP



Recently my four grown children (who all seem to be older than I am) were visiting me, and we got into a discussion on vegetarian food. One daughter commented that the human being was never "designed" to eat meat. My argument (unsupported by any evidence) centers on the apparent success human beings have had for generations to adapt to whatever conditions are required to be fruitful and multiply. Eating meat seems to have contributed to this success. Besides, why else would human beings have canine eye-teeth if not for tearing into flesh, just like other carnivores, who probably served as a model for primitive people? One son argued that the human digestive system is not capable of dealing with meat. But then how have we survived, to these many millennia, by processing meat just as so many other animals do?

— Ric Gravagno, San Diego

You've raised quite a brood, there, Ric. Fully able to ignore evidence right before their eyes, in the service of...what? Religion? Philosophy? The odd satisfaction of sneering at carnivores? Cultural history may be on their side, but not nutrition science.

If we humans were not "designed" to eat meat, we would have stopped doing so long ago. See many people savoring corn cobs, palm fronds, cotton swabs, two-by-fours? All perfectly "vegetarian." All perfectly indigestible except by cows, sheep, goats, or termites. Cellulose, a major component of plant matter, is one of the most indigestible things we can eat. So, using the logic of the offspring, we shouldn't eat plants. Cellulose provides necessary bulk in our diet but no nutrients.

Of course, plants can't look up at you with big, sad eyes that say, "Eat me! You're going to eat me! Whadd'I ever do to you?" This has always been one thorny element of the carnivore-herbivore standoff.

Mankind — personkind, whatever — has been, since the time of *Homo erectus* (1-1/2 million years ago), an omnivore. Fruits, nuts, plants, bugs, and the occasional small mammal or bird were all potential people-food. Meat was probably an opportunistic menu item, though, and not the main course every night. *Homo habilis* and all the predecessors of our *Homo erectus* were most likely fruit and plant eaters, according to anthropologists who've examined tooth-wear patterns in fossil remains. (We'll give the Gravagno kids a half-point for that one, I guess.) But that's not because we weren't "designed" to digest proto-rodents or whatever else scurried around at the time.

"Meat" in its current definition (the flesh of animals) has had a vaguely sinister rep through most of modern history, partly from biblical stories and references. Adam and Eve, after all, were the first vegetarians, and it was all downhill after that. Our continuing slide to Hell, apparently, has been upon a rack of lamb and pork hot links. Maybe Eve served serpentburgers the night of the Fall. Anyway, with few exceptions, throughout most of history and in most places on the globe, meat has been the indulgence of the (wicked? despotic?) rich, and grains and legumes the fodder of the (honest? hard-working? downtrodden?) poor. The makings of an image problem, I'd say.

One interesting reference to the sinful image of meat-eating came during the American Colonial era, when wild game and pasturage were abundant and the human population small: guests were quite disgusted at the display, according to historians of the era. Worldwide, meat-eating is still today largely influenced by economics, not philosophy. And certainly not by our digestive enzymes.

Because the biochemistry of lower animals is so similar to that of humans, meat supplies us with the most concentrated and complete form of protein (amino acids) available. And the average healthy human being doesn't have to grab for the M&M's after downing a T-bone.

Moderation (as usual) is the watchword — boring old moderation. Obviously, meat's not absolutely necessary; well-balanced vegetable proteins will keep us ticking along nicely — and without those nightmares about the apocalyptic revenge of the veal chops. But I don't expect my saying this to appease the ranks of militant vegans out there, so I've cleared off a spot on my desk to hold all the insulting correspondence. Then I'm going to toss in some snow peas and cloud ear mushrooms and make a quick, high-fiber, all-vegetable stir-fry. Meat is best when cooked unopened.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 82803, San Diego, CA 92186-5803, or fax your questions to 331-4489.

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continued from p. 1) The Lakeside church's lobby, as cool and fluorescent as a high school's, serves as the makeshift greeting post for this low-rent, high-profile campaign. The campaign's official "Boz Grizz For President 1992" poster displaying the "most decorated soldier in the Vietnam War" in Green Beret uniform and regalia, dozens of medals crossed over his chest, is the centerpiece. The folks gathered here aren't exactly what you'd call mossbacks. Though most have been local Republicans all their lives, they are united by disgust at the deterioration of the country under the leadership of George Bush. They've come to vote their conscience for a more radical corrective. Mary Snyder, who in another generation would have been known as the little old lady from the corner, is proud to call herself a Grizz Granny. She pumps her hand. "Did you get a chance to read the material I gave you?"

"With a write-in candidate?"
"Even Bo says it ain't gonna be easy." She looks me over. "Are you military?"
"No."
"Family in military?"
"Not currently. Say, was the rally advertised?"
"Oh, I don't know. I've told people. None of em come yet except you."
"Was it listed in the paper? The radio? How people to know?"
Mary shrugs. "This isn't a revolution of big ins, it's a revolution of small guns."
The rally was convening. Despite the floodlit double-trailer-sized "Gritz for President" mural in Woodside Avenue, fewer than three dozen people were going to the parade. There is nevertheless some millennial ferment here this evening, spread the word-in the church and gun-church and of thing, a genuine naturalist groundswell taking root despite — or perhaps because of — near-complete media inattention.

Onstage, three homegrown campaign bigwigs, filled with the quiet presumption of faith, look down on the patriots seated in the pews as if surveying a ship on the horizon. Jim Tullis, San Diego County Republican secretary, bespectacled, thin, bluntnosed, speaking, rises and leads us in prayer. "God, help strengthen our resolve to take back our country from those who are destroying it." A baby be-cry to cry, and its mother hurries the yowler to the lobby. "Help us help Bo Grizz in his struggle to take back this country from ungodly forces."

A large-screen television is wheeled onstage, and he is not to commune with Bo Gritz himself. His videotaped image positioned in front of the altar, with the candidate waving to the cheering throngs of loyal San Diego supporters gathered at the September 10 rally.

The video's tiny sound ricochets through church, but Gritz is a practiced orator and urges the crowd with the give-and-take of a Baptist preacher. "Things are serious today. All the things that our founders warned us about, guarded our rights. Do the rights come from the Constitution?"

"No!" yells the crowd on videotape. Several in the Lakeland Christian Fellowship second the one.

Gritz continues. "No. They're inalienable rights. They come from where?"

"God!"

"From God. What is the Constitution?" Grisham holds aloft a copy of the "divinely inspired document." "You see, here it is in one page. My hearers, remember? We used to have ten rules to live by. I understand, didn't we? There was a person 2000 years ago that set an excellent example. He went in the temples and he overturned the moneychangers' tables. He wasn't very popular, was he? That's precisely what we need to do today. We need to turn the tables of the moneychangers over!"

Applause.

"Well, there is a solution, and it is a simple solution. In the next minutes I think you're going to learn more about how to cure the ills of the American deficit debt than your congressman, than your governor, and than most of your bankers know... First of all, where does money come from?... The answer comes from the counsel of the United States..."

think. He says, "The actual creation of money is always... isn't that an interesting word... always involves the extension of credit by private commercial banks." Where does money come from? Private commercial banks. And always, it is in the form of credit? It is. Always... Where does the interest come from to pay the interest on the loan? Where's that money come from? Well, he asked me, "That's Russell L. Nigam's signature." He says, "The money for paying the interest on the borrowed money comes from the same source as the other money comes from." Derisive laughter. Bo acknowledges it and hands up a \$100 bill.

"This \$100 bill, how did this get into existence? It had to be borrowed. You mean even from the U.S. government has to borrow the money from private commercial banks to create money?"

GRITZ
IDENT

"Yes!"

"Yes, it does. Always involves the extension of credit. Now, let's say there's 10 percent in there. Where did this \$10 come from? It has to be borrowed funds. And you have compounded interest. Now are you beginning to see why we are under the current system, can we ever, is it automatically possible to ever pay off the debt?"

"Not."

"Let's go into it a little deeper. Who gets kind of money? And how do they acquire it? Here's Donna Pope, director of the Mint. Let's see what she says. The notes are sold to the Federal Reserve at the cost of manufacture. Not at face value. Ten dollars costs two cents to make and holds up the \$100 bill. "How much does it cost to make?"

"Two cents!"

"And so this is sold to the Federal Reserve, the Federal Reserve any more federal than

"No," it says right here on the note, "Federal Reserve Bank of New York." They're not federal, and they have to serve. So, complete misnomer. This is so the Federal Reserve bank for two cents. Now it is loaned into existence at the face value. Is it not?"

"Yes."

"...being able to sell money at face value plus interest, when they buy it at the production value, is something wrong with that picture."

"YES!"

"Should we be borrowing our own money?"

"Yes!"
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warns us that 1992 will be the last free election in America, so we'd better cast our vote wisely. Only man who can steer this nation back from the brink of calamity. "And I think you know my name, and it sure isn't H. Ross Perot." Perot in Enid, Oklahoma, on January 18, 1993, his voice to this day still imbued with Oklahoma drawl, James ("Jimmy") "Boo" or "Bo") Gordon Gritz lost his father, an Army Air Corps pilot, near the end of World War II. For as long as he can remember,

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erick warrior mysticism. Think of Toshio in *Yojimbo*. As he says in *Called to Serve*: they taught me to pick locks and crack safes, all through thin air from 20,000 feet in the dead of night, breathe under water, fly airplanes, use a half-dozen bricks with my bare hands, blow things to kingdom come, shoot every kind of firearm made, communicate in Swahili, Mandarin Chinese, Morse Code, and several other languages, travel the world over and be decorated for doing things that otherwise would have landed me in jail.

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It is said that the Rambo movies were inspired by Gritz's exploits. His daredevil rescue of U-2's black box deep behind enemy lines was written up in General William Westmoreland's book, *A Soldier Reports*; the story was optioned from Gritz by William Shattner for \$10,000. Francis Ford Coppola sent a letter asking to use a photograph of Gritz and his Cambodian mercenaries

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A Revolution of Small Guns

(continued from page 1) The Lakeside church's lobby, as cold and fluorescent as a high school's, serves as the makeshift greeting post for this low-rent rally. Unfurling behind the metal tables with their campaign merchandise is the official "Bo Gritz For President 1992" poster displaying the "most decorated soldier in the Vietnam War" in Green Beret uniform and regalia, dozens of medals crowding his chest.

The folks gathered here aren't exactly what you'd call moshbros. Though most have been loyal Republicans all their lives, they are united by disgust at the deterioration of the country under the Republican regime and are prepared to vote their conscience for a more radical corrective. Mary Snyder, who in another generation would have been known as the little old lady from Pasadena, is proud to call herself a Gritz Granny. She pumps my hand. "Did you get a chance to read the material I gave you?"

"Sure did," calling Gritz's San Diego campaign headquarters that morning. I was taken by surprise

"Perot was to the point. General Tighe has asked that I send you to Southeast Asia in search of POWs."

I want you to go over there and do everything necessary."

"I'm afraid that all the tapes were blank except for the one with the 'We Must Take America Back' song." The C&W tune by San Diego musician Steve Vauz, promoting isolationism, right to life, and prayer in school, became the unofficial campaign song and was heard in a repeating tape loop before Gritz's September 14 appearance at Mission Valley's Scottish Rite Masonic Temple.

"Oh, dear," frets Mary. "Well, here's a tape where Bo really gives it to the One-Worshippers. Says that if he's elected he's going to take Capitol Hill with 16,000 grandmothers armed with toilet plungers. We're gonna untape the plugs, let the human sewage go, you know." She laughs.

"With a write-in candidate?"
"Even Bo says it isn't gonna be easy." She looks over me. "Are you military?"

"No."
"Family in military?"
"Not currently. Say, was the rally advertised?"
"Oh, I don't know. I've told people. None of them come yet except you."

"Was it listed in the paper? The radio? How are people to know?"
Mary shrugs. "This isn't a revolution of big guns, it's a revolution of small guns." The rally was convening. Despite the floodlit double-trailer-sized "Gritz for President" mural on Woodside Avenue, fewer than three dozen patriots are gathered inside. There is nevertheless a sense of millennial ferment here this evening, a spread-the-word-in-the-church-and-gun-club kind of thing, a genuine nativist groundswell taking root despite—or perhaps because of—near-complete media inattention.

Onstage, three homegrown campaign big-

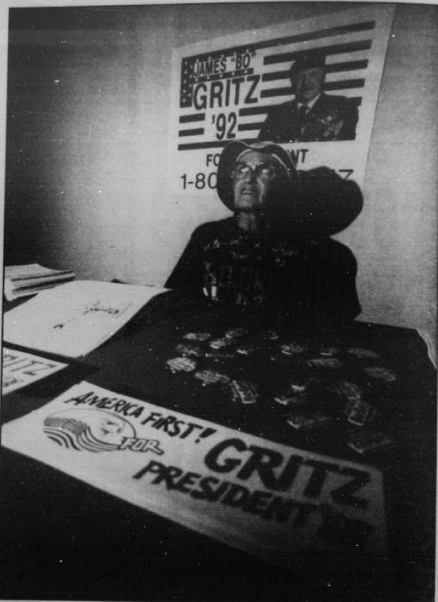
wigs, filled with the quiet presumption of faith, look down on the patriots seated in the pews as if surveying the horizon. Jim Tills, San Diego County campaign secretary, bespectacled, thin, blue-eyed, looking, rises and leads us in prayer. "God, let us strengthen our resolve to take back our country from those who are destroying it. A baby begins to cry, and its mother hurries the yowler into the lobby. "Help us help Bo Gritz in his struggle to take back this country from ungodly forces."

A large-screen television is wheeled onstage. We are not to commune with Bo Gritz himself but with his videotaped image positioned in front of Old Glory, with the candidate waving to the cheers and boos of loyal San Diego supporters gathered at the September 14 rally.

The video's tiny sound ricochets through the church, but Gritz is a practiced orator and plays the crowd with the give-and-take of a Baptist preacher. "Things are serious today. All the things that our founders warned us about, guaranteed our rights. Do the rights come from the Constitution?"

"No!" yells the crowd on videotape. Several inside Lakeside Christian Fellowship second the response.

Gritz continues. "No. They're inalienable rights. They come from where?"



"God?"
"From God. What is the Constitution?" Gritz holds aloft a copy of the "divinely inspired document." "You see, here it is in one page. My heavens, remember? We used to have ten rules to live under, didn't we? There was a person 2000 years ago that set an excellent example. He went into the temples and he overturned the money-changers' tables. He wasn't very popular, was he? That's precisely what we need to do today. We need to turn the tables of the moneychangers over!"

Applause.
"Well, there is a solution, and it is a simple solution. In the next minutes I think you're going to learn more about how to cure the ills of the American deficit and debt than your congressman, than your governor, and than most of your bankers know... First of all, where does money come from?... The answer comes from the chief counsel of the United States treasury, Russell L. Munk. He says, 'The actual creation of money always isn't an interesting word—'al-

ways involves the extension of credit by private commercial banks.' Where does money come from? Private commercial banks. And always, is it the interest of credit? It is. Always... Where does the interest come from to pay the interest on the loan? Where's that money come from? Nature. He says, 'The money for paying the interest on the borrowed money comes from the same source as the other money comes from. It is interest.'"

"This \$100 bill, how did this get into existence? It had to be borrowed. You mean even the U.S. government has to borrow the money from private commercial banks? What's the answer?"

"Yes, it does. Always involves the extension of credit. Now, let's say there's 10 percent interest. Where did this \$10 come from? It has to be borrowed also. And you have compound interest. Now are you beginning to see why we are never under the current system, can we ever, is it mathematically possible to ever pay off the debt?"

"Let's go into it a little deeper. Who gets this kind of money? And how do they acquire it... Here's Donna Pope, director of the Mint. Here's what she says. The notes are sold to the Federal Reserve at the cost of manufacture. Not at face value. Ten dollars costs two cents to make." He holds up the \$100 bill. "How much does this cost to make?"

"Two cents!"
"And so this is sold to the Federal Reserve. Is the Federal Reserve any more federal than Fred Smith's Federal Express?"

"No!"
"No, it is not. It is a private consortium of banks. Whose notes are these? Are these the United States Government's notes?"
"No!"

"No, it says right here on the note, 'Federal Reserve.' They're not federal, and they have no reserves. So, complete misnomer. This is sold to the Federal Reserve bank for two cents a bill. Now it is loaned into existence at the face value, is it not?"

"Yes!"
"So, being able to sell money at face value plus interest, when they buy it at the production value, is something wrong with that picture?"

"YES!"
"Should we be borrowing our own money from private banks?"

"No!"
"When you borrow this, don't you have something called collateral? Now collateral is something real, isn't it? Isn't it your home or the ground upon which the home was built or your crops are planted? Before you get this [money], don't you have to put something of value up?"

"Yes!"
"Then, you see, somebody's going to go broke in order for you to be able to pay for your own debt, aren't they? So, someone's not going to be able to pay theirs because there's no money that is

Emir of Kuwait can go collect? Let him go to the Federal Reserve, where he borrowed it from. I'm sure they'd be more than happy to carve him out a little piece of their coin."

The cheap mikes and speakers overload with an ovation. The Lakeside patriots nod and clap. The videotape turns to show John Allen Jones, the local Gritz campaign press secretary who conveys a Jack Kemp type of look and polish, strides to the big-screen television, turns it off, pushes it away. The church audience, small as it is, seems fired up. A fat man in overalls applauds enthusiastically.



created that isn't loaned into existence. The banks then foreclose. What do they get when they foreclose? They get something real, don't they?"

"Yes!"
"As president of the United States, I am going to have on the very first day in office a pot metal coin, and it is going to be struck, and it will say, '\$4 trillion,' and it will say, 'Debt of the United States Paid in Full,' and it will also say, 'In God We Trust.'"

Applause.
"People say, 'Well, Bo, what about the chaos you would cause? I mean, the Emir of Kuwait owns \$8 billion of this debt.' You know where the

statistically, a Vietnam Vet with sunken cheeks and gray hair whistles his approval. The press secretary warns us that 1992 will be the last free election in America, so we'd better cast our vote for the only man who can steer this nation back from the brink of calamity. "And I think you know his name, and it sure isn't H. Ross Perot!"

Born in Enid, Oklahoma, on January 18, 1939, his voice to this day still imbued with Oklahoma drawl, James ("Jimmy" or "Jimbo" or "Bo") Gordon Gritz lost his father, an Army Air Corps pilot, near the end of World War II. For as long as he can remember,

Bo Gritz felt that he had been "born to be a warrior."

"Combat is the most honest place on earth," writes Gritz in his autobiography, *Called to Serve*.

Men take on Christ-like qualities of selflessness. A pure unspoken language communicates a single message: "You and I are one. What happens to you happens to me. You are not alone. We will live or die together." It is a sweetness of spirit that few will taste, but once experienced, it causes profound changes in your life that the uninitiated do not understand.

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Joining the rarefied ranks of the Army Special Forces, the Green Berets, reinforced a sensibility of maverick warrior mysticism. Think of Toshio Mifune in *Yojimbo*. As he says in *Called to Serve*: They taught me to pick locks and crack safes, fall through this air from 26,000 feet in the dead of night, breathe under water, fly airplanes, bust a half-dozen bricks with my bare hands, blow things to kingdom come, shoot every kind of firearm made, communicate in Swahili, Mandarin Chinese, Morse Code, and several other languages, travel the world over and be decorated for doing things that otherwise would have landed me in jail. Heaping his scorn on mercenary soldiers, soldiers of fortune who work for pay and not for

cauze, Gritz now proudly declares, "There are soldiers like myself who are not staff pukes. We didn't come up the ranks slow-stroking the generals. Instead we came up in the foxholes and the field. We will not sell our time, our talent, our resources to anyone regardless. But we'll give them, if the cause is right."

For the past ten years, Gritz has quartered his family in the high desert 50 miles southwest of Las Vegas, in a sparsely populated region known as Sandy Valley. Two Cessnas are parked in the front yard; horses are penned in the back. It's a comfortable home, impeccably neat. There's a display case full of books on karate (both he and his wife Claudia are black belts), walls check-a-block with Special Forces memorabilia, all the many medals under glass, portraits of Christ, and a Confederate flag standing at the ready.

Even at the age of 53 Bo Gritz is a powerfully built man with bulging, Popeye-like forearms. A kind of military Tom Bodett, Gritz uses his folky drawl to charming effect. A tireless interviewer, Gritz settles into a plush armchair and, taking my microcassette recorder in hand, reflects on the forces that made him, in the words of associate Gary Goldman, "a consummate guerrilla warrior, a master of psychological warfare."

"I used to test my people [in Vietnam]," recalls Gritz, "once they said they wanted to volunteer for my unit. I would sit across the table, take a hand grenade, place it on the table, and say, 'Pull the pin and let it go.' I knew I had taken the blasting cap off the grenade. But they didn't know it. When you're on special operations, they can't let common sense rule their judgment. They have to believe in me."

It is that the Rambo movies were inspired by Gritz's exploits. His daredevil rescue of a U-2's black box deep behind enemy lines was written up in General William Westmoreland's book, *A Soldier Reports*; the story was optioned from Gritz by William Shatner for \$10,000. Francis Ford Coppola sent a letter asking to use a photograph of Gritz and his Cambodian mercenaries,

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to be taken care of... You've got to erase and forget everything... You are going to hurt the government and get hurt unless you do exactly as I say."

"I found myself not in the shadows, but out in the open," explains Gritz, "not in verbal judo, but in real terms, where the government, my government, was saying, 'You erase and forget or we're going to bury you.' What do you do? Had I been a West Point officer like Tom Harvey, I probably would have clicked my heels and marched in their direction. But instead it made me angry. I'm very hard headed. If you want me to do something, tell me I can't, and that's exactly what I'm going to start to do."

So Gritz went back to Khun Sa and pointed a camcorder at him. Through an interpreter, Khun Sa spilled the beans on Americans who participated in drug trafficking, names like Mafia don Santo Trafficante, CIA agents Daniel Arnold and Jerry Daniels, CIA deputy director for covert operations Ted Shackley, and lastly, Richard Armitage, who said to handle the financial arrangements, funneling drug money to Nugan Hand Bank of Australia.

The Khun Sa videotape had been proclaimed by Gritz as red-handed evidence of the shadow government drug trade in action. Daniel Sheehan, who was cobbling together the *Christie Institute's* La Penca lawsuit (dismissed by Judge Lawrence King four days before it was to be heard in court) thought at first the videotape was confirmation "that Shackley and Clines and Armitage

were conduits for selling opium in Southeast Asia. My investigator jumped up and down and said, 'Wow, here it is, confirmation!' It seemed a little too pat. I told my investigators to take the

Con job or not, the promised "shit blizzard" soon began to rain down on Gritz. For two years, from spring 1987 to spring 1989, Gritz would be entangled in a legal quagmire over "using the

"I was brainwashed by the government."

Denouncing governmental chicanery on talk radio programs in the late '80s attracted to Gritz a coterie of conspiracy gadflies, including Lars Hanson. "Bo revealed to me one night," says Hanson recently during an interview, "that his full-time occupation now was to extract his claims from his anal orifice. I found Bo at that time to be incredibly humble."

Gritz became an avid student of conspiracy literature, at times latching on to a more speculative realm of conspiracy, a twilight area where shadowy politics melts into metaphysics. "One morning Bo wakes me up, all excited," says Hanson, "reading me passages from a book called *The Gods of Eden*. The book, by the pseudonymous William Bramley, postulates that an extraterrestrial suprace called 'The Custodians' have enslaved the human race in warlike bondage through the intercession of evil secret societies, which Bramley traces back to ancient serpent cults."

More than 100 pages of Gritz's autobiography weave a conspiracy information. The Kennedy assassination was a coup d'etat masterminded by ex-Nazis turned munitions makers. The AIDS virus was a federal project. Jonestown was an MK-Ultra-type CIA operation gone haywire. In case's dismissal, reporters crowded

prosecuting attorney Maddox, asking him why he had pursued the case.

Maddox answered, "George Bush called me up and told me to get Bo Gritz."

BIRTH OF THE RAMBO CANDIDATE

The Khun Sa revelations, the mysterious deaths of Army friends involved in Operation Watchtower, the jailing of Scott Weekly, and the overtly hostile intentions of the U.S. government to his well-being had, taken together, shaken Gritz enough for him to realize,



video and go through it frame by frame. I wanted to know whether or not they could see a copy of my [Iran-Contra] affidavit on the table. Sure enough, there was my affidavit open to the very page where I had named those guys, based on a source I had that was the former CIA liaison officer to Yang Pan."

Experts have also questioned whether we should believe Khun Sa, even if Gritz did not coach his answer. Alfred W. McCoy, author of the seminal *Politics of Heroin in Southeast Asia*, which exposed CIA complicity in the drug trade, says, "Khun Sa is a master manipulator. He can fool anybody. I thought the offer that Gritz brought back was just another Khun Sa con job."

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Duke. Gritz now pleads ignorance. "You got to realize a soldier is not into this kind of thing the way people are who are not in the military. I didn't know anything about HB [John Birch Society] or Carto or Ku Klux Klan." But Gritz's admission was admittedly disturbing in its own right. Why would he go so far as sign himself up as a vice presidential candidate without knowing about his running mate?

That question pains Hanson. "This guy, who has so much strength and decency and courage and conviction, tripping on his dick almost every turn he makes. So many people who have so much reverence for the guy agonize over watching him do these things that are, and there's no other word for it, stupid."

After bailing from the Populist's 1988 presidential race, Gritz made a run for a Congressional seat from the Las Vegas area. "Bo really had a chance to win that Congressional race," remembers Hanson. "The other candidates were lightweights and nonentities. But Mike Triggs, his campaign manager, is a real screwball. He's bragging of having once been a drug dealer, and I'm standing there in Bo's kitchen thinking, 'What?' Then in the middle of the campaign Triggs goes to jail for 30 days for misuse of a rental car and writing bad checks. Bo totally alienates the Republican hierarchy. They went out in a special news conference to publicly endorse the other Republican candidate before the primary."

RIGHT WOOS LEFT?

Once answerable to the chain of command in Special Forces, Gritz now genuflects solely to the kind of government endorsed by the "man upstairs." Seething with "banksters" plots to destroy America, Gritz discovered a role model in Old Hickory, Andrew Jackson, who shot down the privately-owned U.S. Bank and its cabal of foreign interests. For the presidential campaign of 1992, Bo Gritz molded himself as the millennial reincarnation of Andy Jackson, God's own warrior, to sweep clean Washington's

Augean stables. Gritz's likeness even appears on a privately minted silver coin, so that members of the B cult can trade among themselves with God-approved, precious-metal-backed money.

With an instinctive insight into the populist antipathy for professional politicians, Gritz maintains that he became a presidential candidate by default. "It wasn't my idea to run for president," says Gritz. "It was Don Wassall's [Populist Party chairman]. Don seemed to be a decent fellow to me. He wasn't anti-Semitic, like I believe Carto is. Wassall had Ev Mecham [Evan Mecham, impeached Governor of Arizona, who opposed the Martin Luther King holiday] and myself in California in August of 1991. I deferred to Mecham. I said, 'Why don't you let Ev be the presidential candidate? He's got a lot more name recognition than I do.' Ev said, 'Bo, I'm starting a newspaper; I'll do it if you take it initially until I get my newspaper going.' I said, 'All right, I'll lead it off,' because Wassall said they've got to have somebody to put on the ballot."

But the governor never got his newspaper going. So I told the Populist Party that I've got to write my own platform, and Wassall said all right. I wrote the Populist platform myself, and it became the America First Coalition."

I ask Gritz if his America First Coalition is based on Charles Lindbergh's America First organization that sought to keep the U.S. out of the Second World War.

"I don't know. Basically, it was living by the Constitution. We weren't going to intervene in foreign government affairs. If we would have stayed out of Guatemala, for example, the United Fruit Company would have suffered a little bit, but Guatemala would not have lost tens of thousands of people killed by CIA-supported and -inspired police actions. That was the whole purpose of America First. Certainly, we would never have gone along with NAFTA [North American Free Trade Agreement], those kinds of things."

Gritz's campaign, dependent upon the Populist Party's spare-time warriors, was something

less than a well-oiled machine. Each state's campaign manager was responsible for fundraising and purchase of campaign paraphernalia from national headquarters. There was little consolidation of forces with few guidelines and no overall plan. Supporters resorted to setting up tables at gun shows and church outings.

Throughout the campaign, Gritz's folly appeals to anti-establishment eyes on the left and right increase his critics. The *Village Voice* publicized an unpleasant encounter in Seattle with a baiting member of Queer Nation. Gritz admits "scaring" him, Richard Lee, the Queer National, claims that he was "physically attacked." A *Soldier of Fortune* slam piece sought to devalue

"Bo had hoped that I would directly endorse his presidential bid. He began to make reference to the investigations that I had been conducting about the off-the-shelf enterprise of Second and Clines and Hakim and that crowd. The secular left community started really getting furious, and they began to contact me and demand that I come out and publicly condemn Bo. I said I'm not in the business of endorsing or condemning political candidates. The *Village Voice* called us. *Progressive* magazine called. There was this whole campaign against us. But I don't think that people should refuse to speak to people just because they are in another ideological camp."

Gritz enjoys repeating the story about a

Daniel Sheehan: "The *Village Voice* called us. *Progressive*

magazine called. There was this whole campaign against

us. But I don't think that people should refuse to speak to

people just because they are in another ideological camp."

the point to him, I said, 'Professor, we've got to stop being right and left and liberal and conservative. We've got to start being Americans together before we lose what we have.'

If the San Diego County rallies were indicative of nationwide trends, few people left of center were attracted to Gritz despite his anti-establishment rhetoric. If leftists weren't put off by the blinding glint of Gritz's medals, they were surely put off by invocations for a return to a Christian nation, tough talk about homosexuals, and his stand against abortion. Others belonging to a more exotic orbit seemed to flit around the Gritz campaign. After the Lakeside

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rally, a peculiar man, the kind who keeps his pens inside a pocket protector, introduced me to the comic conspiracies and a newspaper called *The Phoenix Liberator*.

A WHOLE PANFUL OF NOODLE SOUP

The *Liberator* is a weekly subscription tabloid that publishes the anti-Zionist revelations of "Georgios Ceres Hatton, Commander in Chief, Earth Project Transition, Pleiades Sector Flight Command, Intergalactic Federation Fleet." Hatton is characterized in the *Liberator* as a "bringer of truth... to reveal the lies foisted upon you to claim your souls for the physical evil Elite controllers." Controllers, custodians, evil elites—where politics intersect metaphysics. The *Phoenix Liberator* endorsed Gritz's presidential bid, often funneling campaign news through its pages.

On various weeks of the 1992 campaign, the *Weekly World New* supermarket tabloid showed candidates Clinton, Perot, and Bush shaking hands with a space alien. Bo Gritz may have been the only candidate to actually attempt to enact such an event. Apparently, his vice presidential candidate, Cyril Minetti, had convinced Gritz in the midst of his campaign to fly to the Tehachapi Mountains north of Los Angeles to meet with Hatton, the eight-and-a-half-foot reptile-like Commander from the Pleiades.

Recalls Gritz, "We got to this little storefront, and he says, 'Now, I just want to verify this. Hatton himself is going to walk in and meet with us.' And a person said, 'Yes, he'll be here momentarily.' I had this vision in my mind of a person in a lizard suit walking across a parking lot, but momentarily [a woman who calls herself Dharma sat down at the table and said very quickly without any fanfare, 'I am present.' And I thought, 'Shoot, we got a channeling thing going on here.' Cy said, 'Are you eight and a half feet?' She said, 'No, no, I'm actually nine and a

half feet.'"

For workers in the Gritz campaign, conspiracy paranoia was infectious. Many spoke of having their phones tapped and their mail opened. Gilbert Martinez, a building contractor who served the Gritz campaign as its overall coordinator in San Diego County, whispered, several weeks before the November 3 election, "The CIA shot at my house. They're trying to get rid of me."

While Gritz was stumping through San Diego, Martinez pressured him to twice meet with a man named Andy Nicolaw, who represented himself as a controlling interest in a huge corporation named COSMOS. Nicolaw had apparently promised Martinez that COSMOS would pour \$2 billion into Gritz's campaign if he would go to this little house in Illinois. "Gritz found that rumors had become so epidemic that in two successive newsletters he was forced to reveal COSMOS as a hoax. This from Gritz's January 1993 Center for Action newsletter."

COSMOS is said to have 124 international banks behind it—even Fidel Castro now supports COSMOS. COSMOS claims such power as to command the Joint Chiefs of Staff. COSMOS has caused Clinton to decline the presidency. COSMOS now controls government and is going to restore our Constitution—so they say.

"Gritz asked me to meet with this Andy," says Gritz. "Andy's a crackpot. There's noodles all over the place. COSMOS is a whole panful of noodle soup."

THE SALUTE HEARD 'ROUND THE WORLD

Gritz and his third wife Claudia are practicing Mormons, active in their local LDS church and "sealed in the St. George Utah Temple for all eternity." But they fought a space war in 1987 to spend as Pastor Peter J. Peters's Christian evangelist in the Rocky Mountains. Peters is one of the main proponents of what is known as the

Christian Identity movement, a loose confederation of largely rural and small-town fundamentalists who believe that Anglo-Saxons are the true Israelites and that Jews are Satanic impostors.

Members of the Christian Identity and Christian Patriot movements mix an almost Rabbinical fascination with the minutiae of Bible and Constitutional law with millennial fervor. Gritz himself is most closely aligned with Oregon's Christian Patriot Association. The man, various groups that compose this nativist movement

don't see eye-to-eye on most issues. Some refer to God, others, "YAHWEH."

All, however, seem fiercely opposed to Zionism, the IRS, the Federal Reserve System, and the perceived sinister plot of the New World Order.

"[Peters's] camp was a delight," recalls Gritz. "They had Catholics, they had Mormons, they had all kinds of folks, and it was a very healthy meeting. I thought, 'And I got to know Pete, and he invited me twice again to come to his camp, and I spoke to those summers, and with no offense.'"

Pastor Peters and Bo Gritz differed, however, on at least one question: whether homosexuals should be put to death. Peter's booklet, "Death Penalty for Homosexuals Is Prescribed in the Bible," is dedicated to "my Colonel friend [Gritz] who inadvertently inspired me to write this. May he and all Christian soldiers be mindful of the need to be obedient to our Great Commander and Master, the Lord Jesus Christ, and uphold His orders concerning homosexuality." In a phone interview, Peters stated that the booklet was necessary since "Bo Gritz told me that he would fight to the death to allow anyone their rights, including homosexuals. As far as I was concerned,

that bordered on blasphemy."

Gritz has since toughened his views. "There are first-degree murderers that deserve to be electrocuted. There are third-degree murderers that ought to be released. There are first-degree homosexuals who probably should be skinned alive. You find them in San Francisco making ads that say, 'We're going to pervert your sons and daughters. We're going to commit these atrocities.' These are the first degree. Take 'em out, far as I'm concerned."

The Christian Identity tabloid on interracial marriage finds Gritz in conflict, since he has two children by his second wife, who is Chinese. He nevertheless adopts the view of the "Aid and Abet" newsletter, designed to influence police to join the Christian Patriot cause, arrived to the cheers of anti-ZOG (Zionist Occupation Government) protesters camped out at the roadblock.

As Gritz tells it, even though the FBI asked him up to Ruby Creek to help resolve the situation, he wasn't at first allowed past the police barriers. At the roadblock, Gritz and McLamb ceremoniously made citizens' arrest declarations for FBI director William Sessions, on-site FBI chief Gene Glenn, Idaho Governor Cecil Andrus, and the director of U.S. Marshals, Henry Hudson. Within hours Gritz was shuttled up from the roadblock to the Weaver home and began to soften up Randall Weaver for surrender. Several days later Gritz mediated a peaceful conclusion to the siege, just as the Gritz informs me, he had prophesied in a dream.

The national media, with their cameras and microphones trained on Gritz after the surrender, captured him delivering a Nazi salute—or was it a wave?—at several skinheads in the crowd. Gritz claims he was conveying Randall Weaver's

standoff broke when camouflaged U.S.

Marshals crept onto the Weavers' property and accidentally caught the attention of Randall, his 13-year-old son Samuel, and Kevin Harris, 24, a family friend who lived with the Weavers. A shoot-out took the life of young Samuel, who was shot in the back. A highly decorated U.S. Marshal named William Degani died in the exchange. The following morning a government sniper shot Randall's unarmed wife Vicki in the face, killing her instantly. Randall and Kevin Harris were wounded in the attack. With his three young daughters inside and his dead wife lying on the kitchen floor, Weaver sealed off various openings in his house, vowing never to leave.

Hundreds of law enforcement troops—from the Bureau of Alcohol, Tobacco and Firearms, the FBI, and even U.S. troops training in western Montana—descended on the Ruby Creek area, sealing off a two-mile radius around the Weaver cabin. Invited to Ruby Creek by the FBI, Bo Gritz and aidekick Jack McLamb, editor of the "Aid and Abet" newsletter, designed to influence police to join the Christian Patriot cause, arrived to the cheers of anti-ZOG (Zionist Occupation Government) protesters camped out at the roadblock.

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thanks to the skins for a letter he had delivered and was simply trying to get their attention. "If I wanted to give a Nazi salute," Gritz maintains, "I certainly would know how to give it, and I would have given it in a fashion that any good Nazi would have been proud of." Gritz's reply to Don Fotheringham, who chuckled alarmingly at the incident in the John Birch Society magazine, *The New American*, was to accuse him of being either a Jew or a shill for the Anti-Defamation League.

While the mainstream press began to tout Gritz's alliances with the white separatist movement, many racists began to doubt that Gritz was really on their side. In an article titled "The Ruby Creek Sa'lo tape," printed in Pastor Ben Williams's American Christian Newsletter and reprinted in Pastor Richard Butler's *Aryan Nations* newspaper, writer J.B. Campbell labels Gritz a Freemason and a "political pied piper" bent on destroying the white racial movements. A cartoon accompanying the article shows a balded, uniformed Gritz held aloft by a crane labeled "Central Government." The cartoon reads, "The Phony Savior."

"The Aryan Nation people were mad," explains Gritz. "They wanted Randall Weaver dead. They would have had their martyr. The media was mad. They wanted the Weavers up there in that little clapboard cabin as nothing but charred boxes. That would have made a wonderful story. The truth is, a number of Weaver's neighbors were mad because they hated Weaver for whatever reason. A lot of people were mad because Weaver came out of there alive. And it just happened to be my misfortune that... I got the Weaver family out alive with no more bloodshed."

CIRCLING THE WAGONS

Gritz did not make the ballot in California for most states of the union, but he nevertheless managed to win 106,000 votes in

the November 3 general election. His support was particularly strong in Mormon regions of the country. According to Hugh Dellios of the *Chicago Tribune*, "In Utah, Gritz received 28,000 votes on Nov. 3, and residents say it was hard to find a car bumper in central Utah without a Gritz sticker on it."

Some of the most vocal Gritz partisans in San Diego County are prominent members of the Mormon Church. Neil Logun, a 40-year-old El Cajon-based chiropractor and president of a conservative, largely Mormon organization called Families for America, had been a life-long Republican; but even with 12 years of Republican control, Logun was fearful that the country had been going out of control. "It was like the movie where the guy sticks his head out the window and screams, 'I'm not going to take it anymore!'" The taxation, the legislature, the New World Order, everything is falling on us."

As with many, Logun first heard of Gritz during the presidential campaign. It took a friend to clue him in. "I did some extra digging [this election], Gritz's platform was right on target with how I felt about things. It boils straight back down to the Constitution. We've gotten so far away from it. We the people are supposed to be in charge, and we have allowed bureaucrats to run away with everything. What most people don't realize is that we never can get out of debt because we have the Federal Reserve Bank that dings us a percentage of every dollar that's put out. How can you get straight with that? At least Bo Gritz knew that was the problem, and he even had a solution. I don't know if it would have worked, but it sounded good."

The \$4 trillion pot metal coin? Logun laughs. "Yeah. At first, the conspiracies and all this stuff, it was so fantastic at first, I couldn't believe it. It was like reading the *National Enquirer* or something. And yet when I tried to substantiate these things, I found other resources that told me these things were actually going on, they all pointed to the same thing. I became convinced."

Neil Logun's conspiratorial vision finds resonance in La Mesa resident Eugene Olson, a retired FBI operative and devoted Mormon Church functionary who voted third party for the first time in his 80-plus years when he wrote in Bo Gritz for president. Gritz was the first candidate, claims Olson, who ever bothered to address the Federal Reserve, a plot first revealed to him by reading a pamphlet by the conservative Mormon ideologue Cleon Skousen.

"That was the first time I realized that under the Federal Reserve Act of 1913 Congress authorized private banks to order the printing of money and then loan it to the government at interest. I thought that must be the dumbest thing I ever heard of. There is a book, *Debt Virus*, and it says there is no money produced anywhere by anyone that is not disseminated as a loan. Eventually, it will only result in everybody going bankrupt."

His speech slowed by age, Olson accuses the media of blacking out Bo Gritz. "They blacked out Buchanan, too, but this guy, they didn't even mention him. You wonder who owns what. We went down to Bolivia on church assignment. Leadership training work. Down there you have a totally controlled press. The only news you'd read down there is General Garcia-Mesa says this-and-so. We get back up here and to our amazement we find that we have a controlled press too. Perhaps not controlled by the government, but by someone, the same interests who control both the government and the news."

Eugene Olson was so impressed by Gritz's September 14 speech in Mission Valley that he traveled up to San Fernando for an encore. Like Logan, Bush's and Clinton's New World Order gives Eugene Olson fits. "In a speech to the United Nations, Bush is quoted as having said, 'It is the sacred United Nations charter to which we and all people now and forever will yield our allegiance.' We heard some observations [from Gritz] that they should have been inducing Bush for treason instead of running him for re-election."

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Although Eugene Olson doesn't recall hearing an official church stand on Griz's candidacy, it seemed to worry many in the Mormon hierarchy. M. Samuel Sherwood found Griz worthy of a paper directed to church elders titled "Wolf in Patriotic's Clothing." Writes Sherwood, "There just are just too many inaccuracies, gaps and misrepresentations, in my opinion, for me to support [Griz], no matter his religion, or fancy jingoistic constitutional jargon...."

A Chicago Tribune story tracking Mormon Church antipathy to its more radical elements inspired rumors of Griz's excommunication. Griz chalks up the rumors to the LDS Church's fear of being targeted by the IRS. "There's never been any action toward [excommunication], there's no action now as far as I know. As a matter of fact, in a few days my wife and I are going for a temple interview. That's not normally something that happens if you're excommunicated."

Griz's popularity among conservative Mormons notwithstanding, Bo Griz won only 577 write-in votes in all of San Diego County for his 1992 presidential bid. Griz's popularity among conservative Mormons notwithstanding, Bo Griz won only 577 write-in votes in all of San Diego County for his 1992 presidential bid.

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Perot came back in. I just have to speculate that this was some political backroom agenda going on to bring Perot back as a spoiler."

Other supporters of Griz's positions on outlawing abortion, the New World Order, and the Federal Reserve, such as Steve Baldwin, the Republican candidate who was narrowly defeated for the 77th Assembly District seat, decided, in the final analysis, to vote for George Bush. As Baldwin fearfully realized, "A vote for Bo Griz became a vote for Bill Clinton."

Several months after the election, Griz campaign workers are burned out. A vocal few are disgusted.

John Allen Jones has devoted himself to his El Cajon law practice "because I got behind in my own financial needs because of the campaign and wound up in some financial difficulties because of it." Jim Tills, San Diego County campaign secretary, is working 16-hour days to "catch up with the work I missed while I was devoting my time to Bo Griz." Gilbert Martinez would rather not think about the whole thing. "I haven't talked to Bo. I'm not going to talk to Bo," Gilbert's wife is even more adamant. "Everybody's talking for this, against that. We're not going to have anything to do with it. Bo Griz or anybody else, ever again." And about the shooting up of the Martinez house by the CIA? Mrs. Martinez snaps, "Who told you that? That's a lot of bullcrap. It was gang members."

Devy Kidd, Griz campaign chairman in Colorado, definitely has a bee in her bonnet. "I believe that the campaign cash contributions have been misused. I encouraged the national chairman in Florida [Charlie Brown] to qualify for federal funding. He maintains right up until the end that they never collected enough to qualify for matching federal funds. Griz collected

\$300,000 in his Nevada office, but you only needed \$200,000 to qualify [for matching funds]."

"The first week of October, Griz himself canceled an appearance on Larry King Live to speak to 50 people at the Liberty Lobby in Washington. No serious candidate for president of the United States turns down the opportunity to appear on a show that draws a viewing audience of 28 to 34 million people. That doesn't make any sense at all."

"When he came here last August, he stood both nights at his speeches and told everybody, 'I won't go away. If you support me, whether I win this election or not, I won't go away. I'll be at the forefront of the patriot movement. I will always be here for you.' Come November 4th, the son of a bitch evaporated out of the scene."

There are four phases that Americans that would continue to live as free individuals will face. The first phase is awareness—that's what we did during the election. People have to know what's going on before they can be expected to act. The second phase is preparation. I think we're into that now, and that's what I'm going to be doing for the next year to come, and that is helping people to prepare, to live self-reliant in spite of the government. We're orienting it toward the riots in L.A., the storms in Miami, in Hawaii, the volcanoes, the earthquakes.

"I believe Bill Clinton is even more of a globalist than Bush. I think it means a loss of the United States as a separate nation, and our Constitution will eventually come under the U.N. charter. Maybe there are enough people in Idaho who think we ought to maintain our identity. If there aren't it doesn't make any difference. We'll have a Neighborhood Watch program if we have to. Meaning if there's only five of us, we'll say, 'Look, we're not going to hurt anybody, but don't you come in here and tread on us.'"

"Eventually, people may have to relocate if they want to do that, and that's the third phase. I think there could even be a fourth phase, and

that's a defense phase. I can see a time when we may have to circle our wagons, so to speak, in order to say, 'Look, if you want to come in and take our Constitutional rights, you can try, but we're going to defend what is ours.'"

Does Bo Griz think there will be a showdown with the Goddess New World Order?

"I think it will come to the point. It's biblical. That's why I say if you count prophecy in Revelation with what they're doing today, then I'm an Identity Christian because I think we're going to see a literal Mark of the Beast. I think it'll be a part of the globalist cashless system. I was on a radio

"Nevada is a state that derives most of its income from gambling. Utah wouldn't be a good place because it is cancerous with church administration. Idaho is a good place, strategically. It has access to Canada and probably has more water under its soil than any other state in the union."

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LOST ROADS OF SAN DIEGO

Part III
of
A Journey To Nowhere
Text and Photographs
by Margot Sheehan



Trucker Rd., as envisioned in 1925

In its place we now find a pair of short cul-de-sacs named for two British MPs of the early 20th Century: Balfour Court and Belloc Court.



Trucker Road: Looking out from Kate Sessions Memorial Park, with the cul-de-sac of Balfour Court in the distance



Belloc Court at Edgewood Road

TRUCKEE ROAD Pacific Beach, Northeast

Most of the Lost Roads in this series still endure as footpaths, parking lots, or slices of newer highway; but Trucker Road never existed at all, except on paper. Old maps and city directories show that it was supposed to begin near Low Altos Way in Pacific Beach and proceed due east, terminating about a quarter-mile west of today's Interstate 5.

In the early 1920s, Trucker Road was part of a subdivision plan on the south foot of Mt. Soledad. But San Diego development hit the skids around 1926, and then a depression and a war came. In the 1940s, a few hundred temporary war-workers' houses cropped up nearby, along streets that had been paved in the '20s but never developed. (These hillside prefabs, known as Los Altos Terrace, were pretty classy; from their front stoops you got a panoramic view of downtown, the harbor, and Mission Bay. They were designed by Frank Hope, Jr., who in the 1950s and '60s would become San Diego's premier architect of hospitals and office buildings.) After the war, these temporaries were carted off, and Pacific Beach had filled in, but the Trucker Road region remained unpaved, ungraded, and unnamed.

In 1961 the Trucker area still looked much as it had in the '20s: a square mile of steep hills and scrub canyons, most of it city land because no private developers wanted it. But that year the city council voted to turn part of the area into a park, named in honor

of a dead Mission Hills florist.

After that, things happened fast in these rocky mairlands. Kate Sessions Memorial Park was open by 1964. Nearby, Soledad Mountain Road was completed, connecting eastern PB with La Jolla. Developers put up pricey houses on two-acre lots, called in the landscapers, and sold the results as "estates on Mt. Soledad in La Jolla."

By 1970, Trucker Road had vanished from the books. In its place we now find a pair of short cul-de-sacs named for two British MPs of the early 20th Century: Balfour Court and Belloc Court. The juxtaposition of these two streets suggests a developer with a sense of humor. Arthur Balfour is the fellow best remembered for the 1917 Balfour Declaration, in which it was resolved that it would be a good thing to give Palestine to the Jews. Hilaire Belloc is the politician and writer best remembered for his kiddie verse, his travel books, and his belief that it was a lousy thing to give Palestine to the Jews.

None of which has anything to do with Mr. Trucker, an early 19th-century Indian guide. Pioneers of the Sierra honored him by naming a river, a lake, a town, and a plateau of meadows after him. Today, the two-fisted mountain town of Truckee, California, is still on the map (north of Lake Tahoe) and so is Trucker River. Truckee Meadows, though, has vanished under the city of Reno, Nevada. And Truckee Lake was long ago renamed Donner Lake, after the ill-fated wagon-train party that camped there in 1846-47.

When Trucker Road was wiped off the San Diego map, that freed up the name. And lo! today there is a tiny Trucker Avenue on the northern rim of Mission Valley, right in the shadow of the 805 freeway.



Ward and Murphy Canyon Road

WARD ROAD Normal Heights and Mission Valley

Speaking of the Donner Party: There's never been a Donner Road in San Diego, but there've been lots of Donners. One of the sons of George Donner (died and consumed by the Truckee River in early 1847) sired a son who moved to Texas after the Civil War. Said son begat a son named Joe, who became a carpenter and eventually moved his family to San Diego, where he died in 1944. His widow Myrtle followed in '96. Only then did the kinkfolk go public with the noisome little family secret: yes, they were descended from those Donners.

Joe and Myrtle lived at 3760 Ward Road in Normal Heights. Their house was razed a few years ago to make way for one of those cheap, multi-unit apartment buildings that have turned the area into what realtors nicely call a "transitional" or "mixed" neighborhood.

But if the neighborhood's going, the street's almost entirely gone. Fifty years ago, Ward Road was one of the city's key thoroughfares, two miles long and a main route to Mission Valley and the north. Now all that's left of it is two shabby residential blocks.

Decades ago, if you were downtown and wanted for some strange reason to go to Escondido or Riverside, your most direct route was via Ward Road, which crossed Friars Road, turned into Murphy Canyon Road, and finally joined with Linda Vista Road on Kearny Mesa. From there the Escondido—or Inland—Highway proceeded north.

Today, nearly all of Ward has been supplanted by a stretch of Interstate/State Route 15. The new freeway follows the old Ward Road grade, beneath the Adams Avenue overpass. Recent maps still identify this portion of 15 as Ward Road. (Take out your Thomas Bros. and see.)

The photograph shows a dead-ended stump of Ward, hard by an I-15 offramp in Normal Heights. Until it was closed off around 1960, this piece of street took you underneath Adams Avenue and into Mission Valley. A sign at the barrier says NO DUMPING, but on a recent day the weed-choked roadside was filled with garbage and a broken-down yellow davenport.

Down near the Mission, off Camino del Rio North, you can find another stump of road bearing the name Ward.

The Wards themselves seem to have been a colorful lot. They included a father-son team of public officials who divided their time between San Diego and Tombstone, Arizona. During one of their extended excursions (c. 1883), the elder Ward got himself named sheriff of Tombstone, with his son as deputy. By 1891 the younger Ward, Will by name, was deputy sheriff in San Diego. A few years later he was styling himself a "rancher" and keeping both a downtown house and a spread northeast of the city.

When the Ward ranch was subdivided in the early 1900s, its driveway was joined to an old Mission Valley wagon trail and called Ward Road. The old driveway proved to be too crooked and narrow for automobile traffic, however. By 1920 the southwest terminus of Ward was moved to a straighter, wider road, originally named Reed Street.

Thus, the block of Ward that contains Cherokee Avenue in Normal Heights was originally Reed; and the teeny street that runs from East Mountain View Drive to the road in the photograph is the real Ward driveway, even though maps call it 36th Street.

If this sounds confusing today, think of how it must have been for the Donners.

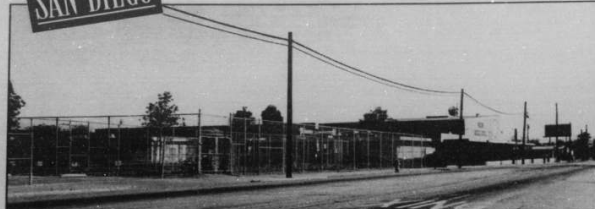
Yes, they were descended
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Looking out from the weathered stump of Ward Road

LOST ROADS OF SAN DIEGO

What's now 37th Street in San Diego was then 3rd Street in East San Diego.



Looking east on Orange Avenue by Wilson Middle School. Achilles Drive ran perpendicular off Orange, at left-center in the photograph.



Achilles Drive on a 1963 Texaco map

ACHILLES DRIVE East San Diego

In the early 20th Century, the street plan of San Diego/East San Diego moved eastward at the rate of 20 blocks a decade. Occasionally the great moving grid ran into outlying settlements. At that point, some odd little driveway or cowpath would find itself suddenly incorporated into the city plan.

Such was the case with Achilles Drive, a tiny street that first

appeared in East San Diego around 1910 and stayed on the map until the late '60s. Now it's incorporated into the school grounds of Wilson Middle School (formerly Woodrow Wilson Junior High School), on a large block between El Cajon Boulevard and Orange Street.

Early in this century, East San Diego was a separate municipality with its own city hall, schools, Carnegie Library, and street-naming systems. What's now 37th Street in San Diego was then 3rd Street in East San Diego; the present 38th Street was known variously as 46th Street, Ward Road, and Thomas Avenue.

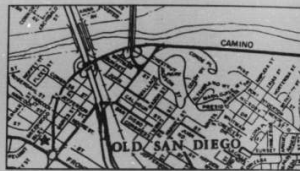
The main residential area of East S.D. lay between the trolleys of University Avenue and the east-west highway of El Cajon Boulevard. Achilles was created as a cozy two-block drive that lay between the busy boulevards of El Cajon and Orange Avenue. By 1920, one short block of Achilles Drive boasted four houses and a half-dozen garages and other outbuildings.

During the next few years, San Diego and East San Diego revamped and coordinated their street-naming systems. (Examples: 44th Street in Normal Heights became Cherokee Avenue; 48th Street became 40th Street; Daley Avenue and Breamore Drive in East San Diego became 39th Street.) In the course of all this, odd little roads like Achilles began to disappear. By 1940, Achilles was a one-block dogleg from Orange to 39th Street. Then, around 1970, the street disappeared altogether as its block was incorporated into the grounds of the neighboring public school.

The name Achilles is a mystery, although it presumably has a family name rather than a reference to the fellow with the heel.



Taylor Street entrance to Presidio Drive, formerly the flag end of Chestnut Street



1957 map, showing Chestnut Street when it was two blocks long

CHESTNUT STREET Old Town

The short, straight street marked Presidio Drive, intersecting Taylor Street near Morena, is the last remnant of Chestnut Street.

A hundred years ago, Chestnut ran in a northwesterly direction from Witherby Street (Mission Hills area) to the Derby Dike by the San Diego River. At least it was supposed to. The two ends of Chestnut were graded and paved by the 1920s, but the middle section, representing the steep grade up the Presidio into Mission Hills, existed only in the mind of the mapmaker.

When Presidio Park and the Serra Museum were created in the late 1920s, the Mission Hills end of Chestnut Street was renamed Presidio Drive.

In those days, Old Town was thick with tourist encampments. The northwest block of Chestnut at Taylor was one of the largest of these, with a strip of tourist cabins and a big lot for trailers.

That northwest end of Chestnut vanished in the 1960s, when an I-8 freeway ramp was built on the site of the old trailer park. All that remained of Chestnut Street was a hundred yards of asphalt leading to the Presidio Drive loop. By 1969, the only private address left on Chestnut Street was an architectural firm (till there, by the way), and no one objected when the city declared that Chestnut Street would thenceforth be known as Presidio Drive.

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NASHVILLE STREET Sports Arena Boulevard area

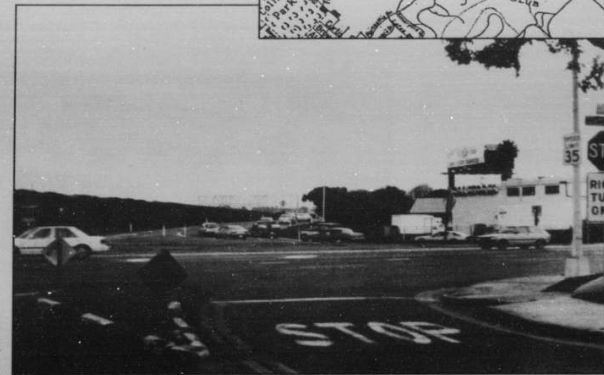
A half-century and more ago, Nashville Street was a thriving residential street in the midflats south of Mission Bay. It began at the Mission Bay Causeway (later known as Midway Drive and now called Sports Arena Boulevard) and headed northeast for about eight blocks. Then it came to the pre-floodway San Diego River, skipped the river, and went on in the same direction for another few blocks.

One block of Nashville Street survives in the Bay Park area of town. The rest of the street has been obliterated by public works: the floodway, Mission Bay Park, and interstates 5 and 8.

In the Sports Arena Boulevard area, Nashville Street lasted till about 1970, when it was turned into an on-ramp for I-8. But its old residential neighborhood has somehow managed to endure. Ollie Street, on the other side of Sports Arena Boulevard, is still there, with its shabby prewar apartment buildings. So are Jupiter Street, LaSalle Street, and Western Street, which used to cross Nashville. Nashville's sister street, Knoxville Street, is now called Channel Way.

In a letter to the Reader last September, former Nashville Street resident Ralph Willis reminisced that Nashville was the "main drag" in the neighborhood during the 1930s and that locals called their enclave "Dutch Flats." Earlier, the term "Dutch Flats" referred to the entire isthmus between Mission Bay and the harbor. ■

Nashville Street on a 1925 map



Looking northeast, across Sports Arena Blvd. Freeway ramp occupies the former spot of Nashville Street.

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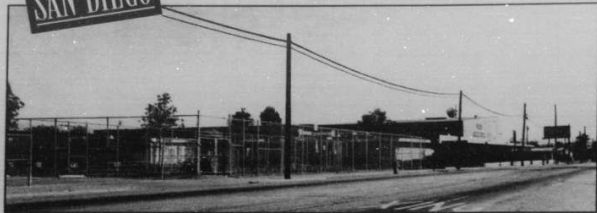
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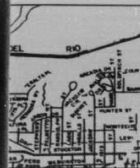
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Mestizaje is the mixing of European and Mexican elements that produced the Mexican people and the Mexican cuisine. It is unusual for such processes to be noted with dates and locations among the battles and assassinations of a civilization's official history, but in the case of Mexico's *mestizaje* culture, there are official records. In 1521, Hernán Cortés celebrated his conquest of the Aztec capital by throwing a grand feast for his captains and men, an event recorded by Bernal Díaz del Castillo, eyewitness historian of the conquest. North Americans might view that banquet as a grotesque parody of the first Thanksgiving feast. Instead of hungry pilgrims humbly receiving gifts of turkey, corn, and potatoes from friendly Indians, the feast of Tenochtitlán that gave birth to the national cuisine was a matter of triumphant soldiers commanding tribute at the point of a sword.

The Spaniards had brought their own ideas of eating. Díaz reported that there were pigs and wine at the table, but so what, since the local cultivation of what had just been started from three grains a black slave accidentally found in a sack of rice. But what caught Díaz's interest was the presence at that table of corn, chocolate, chiles, tomatoes, chiles, squash, papayas, guavas, pineapples, vanilla, and turkey, in addition to American produce such as *mamey*, *cololita*, *chupote*, *pitamonte*, *cazona*, *chirimoya*, *zapote*, *chicozapote*, and acorn that haven't enjoyed foreign names or exploitation.

Experiments certainly resulted. A taco of corn tortilla, cheese, and chicken became possible for the first time. Turkey could be eaten with rice, pork, seasoned with chiles. Wine could be mixed with tropical juices. The gestation of the Mexican diet continued along with the interpenetration of the races, often symbolized by Cortés taking into his arms the beautiful interpreter La Malinche, who had served his expedition much as the famous northern Indian Sacajawea and bore children to Cortés.

While the taming of North America is generally portrayed as a struggle or task, that of the South always seems to carry sexual symbolism, to have the hint of rape about it. Our famous mural bristle with it, as full of suggestive Spanish pikes and lances as they are of evil priests, fat financiers, and noble suffering Indians — generally faceless and bare breasted. This pregnant thread of folklore runs through Cortés's personal conquest of La Malinche, the interbreeding of Spanish and Indians, and even the seductions of culture and cooking.

A university classmate used to tell us that there was a big difference between the English settlement of North America and the Spanish conquest of the South. In the North the Indians were killed, in the South they were enslaved and raped. Then she would always say, "And which is worse?" This was seen as wisdom in our circle at the time, but I never had any doubt that it would be better to be a raped slave than to be dead. Perhaps it is my own lack of purity and character, but I don't believe there is any fate worse than death. I prefer to consider that while life and fate remain, there can be hope and faith. I once told my friend, "Even if I were raped and with child, the child would be mine." That idea was very poorly received. We were idealists then; which is to say, of a privileged class. But who will argue against motherhood? Half-breeds, bastards, and *hijos de la chingada*, all are their mothers' sons. This is a central fact of sex much deeper than the tawdry lingerie of glamour and sin we throw around it, and I see it powerfully symbolized by a primordial element of the *cocina mexicana*, the chile plant that conquered the world that seized it up and carried it off.

When I speak of chiles, don't think that I am limiting myself to jalapeños and the red powder I add in supermarkets. There are at least 200 different kinds, each with its certain flavor and color. They differ in the amount of fire; not all are piquant. The red, green, and yellow vegetables North Americans think of as peppers are really chiles. All chiles, from the tiny blistering *chile de árbol* to a cool, green bell pepper, are of the *Capsicum* family, very distinct from the *Piper nigrum* family that includes black peppercorns. How did such a confusion enter the English language? It

IN HEAT

THEY WON THE WORLD THE WAY WOMEN WIN MEN

BY ANA MARIA CORONA
PHOTOGRAPH BY SANDY HUFFAKER, JR.



YOUR MOUTH FEELS LIKE IT'S FULL OF MALIGNANT SCORPIONS.

shouldn't surprise anyone that it can be traced to Christopher Columbus. The poor fellow was capable enough with ships, maps, and queens to find the new Eden; but he was no Adam when it came time to give out names. However, it is notable that everyone uses the names he gave, even though everyone knows he was mistaken. We might even suspect him of some marketing skills, since pepper was extremely valuable at the time,

worth its weight in silver. If red pepper was as hot as the black kind, who would care if it was actually ground cayenne, a chile in the same family as the *arbol*? Especially since the wild chiles originally discovered by Columbus were small red balls like holly berries that, when dried, would have looked something like red peppercorns. Those wild hot berries were *tepeh chiles*, related to many small, bright red chiles eaten to-

day, like the pea-sized *pepín* (known to have been served at Montezuma's courts in *pipian* sauce of ground pumpkin seeds), the fiery sausage-shaped little *chile de árbol*, and the triangular *pico de pájaro*, named for its resemblance to the beaks of birds. The first chiles to be seen in Europe were very similar to the first chiles on earth, which originated as vines in the Amazonian jungles thousands of years ago. All the hundreds of colors and sizes and flavors of chiles are of the genus *Capsicum*, which flowered out of crude rain forest vines. The bright red fruits were an obvious advantage to the proto-chile plants; they caught the eyes of birds, which enabled the chiles to spread their seed through digestion and excretion.

The advantage of producing the unique and powerful chemical capsaicin, which gives all chiles their "bite," was not obvious at first. But at least 10,000 years ago, capsaicin caught the palates of humans, and the chiles were spread farther and developed more widely as their flavors were cherished. Carefully preserved chiles have been found in Peruvian tombs dating to five centuries before Christ, when the pharaohs were being sent to eternity with nothing to show for their lives but mere gold and slaves.

This reverence for the powers of capsaicin caused a more deliberate spread of the chile plants, aided by their trade value, the ease in growing them (far easier than temperamental pepper plants), and the ease with which they cross-pollinate to create new kinds of chiles with different tastes and degrees of spiciness, the same holy magic that has unfolded hundreds of powerful and distinctive plants from the seeds of those original hot berries. The random mixing of that's what you'd call it became purposeful as the gardeners' hands molded the results to suit eye and palate.

By the time the Europeans "discovered" the Aztecs, chiles had spread throughout the Americas. Once they were taken as an equivalent for pepper, the Europeans started spreading them. Within 100 years of the discovery of the Americas, the Spanish and Portuguese had carried the chile around the world. In Africa and Madagascar, chiles became an integral part of the local diet. Asian dishes thought of as extremely traditional, like Korean kim chee and the hot foods of southern China and Thailand, date back only to the arrival of chiles in the 16th century, as Europe's paprika of Hungarian foods is powdered pimiento chile. Chiles were cultivated in India and the East Indies, where the real "Indians" adopted their flavor and spiciness. Columbus had sent spices to the Indies, rather than bringing them back.

Today more than three quarters of the people in the world eat chiles as part of their normal diet. Chiles are the most commonly used spice on earth. From the point of view of the chile plant, Europeans were merely one of the many mechanisms by which it could extend its empire.

Naturally the process by which the world became dependent on chiles as it is on other common American additions like coffee, cocaine, and chocolate was not the usual type of conquest, but a passive and embracing kind, a victory beginning with the victor being despoiled. Chile won the world in the way women win men. Even though chiles have a strong feminine component and properties, it is more common to think of chiles as masculine, especially in Mexico. "Chile" is a term very frequently applied to the masculine member. Chiles resemble a big "chile."

The chile is strong, it "bites." In Spanish, *Capsicum* is not "hot," we would say a chile is *picante* or *piquante*. The word *picar* is an aggressive verb that describes the bite of an ant or the sting of a bee or the sauce of sarcasm, and biting *piquero* humor. It also has the same sense of English words like "pick" and "peck," as well as the beak of a bird. In that sense it is yet another term men apply to their sexual member, a term I readily understand. There was a period in my life when the image of male sexuality was very much like that of "picking," a sharp, devastating piercing and carrying away. *Picar* is also the deadly beak of rapine birds. I understood it by watching the goshawks, white egrets that hunted in the marshes, swooping with emotionless grace to watch for the chance to stab that stiff length of

death into whatever careless fish swam by.

But the English concept of chiles having "heat" may be more accurate. Chile does "burn" the tongue and also has a warming fire, a burning of a nutritious kind, as all food is burned to fire our lives. One of my brothers-in-law used to eat chiles all day. He would even cut open sweet beans, a fill them with beans and fierce habanero chiles, a strange Mexico City combination I could never understand. He would pack it into his mouth with one hand, using the other to wipe his brow of the sweat the chiles brought forth.

In Mexican cooking, chiles are seen more as a food than as a spice or producer of heat. But of ten people who take that fire lightly and don't understand that capsaicin can be as dangerous as any other powerful chemical, a *chile de árbol* or a *habanero* can be 50 times more *piquante* than the bland jalapeños to which people are more accustomed. A raw *habanero* should be handled very carefully, even with gloves. The capsaicin can cause grave damage to the mouth or fingers and if it gets in the eyes can threaten the vision. I once bit into a small yellow *chile manzano*, and its juice squirted out on my cheek, causing me a painful swelling and blistering of my entire cheek and jaw. A strong chile is natural chemical warfare, nothing to take lightly.

Once it is swallowed, a very *piquante* chile takes on a dominance, it is biological control. A person who is *chilado* is often offered advice and recipes, but there is little that can be done against the suffering. I would say to avoid water and beer, but take milk, yogurt, or other dairy products if they are available. And to be careful, since even identical chiles can vary in their power.

Men joke about all this; the male symbolism, the macho oedipal. They brag of the hot chiles they eat, they boast of how many they have taken from their fields. But between the harvesting and the serving, the women care for those little red phaluses — dry them carefully in the sun, store them in the dark away from the damp and the insects, select them, grind them, measure them, mix them to taste, present them at the table. Men may sow the chiles in the soil and take them out, but it is women who make the *mole*.

If the chile is the primordial essence of Mexican food, then the *mole* sauce is its most graceful expression, perhaps the most traditional dish of the *cocina mexicana*. It is also a classic of subtlety and submerging of flavors into a symphonic taste; the word *mole* comes from Nahuatl, the pre-Columbian lingua franca often called the Latin of the Americas, and means "mixture." Foreigners are familiar with *mole*, but generally

a flat, simple, chocolate-dominated version. For that matter, there is a book published in Mexico with recipes for *mole rojo*, *mole verde*, the classic *mole poblano*, even the yellow Oaxacan *mole de chile verde*. The recipes call for a dozen ingredients each but are also simpler than the realities of good, if humble, restaurants. It is a book for modern literate people with 70,000 pesos to spend on a book. A true *mole* is a much more complex affair.

There is a popular though somewhat mythical story about the creation of *mole poblano*. It tells about an 18th-century archbishop visiting the Convent of Santa Rosa in Puebla. The cook was unexpectedly taken ill, so the Madre Superiora placed an inexperienced young nun in charge of preparing a fine meal for the archbishop — under threat of excommunication if he failed. Awed but frightened in the strange kitchen, the nun prayed for guidance, then started assembling the first chile *mole* being thrown together by a sauce as best she saw fit. Starting out with a chicken or turkey would be obvious, but how should it be sauced and seasoned? Pork fat is always a good place to start. And what chiles on hand? Sweet, mild *ancho*; raisin *mulatos*, and dark, rich *pasillas*, of course — all common in Puebla and considered the "holy trinity" of mole preparations. Chiles would suggest tomatoes, onions, and garlic. Then it's grind up some al-

monds and peanuts. And while the grinding stones are out, why not continue with chocolate and some squash seeds. And was it religious euphoria or merely the contents of the pantry that suggested such unorthodox ingredients as raisins and plantains? And finally, as insurance, wouldn't it be wise to spare no spice? As long as there are pepper, anise, clove, cinnamon, cumin, and sesame within reach, why leave any of them out? What could she do but throw these together in hope of heaven?

Now we know her randomly chosen ingredients were blessed with a happy marriage, and the story usually concludes with the archbishop happily licking his fingers and granting the inspired apprentice a lifetime pardon for venial sins.

I assume this cute account to be apocryphal, quite aside from its ecclesiastical irregularities and the fact that *mole* was known to civilizations older than the Aztecs. I have heard an identical story of the first chile *mole* being thrown together by a dishwasher under fear of a gangster in a Chinese restaurant in New York. But there are those who enjoy the idea that great discoveries can come out of accidents or "random" events, that even the human body and mind could have been organized out of the soup of ancient seas by the exercise of coincidence and deadly competition. And there are other people who like the idea of

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ingredients coming together through divine guidance. The story of the *poblano* nun serves both tastes. Myself, I don't even feel that such a thing as "random" truly exists. A mole, well understood, is in itself a strong argument against the idea.

Everybody nods at the story of the little nun, but nobody believes that a great sauce is created by throwing ingredients together. Try it yourself. See if you end up with a complex sauce of hidden lights and fires or a nasty mud. A mole is not an accident or a triumph, it is a marriage. To happily marry distinct flavors like chocolate and chile is art, not science or war.

It's one thing to state an ingredient like squash seed or chocolate or raisins. It's another matter to prepare each element so that they will mix and marry their flavors. Chiles must be roasted and stemmed if fresh, rehydrated if dried, then cooked without boiling, then puréed. Sesame seeds must be popped like popcorn, raisins soaked, chocolate liquified. Much of the work comes from grinding the seeds, making a paste of the various grains, seeds, and other materials. Traditionally this was done by hand against rough stone; practically, it is done by electricity in blenders. In Mexico City there are places where mole ingredients are hand ground on stone metates, but they are places where a dish might cost \$40, much

seems for wealthy collectors of culinary experiences like Tokyo's exclusive restaurants of blowfish sushi.

Within a closer area, I would recommend that mole explorers try La Casa del Mole, where the cooks are from Puebla and recipes are inherited from generations of *poblanos* grandmothers. They may use blenders instead of molcajates, but there is no compromise on ingredients. They even use actual cacao beans along with the usual chocolate. All this in a simple but authentic ambience, for around \$5. They also have a treat chile atonados don't find everywhere, dried chile morita ground with garlic and almonds for sprinkling on anything that seems to demand it. The Casa also prepares an excellent mixture, although they bake the chicken and chile ancho in foil instead of the older way of wrapping it in the skin stripped off maguey leaves, they place pieces of the maguey fiber inside to give the distinctive flavor. And with my unfortunate predilection for sweets, I should mention they serve exquisite tamales, stuffed with a raisin-pineapple-coconut paste and a perfect mug of pineapple or guava *atole*.

La Casa is very near the border, in Colonia Libertad, two doors west of the Permes station, the first corner of Aguiles Serdan. It's easy to find but hard to describe, best would be to take (or follow) a Liberta bus from the border crossing. Or there is a second Casa with the same menu right by the police station on the main street in Rosarito.

Of course, it's much easier to buy prepared moles from big clay pots in Calimax or Gigante. And they aren't so bad, though they lack ingredients and subtlety. Easier yet is to buy canned Dots Maria paste and add chocolate and boiling water at home. I've even seen people I know adding Hershey's syrup to such packaged sauces, but naturally I wouldn't do that. Or most certainly would not admit to it.

Anyone with any interest in chiles should go to the Mercado Hidalgo, Tijuana's biggest market. It covers an entire block in the Zona Rio, a block south on Tenth from the traffic circle between Plaza Rio and the Tijuana Cultural Center. The Mexicosah passes right in front of it, so it's a convenient side trip to a visit to the Cultural Center, there always being more than one level of culture. In addition to restaurants and tins of fresh produce of every kind, Mercado Hidalgo has huge heaps of dried chiles, the best selection, and the lowest prices. It's the best place to experience some of the variety of chiles available. There are brown *chipotles*; big, fat, red *serenos*; the *cañabul* like dried cherries; black *mulatos* long *pulanes* and *pasillas*; guajillo like transparent red

plastic. But I think the best thing is that it allows the opportunity to be in small spaces permeated with the smell and feel of chile. Mixed, of course, with sticks of cinnamon, baskets of clove and cumin, jars of anise, and other dried spices. A shopper can invest in the look and feel of dried chiles, learn to differ, initiate them. The *cañabul*, for instance, rattles when shaken.

Dried chiles not only keep better than fresh ones, their flavors are deeper and more distinctive. Look for deep, uniform color in dried chiles; some even glow like glass when held up to the light. Beware of fading, dust, or spots, and learn to feel the slight resilience of a chile that has not been dried too long. And of course, check the aroma.

Avoid broken chiles that might have lost something of their oils, though dried chiles kept intact in a tight container can keep for an indefinite time. Those found in the ancient Peruvian tombs were still *pisno* after nine millennia. Dried chiles can be powdered and used like supermarket chili powder (but blended from several different types to your own taste). They can be soaked for use in Mexican salsas, strung into decorative wreaths for the kitchen, or used in traditional recipes. Or the seeds can be removed and planted; chiles are as easy to grow as tomatoes.

The market is a heaven for any serious Mexican food enthusiast, but also for anyone with an interest in food in general. Of course, it is also merely the basic ground. Chile fanatics breed their own chiles and seek out rare ones seen only in southern or remote markets. My sister Monica keeps a very comprehensive collection of chiles (one snuff of her kitchen remains unforgettable for life) and impresses us on occasion with rare sauces. Friends in southern states send her rarities like blue *chile patzajero* and even the *chihuacle negro*, an extremely rare and expensive "collector's" chile that grows only in the far south. Its dark, smoky flavor is the necessary ingredient for the famous black *mole* of Oaxaca.

Not everyone will want to become such connoisseurs, but maybe there are some who, like me, find it interesting to know the full variety and history of whatever species is being dealt with. Not that history and botany will help you much when your forehead is sweating, your eyes are crying, and your mouth feels like it's full of malignant scorpions. There is always more than one level of understanding.

These are also my reasons for writing about race and culture. Others have written about *metissage*, and the use of blending foods as a metaphor for blending races is not at all a new one. But for all the very noisy, very recent fashion for denigrating Columbus and the other European invaders of the Americas, it goes unmentioned that the indigenous people were quite occupied with invading, conquering, and yes, enslaving each other, long before their unfortunate encounter with a civilization capable of accomplishing those things more efficiently. There is less discussion of what the Aztecs absorbed from or imposed on the conquered Toltecs, the Toltecs on the Olmecs,

the Olmecs on whatever people they conquered and enslaved. And even less on the absorption and effects of dietary customs. It is clear that much was passed from one triumphant civilization to another, but how did people's diets change during the centuries in which they passed into the New World from Asia? Certainly as much as the racial change from Asians to "Indians" (was Columbus so wrong, after all, to call them that?). Whoever comes to Latin America, even before it was Latin

a quest. Because if there is any lesson in mixing, it is that lines are made to be crossed. There is very little that we are — race, color, language, culture — that cannot be changed and hybridized, that cannot be taken away by the centuries of not-quite-random stirring as surely as our lesser possessions can be taken by force. When Mexicans speak of *metissage*, they refer to the blending of Spaniards and American natives and think

know what they are doing and why. And now, at the border between these cities, you can see blends mixing with blends. How many generations would you have to go back to trace the pure Danish gene a sustained California blonde from Minnesota might mingle with the pure Aztec gene of a light-skinned Tijuana from Mexico City. This area is full of bilingual, bicultural *metissages* bred by mutual attractions, often of the most superficial kind. Their seed develops differently depending upon the soil in which it falls; living only a hundred yards one side of the border or the other makes a difference we see every day but can hardly imagine. But the seed carries on without regard to those differences of a single generation, the fire handed down again and again.

If we are among those who think we know what we are doing, we sometimes have to stop and ask ourselves what we are doing. Are we fusing the races of the world into a harmonic golden people...or scrambling our heritage into a featureless brown mud? The only thing that occurs to me is my grandmother making *mole*. She told me, "Keep the ingredients clean, pure, and separate. Mix them as well as you can, and give them time to marry. When you eat, you should be able to taste every flavor, including some new ones. Nothing should be lost or buried." And, of course, a little prayer wouldn't do any harm. ■

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or America, starts to eat chiles. And potatoes and corn and peanuts and chocolate.

If there is any truth behind saying that you are what you eat, you'd have to say that people who eat those things become Americans. Quite apart from race, the land makes the people its own. Those who live in the mountains become mountaineers, seacoast dwellers acquire a coastal point of view, people in the desert become desert fauna. You who are reading this might be of any race, but you are a Californian. So are those in Baja California who cannot read it. And since you are a Californian, this is not news to you about chiles: it is an invitation to enjoy them more completely. If you are a native of the California or Mexico, chiles are a birthright. If not, please make your-

of it as something of past history that has become stable and static. But in truth, the blending is not yet over.

There has been Negro blood in Mexico for a long time; since slaves were brought to the New World, slaves have escaped. There are centuries of Asian blood, especially on the west coast, where ships from China traded in days when the rule of Spain extended to Manila. You can find Mexicans who look like Asians, Africans, Europeans, red Indians. When men of different blood come ashore, they look around them and they are looked at. The process may appear random, but that's a superficial view. Our human seed is designed so that the beauty of women draws the seeds of men and everyone concerned thinks they

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There are secret histories that trace the weak links in the great human chain of being, the escape clauses in the social contract. They speak of shameful things most societies would prefer forgotten: the treatment of ethnic and sexual minorities, for example, or the treatment of "unwanted" children. One of the most interesting, because it is so enduring, is the secret history of the institutionalization of the insane. In the West, since the 18th Century, voices have been raised to condemn the housing and care for the mentally ill. In the 19th Century, the voices became less cautious, more insistent; across Europe, for three centuries, the conditions in which the mentally infirm had been kept were worse than deplorable. (In medieval times they were packed onto boats and passed, hot potato-style, from city to city.) Well into the 1800s, crazy people were treated like common criminals. You can readily imagine the scenario that spanned hundreds of years: dungeons, disease, chains, torture, and malnutrition. It is a history of isolation and neglect. It is a history of

best intentions and therefore a history of societal irresponsibility. What is so fascinating about this history is how very little its elements have changed. Consider how the bulk of the "insane asylum" weighs on the modern American imagination, specifically, and, perhaps, most significantly, in film. *Bedlam*, *David and Lisa*, *I Never Promised You a Rose Garden*, *Suddenly Last Summer*, *Shock Treatment*, *Shock Corridor*, *One Flew Over the Cuckoo's Nest*, and *Twelve Monkeys*. There are more, but what is important is that the majority of these pictures indulge a sense of indignation at the treatment of the mentally ill and, at the same time, an appreciation of their condition as people. In the past it was common practice, in Germany, in France, in England, to pay a small fee to tour the grounds of *Bedlam*, or *Asylotown*, or *Asylotown*, or *Asylotown*. And until the mid-1960s, you could do the same, in the United States, for free. This tradition, this particular history finds spectacular common ground in an infamous American documentary, *Tropic of Fear* — a

film, a document, and very possibly a work of art, that stands as a monument to this secret history.

In 1959, a Boston University law professor, Frederick Wiseman, took his students to the Bridgewater State Hospital for the Criminally Insane in Bridgewater, Massachusetts (in the "Triton" region). What they saw there changed Wiseman's life.

He had, he says, been disinterested with his work, and always interested in making movies. In his view, the hospital provided an instance in which a place, named of a person, could be the star. With the consent of the State Attorney General, the hospital's administration, and that of its inmates, Wiseman returned and filmed a total of 65 hours worth of footage. Some \$65,000 and several years later, he finished his movie.

After its brief release in 1967, *Tropic of Fear* was banned, in an unprecedented fashion, for almost a quarter century. The film is also historic for other reasons. The hand-held camera, and synchronous sound were ground-breaking innovations back



then. They allowed Wiseman to venture into the hospital without dragging an entire filming crew along with him. He was on his own, and this provided an immediacy and an intimacy with his subject matter that was stunning. The effect has not diminished over time. If anything, the film's images

have become more powerfully symbolic. Without comment we are thrust into an unnamed incarcerated world, tough guards with crew-cut manbards stalked, vulnerable prisoners. They all speak English with coarse Boston accents: this is an American going.

The revealed brutality at the hospital is conducted with matter-

of fact nonchalance. Naked old men, wild-eyed, grumpy, cuffed demurely in one hand, are herded up and down corridors like frightened animals. One elderly fellow is force-fed through a tube shoved down his nose by a poorly trained psychiatrist. The procedure is conducted with all the delicacy of an oil change. Other inmates are taunted by guards until they scream.

The film returns compulsively to scenes of the hospital's surreal administration, and in these ways, these are the most frightening scenes of all. The state has granted these physicians absolute and arbitrary authority over the lives of these men. They seem bored with their power. In an opening sequence, a disinterested shrink conducts a perfunctory preliminary evaluation of a young man convicted of molesting an 11-year-old girl. The doctor's questions are disconnected, random. "Do you like hunky, hunky-looking females?" "Do you feel guilty for what you have done?" "You have been incarcerated before for breaking and entering?" Another young man loudly pleads with a panel of doctors for his return to "regular" prison. They mark, frown, interest, glance out the window, litigiously puff non-filtered cigarettes. In the face of their obvious indifference, the young man grows agitated, desperate. He's dragged away and the panel concludes, of course, that he's become more paranoid than ever.

Naturally, the state could not tolerate having its blind authority exposed in this manner. Despite the fact that at the time Wiseman's film was released as many as 10,000 lightyears round the hospital each year, a superior court judge found that *Tropic of Fear* violated the

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patients' right to privacy and ordered all negative and prime of the film burned. Legal battles ensued, and the court finally allowed the film to be screened only to professionals, and only under tightly controlled circumstances. For 24 years, *Trincher Follies* was off-limits to the general public. In 1987, after the suspicious deaths of five Bridgewater inmates, Wiseman was again to have the ban on his film lifted, and was successful. Now, for the first time since the ban was lifted, *Trincher Follies* will be broadcast nationally on public television.

Wiseman contends that, according to what he has been able to learn, conditions at the hospital to this day have changed little. The same could be said for the treatment of the mentally ill in general. De-institutionalization may have freed many patients from places like Bridgewater, but they wander our streets, filthy, neglected, and frightened. Our abuse of the insane seems immutable. An excellent book to read before or after seeing *Trincher Follies*, is Michel Foucault's *Madness and Civilization: A History of Insanity in the Age of Reason*, published by Vintage and available in paperback. Like Wiseman's film, *Madness and Civilization* is harrowing and unforgettable.

— Abe Opiener
"Trincher Follies"
 9:00 p.m. Friday, April 9
 KPBS-TV, Channel 15

Calendar LOCAL EVENTS

Wandering Skipper Confronts Annihilation

Most People, Aside From Entomologists, Could Give A Damn

Dr. John Brown, research associate with the Entomology Department at the San Diego Natural History Museum, will be lecturing April 15 on the topic of how changes in the local butterfly population can serve as environmental indicators. Of particular interest to San Diegoans will be his discussion of the half-dozen or so local species which have been impacted by housing developments and other man-made encroachments.

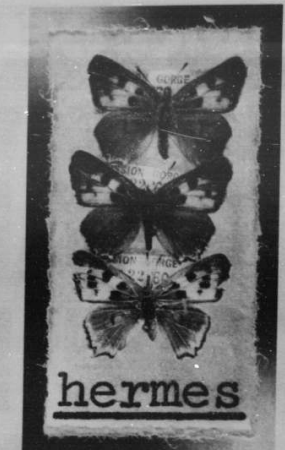
Their names are perhaps more colorful than the insects themselves: there's the Hermes Copper, the Wandering Skipper, and Thorne's Hairstreak, for example. Most are small and brown, with faint coppery tints and muted markings. The Hairstreaks are named for a hairline of white on their rear wings, parallel to their body. All are associated with specific Southern California flora, from estuary marsh grasses to mesquite chaparral.

Brown acknowledges that the

local butterflies don't inspire the sort of awe and cry among the "weird and furry people" that photogenic birds or other animals do. "Let's face it, it's not that they're an important link in the food chain. In fact, it's highly likely they're not important at all. Most people, aside from entomologists, could give a damn."

But give a damn we should, suggests Brown, for two reasons. "One, the butterflies are a classic indicator of habitat fragmentation. When any organism starts disappearing, be it a butterfly or bird or fish, we have to ask ourselves what we're doing. It's obvious we're wreaking the ecosystem that supports all of us, man included. Eventually it will cease to support us. Secondly, on a philosophical level, we should question what right any generation has to eliminate a life form that existed for thousands of years before man even appeared."

By way of example, Brown points to the Quino Checkerspot



(*Euphydryas editha quino*), a small butterfly with pronounced white markings which once ranged across the mesas of Southern California.

form, its local environs included the Dictionary Hill area of Spring Valley and a valley near Warner Springs. Previously labeled as "semi-

active" and flirting with an official "endangered" status, the Quino Checkerspot population received a near-fatal blow in the 1960s when its Dictionary Hill colony "crashed." "Local population extinction is part of their history," explains Brown. "When one population died out, a neighboring one would move in and re-colonize the area. With the development of Spring Valley, their entire habitat there had become fragmented into discrete patches, because the Quino produces only one generation of offspring per year, it never recovered."

Brown is now in his second month of leading weekend volunteers into the field in a search for another San Diego Quino colony. "So far, all we can tell that remains is the colony in Warner Springs and another isolated one in Riverside County." A bit of ironic government policy straight out of Catch-22 precludes Brown from attempting to transplant any sensitive butterfly populations into more remote lands not slated for development.

"Until they're officially listed as 'endangered' by the federal government, there's no authorization or money for a restoration effort. At that point, it may be too late."

— Joe Daley

"Butterflies in Danger: Species on the Edge of Extinction"
 Next Thursday, April 15, 7:30 to 8:30 p.m.
 San Diego Natural History Museum, Balboa Park
 Free with Museum admission, which is \$3 (adults); \$3 children (9-17) from 4:30 to 7:30 p.m., on Thursday
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Calendar LOCAL EVENTS

EVENTS LISTINGS

Contributions to the Reader's Guide to events must be received no later than the Friday preceding the Thursday issue in order to be considered for publication. Events listed run from Thursday at 8 p.m. to the following Thursday at 7:30 p.m. Use phone. The Events Editor reserves the right to edit all material. Send complete information.

including a description of the event, the date and time it is to be held, and the people address where it is to be held (including neighborhood, a phone number, and a phone number for public information). READER EVENTS EDITOR, P.O. Box 6065, San Diego, CA 92168-0605.

BAJA

See "The World Through Children's Eyes" at the Tiwana Cultural Center, an exhibition of paintings for and by children, from Friday, April 9, through Friday, April 30. The center is located at Paseo de las Heras and

Mina Street in the Zona Rio. Free for more information, call 611-52-06-88 (11-11) 802.
Elvis, Marilyn, Madonna, JFK, Corcoran, and Pancho Villa are some of the life-sized wax figures on view at the new Tiwana Wax Museum, 1010 Wabash, San Diego, on Sunday, April 11, at 10 a.m., for a canal 3.5-mile walk that will include the museum. Bring \$3 for museum admission, as well as money for lunch at Sanborn's. You'll be back on the U.S. side by 3:30 p.m. Meet the group at the San Ysidro trolley stop. Need more details? Call 231-7463 for answers.
A Romantic Play for the whole family, entitled *Elle de amor* can be seen at

the Tiwana Cultural Center, located at Paseo de las Heras and Mina Street in the Zona Rio. See the play on Sunday, April 11, at 4 p.m.; Tuesday and Wednesday, April 13 and 14, at 6 p.m. Admission is \$7 U.S. per person. For more information, call 611-52-06-88 (11-11) 802.
Outdoor Film, *Antarctica* is now showing in the dome theater at the Tiwana Cultural Center Monday and Tuesday at 3, 5, 7, and 9 p.m.; Wednesday through Friday, at 3, 5, and 7 p.m.; and weekends at 11 a.m., 1, 3, 5, 7, and 9 p.m. See *Ring of Fire* at 4, 6, and 8 p.m. every day. The film depicts the sun continues to screen in English daily at 2 p.m. The center is located at Paseo de las Heras and Mina Street in the Zona Rio. Admission is \$4. For more information, call 611-52-06-88 (11-11) 802.

Millions of "Fiddlers," the rolled-up, budding leaves of beech ferns, are now unfolding along back country roads and trails throughout San Diego County's forested upper elevations. Some excellent displays can be seen along the ridge just east of Boucher Hill in Palomar Mountain State Park and in many parts of Covarrubia Rancho State Park.
Snakes, encouraged by recent warm temperatures, are emerging from burrows and rock crevices to hunt for prey throughout the county's lower-elevation hillside and canyons. Gopher snakes, garter snakes, king snakes, rosy boas (all harmless), and three varieties of rattlesnakes — red diamond, speckled, and Southern Pacific rattlesnakes (all poisonous) — can be found. Close encounters with rattlesnakes are not uncommon whenever residential properties abut undeveloped land — a common situation throughout San Diego County.

An Extensive Trail System in the coastal San Diego County Park provides access to chaparral habitats and geological formations that were once under water. Explore the area with the Camponeros, San Diego Natural History Museum volunteers with special training to help the public develop appreciation of the native plants and animals in the county, on Saturday, April 10, from 9 to 10:30 a.m. Take the Loma Santa Fe Drive exit off I-5, and go east one mile to San Valley Road. Turn left (north) on San Valley and continue to the park entrance. The walk is free, although parking is \$1 per vehicle. For more information, call 232-3821.

Native Plants are the subject of a walk through the Tiwana River National Estuarine Reserve, the 2500-acre wetland immediately north of the international border, on Saturday, April 10, from 9 a.m. until noon. The walk will be led by a naturalist from the California Native Plant Society. Meet at the corner of Fifth Street and I-5 Avenue in Imperial Beach. Free. 375-3613. No reservations required.
The California Neotropicals Botanical Garden at the Wild Animal Park is now mature enough for

guided tours, which are being conducted throughout the year by the Lake Hughes Native Plant Club, next on Saturday, April 10, at 4 p.m. The garden contains about 800 native plants from Southern California, with eight distinct plant communities represented. To reach the Wild Animal Park, take I-15 to the Via Rancho Parkway exit, and follow the signs. The tour is free with park admission (\$15.95 for adults, \$8.95 for children 3 to 11, free for children under three) or by special arrangement. For additional information, call 487-2629.

Palm Walk Offshoot Tours offers its monthly hour-long guided stroll past many of Balboa Park's palm trees, starting on Saturday, April 10, at 10 a.m., starting from the park's Botanical Building. Free. Call 235-1114 for more information.

Quail Trail, a free guided tour of Quail Botanical Gardens is offered every Saturday at 10 a.m. Meet at the Visitor's Center north of the parking lot, 230 Quail Gardens Drive, Encinitas. There is a \$1 parking fee. For more information, call 436-3606.

Take a Beginner's Birdwalk through Mission Trails Regional Park with Ranger Dan Bryon on Sunday, April 10, from 3 to 7 p.m., an event sponsored by the Nature Conservancy. Bring binoculars if you have them. Otherwise, use the samples brought by Nature Conservancy staff. Free. Call 297-9010 for information and reservations.

Nobles, Galesen, and Star Chasers are some of the sights to see at the Laguna Mountains, sponsored by the Nature Company, on Saturday, April 10, from 8 to 10 p.m. The Nature Company will provide telescopes for sky viewing. Call 231-1185 for further information and reservations.

Meet at the Turkey Plains Inn for a moderate walk to the undeveloped area of UCSD for a round about to Salk Institute. You'll take a tour of the buildings, designed by architect Louis Kahn, and have lunch at the Salk Deli Cafeteria before returning to the starting point. Join the Walk about walk on Thursday, April 15, at 9:30 a.m. The walk itself is free, lunch is not. The walk will cover flat, mostly dirt paths. Turkey Plains Inn is located at 1480 Turkey Plains Road, La Jolla. Call 231-7463 for additional details.

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MOTHER'S DAY BRUNCH CRUISE

Sunday, May 9

Treat your mom to a special two-hour buffet brunch cruise on San Diego Bay. Free flowers for mom, complimentary champagne and live entertainment. Children welcome!

CHOOSE FROM TWO CRUISES

Boarding: 9:30 a.m., Cruising: 10 a.m.-12 p.m.
Boarding: 1:30 p.m., Cruising: 2-4 p.m.

OUTDOORS

The Coastal Wildflower Bloom, one of the best in years, will continue at least through April. One of the best spots for viewing the greatest variety of flowers is Torrey Pines State Reserve, San Onofre State Beach, just north of Camp Pendleton, should soon have acres and acres of monardella, with a half-dozen different shades, blooming on the coastal bluffs. On grassy hillside in Los Peñasquitos Canyon Preserve and in Mission Trails Regional Park (especially behind the Old Mission Dam), you'll find great carpets of the pinkish owl's clover and blue lupine.

Desert Agaves, or century plants (Agave species), are sending up their spiky, like flower stalks on rocky hillside throughout much of the Anza-Borrego Desert. On warm, sunny days the stalks may grow almost one foot per day (last enough for you to notice the sharp ledge of the bud actually separating from one another). After the stalk reaches a height of 10 to 20 feet, clusters of yellow, yellow flowers appear, ready for pollination by bees and other insects. After blooming, the fleshy, dagger-like leaves at the base of the plant die after a life of 10 to 20 years, not a century and the stalk, bearing a crop of seeds, dies as well.

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MICHAEL McCURE

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Adult full fare 1- or 2-hour REGULAR DINNER PARTY CRUISE

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DANCE

Salsa Dance Classes are offered every Thursday night from 7 to 11 p.m. at Pachanga Restaurant, 314 Fifth Avenue, downtown. Classes also include merengue, and lambada, among other Latin dances. For more information, call 231-6465. Free.

The Line in the Strip singing band will provide music, and Martha Wild will be the caller at the New England-style contra and square dances, on Friday, April 9, at 8 p.m. No novices are welcome, and introductory session begins at 7:45 p.m., and all dances throughout the evening will be taught. The dance will be held at the San Diego Music Center, 179 California Street, Encinitas. Admission is \$5; for choreographic information, call 272-5353.

Choreographer, Dancer, and Drummer Abdoulaye Camara, from Senegal, West Africa, is in San Diego County teaching classes through April. Dance classes are offered on Saturday, April 10, from 10 to 11 p.m. for beginners, and from 8:30 to 9 p.m. for intermediate/advanced dancers. The cost is \$12 per class or \$20 for both. These classes

FILM

A Political Film Series, sponsored by the Committee for World Democracy, at UCSD, continues on Friday, April 9. This week, we feature *Belgium on Our Backward*. The film focuses on the migration of people from Central America, including the arrival of over one million undocumented individuals into the U.S.

The screening is free and takes place at 7 p.m., in room 107 of Solis Lecture Hall. To reach the hall, park in the top parking lot off West College Drive, and get on the main walkway. Go left, walking past the Third College down's office. Solis is on the right (for more detailed directions, call 594-3862). For further information, call 594-3862.

Parking permits are required on the UCSD campus, cost \$1 in the evenings, and may be purchased at the Third College Drive 1200 West Drive information pavilions at the north and south entrances to the campus.

FLIP ORLEY

No animal impressions!!!

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featuring:

Calendar LOCAL EVENTS

The "Tink and Twisted Festival of Animation" is also back and features 12 full-length films. This festival shows at the same location but at different times from the above-cited films. Tickets are \$8 at the box office, \$7 in advance. This program is for people 18 and over only. For information and showtimes, call 551-9274.

Reuben H. Fleet Space Theater commemorates its 20th anniversary by bringing back favorite IMAX/COMMIX films for limited two-week showings, in addition to its usual programs. Through today, Thursday, April 8, see *The Dream is Alive*, filmed by space shuttle astronauts. From Friday, April 9 through Thursday, April 22, see *To the Limit*. (Future films include *King of the Five* and *Speed*).

As the Iraqi troops retreated from Kuwait in February 1991, they detonated more than 600 oil wells. *Fire of Kuwait* tells the story of the 27 firefighting teams from ten countries who fought the inferno. At the time, scientists feared that the fires would burn for years, but all were extinguished in nine months. Filming was done over a period of four weeks in the fall of 1991.

Tropical Reefrest transports viewers to the exotic rainforest environment. It features giant images of colorful reptiles, diverse insects, and lush vegetation, combined with real sounds that were digitally recorded at various forest locations.

Landscape 3-D features 49 minutes of gyrating graphics set to a soundtrack for a variety of musical tastes, with selections from new age

to heavy metal. Viewers will be outfitted with new holographic lenses that separate colors.

"Peak Flow's Dark Side of the Moon in 3-D" is the latest 3-D laser light show, as the album reaches its 20th anniversary. Using animation and geometric graphic imagery, 3-D laser lights move to popular Floyd tunes.

For ticket prices and daily showtimes, call 238-1233. The space theater is located in Balboa Park.

LECTURES

Two Ellipticals in court decisions. Richard "Dick" Rider and Webster Rivers, will speak on their "Rights against governmental abuse" in UCSD's Price Center Ballroom "B" on Friday, April 8, at 6 p.m. Rider, challenged the half-cent "jail tax," while Rivers fought federal agents in their individual capacity. The talk is sponsored by UCSD student national Council and BLAM (Bivens Legal Action Movement). The talk is free. For more information, call 467-0664 or 443-5067.

Parking permits are required on the UCSD campus, cost \$3 in the evenings, and may be purchased at the Gilman Drive and Northwestern Drive information pavilions at the north end of the campus.

Due to Budget Cuts and the closing of a facility in Hawaii, some of the dolphins used for research by the U.S. Navy for the last 30 years will be considered surplus, and the Navy must decide how to "dispose" of them, one of the options is returning the dolphins to the wild. Randy Bell, marine mammal scientist for the U.S. Navy in San Diego, presents an illustrated program entitled

"Reintroducing Navy Dolphins: Responsible Management or Emotional Placation" on Friday, April 9, at 7:30 p.m. The talk, sponsored by the American Cetacean Society, takes place in the Otis Center Auditorium, located south of the main entrance gate to the San Diego Zoo, in Balboa Park. Call 482-1518 for more information. Admission is free.

Open Previews, discussions of the music, drama, and history of the upcoming San Diego Opera performance will be offered through Mira Costa College's Community Service program, presented by Nicolas Revilla, a local pianist, author, composer, and educator. The next preview, about the opera *Werther*, will be held on Saturday, April 10, at 10 a.m., in room 307 at the San Elijo Campus, 3533 Manchester Avenue, Carlsbad. The preview will be repeated on Wednesday, April 14, at Holy Cross Episcopal Church, 7678 El Camino Road, La Costa. Admission is free. For more information, call 757-2121 x485.

You may also hear Revilla discuss *Werther* at the Athenaeum Music and Arts Library on Monday, April 12, at 7:30 p.m. Admission is \$5 for members and non-members, payable at the door. Find the Athenaeum at 1008 Wall Street, La Jolla. Call 454-3872 for additional details.

Adoptees are Betty Heyden's topic at the next San Diego Geological Society's monthly meeting, on Saturday, April 10, at 1 p.m. The society presents a 45-minute geology class prior to the regular meeting; class starts at the regular meeting, class starts at 10 a.m. The meeting will be held at St. Dominick's Episcopal Church Parish Hall, 6556 Park Ridge Boulevard, San Carlos. Free. Call 542-9642 for more information.

The Editor of The San Diego Review, Paul Mathis, talks about "An Alternative Press in San Diego" for the Humanities Association of San Diego, on Sunday, April 11, from 7 to 9 p.m., at the Blind Recreation Center, 1805 Upas Street, near Balboa Park. Call 482-1518 for more information. Admission is free.

The "12 O'Clock Scholar" lecture series begins at the San Diego Museum of Man in Balboa Park on Monday, April 12, at noon. Helen Anderson will give a slide presentation on "The Silk Road," reflecting on the many minority groups who make up the population of Asia's western lands, and speak of their origins and cultures. She will concentrate on the Buddhist art in the caves of Dunhuang, China. The talk is in room 307 at the San Elijo Campus, 3533 Manchester Avenue, Carlsbad. The preview will be repeated on Wednesday, April 14, at Holy Cross Episcopal Church, 7678 El Camino Road, La Costa. Admission is free. For more information, call 757-2121 x485.

"Naples' Nature" is Maurizio University professor Rino de Witte's topic for discussion on Monday, April 12, from 7 to 8:30 p.m. This is part of the SDOU Master of Arts in Liberal Arts Colloquium Series: the theme for the semester is "The Return of Biology to Cultural Discourse." Free. Hear the discussion in room 2106 of the Adams Humanities building on the SDOU campus. 594-4426.

Printheim is Stina Polak's topic for the next Claremont Art Guild meeting, on Tuesday, April 13, at 8:30 p.m., at the County Health Services Complex, 3851 Rosecrans Street, in the Midway area. Free. Call 496-4666 for further details.

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San Diego Reader April 8, 1993

San Diego Maritime Museum. The museum features permanent exhibits documenting the history of San Diego's waterfront and the building of the West Coast by sea, including exhibits concerning the old San Diego-Coronado ferries, the tuna fishing industry, and the military. The museum fleet consists of the 1863 bark, *Star of India*, the 1899 San Francisco ferryboat *Berkeley*, and the 1904 Scottish steam yacht *Medea*. There are also nautical exhibits, ship

"Awake to the Dreamtime: Australian Aboriginal Art from the Kellogg Foundation Collection" is an exhibit in which visitors will gain an understanding of Australian aboriginal culture through approximately 80 paintings and 50 ethnographic

The San Diego Natural History Museum is currently exhibiting "Insects: Face to Face." Giant robotic insects, 50 to 200 times life size, are supplemented with related scientific information. Visitors may step through a giant microscope lens, becoming smaller relative to the size of the giant insects. Along with the robots, there are more than a dozen displays of living insects and arachnids. Displays concerned with the

The La Mesa Depot, 4695 Nebo Drive, La Mesa, is an authentic Victorian depot restored by volunteers. This wooden structure is the community's oldest building and served as passenger depot for the San Diego-Arizona Railroad from 1894 to 1927.

The Stephen Birch Aquarium Museum, an aquarium and museum under one roof, is an educational component of the Scripps Institution of Oceanography. The facility has 33 tanks containing marine life of the Pacific Northwest, the California coastline, Mexico's Sea of Cortez, and the South Pacific. One highlight is the La Jolla Kelp Tank, a two-story-

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 y drama about the soldier and the
 ch is a dramatic masterpiece.
 s, 19th-century opera composers
 proper temperament and talent
 arkably often in using bad librets
 as the basis for sensational operas
 rticularly adept at it. Bizet was t
 of his great Italian contemporar
 e, and he would not live to repea
 nt. In the early 1860s, the young

essence of operatic composition. The composer is at his best here in the often of considerable lovingly tone painting designed to give the action. Major inspiration hits him then with breathtaking force. The duets, both in the first act, are "Au fond du temple saint" (the sacred temple"), and the "entendre encore" ("I think I see them, while you are listening to them most incomparably beautiful

its height). The critical moments, or in passages of color to the account only twice, but these two composite tenor-baritone. "In the depth of the or aria "*Je crois* (hear"). Each of the sounds like the voice of vocal music.

Bizet, *The Pearl Fishers*
San Diego Opera
Conductor: Karen Keltner
Martin Wright, Choreog.
Costumes: Marjorie McC
Lewis (Zurga), Patrick Pe
(Nourabad).

Stage director: Johnathon Page
 Producer: Bill Cratty. Sets: Darren So
 n. Lighting: Marie Barrett. Sing
 ers (Nadir, Jan Grissom (Leila)

chorus master:
Maynard,
Michael
ark S. Doss

Georges Bizet

Bizet, The Pearl Fishers
San Diego Opera
Conductor: Karen Keltner. Stage director: Johnathon Pape. Chorus master: Martin Wright. Choreographer: Bill Cratty. Sets: Darrell Scott Maynard. Costumes: Marjorie McCown. Lighting: Marie Barrett. Singers: Michael Lewis (Zurga), Patrick Powers (Nadir), Jan Grissom (Leila), Mark S. Doss (Nourabad).

Prices do not include chauffeur's compensation & tax.
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San Diego Reader April 8, 1995

Calendar

CLASSICAL MUSIC

hear him avoid the magical ending of "Je crois entendre encore" entirely, falling silent (presumably because he could not make the high note) just when we wanted the most from him.

The two other members of the small cast of solists, both of whom sang with pleasing expressiveness and strong technique, were soprano Ian Gimson, as the virgin priestess

Lella, and bass-baritone Mark S. Doss as the high priest of Bruma. (The Hinduism of this opera is not to be taken very seriously, by the way; the authors of the libretto seem to think of the god Siva as a blonde-haired queen.) The musical stars of the production, however, were the conductor, Karen Kellner, the chorus master, Martin Wright, and the San Diego Opera orchestra and chorus. All these artists seem to have decided that, whether or not *The Pearl Fishers* is first-rate opera, it was to be performed as though it were the only opera in the world, and

as though all the future lives of everyone concerned would be determined by his or her discipline, passion, and sheer brilliance in this one production. The amount of good karma ultimately stored up was massive.

I cannot make similar comments about the staging, alas. The sets and costumes were your standard romantic-rustic-oriental fustian, dreary in their routine, and utterly unimaginative. The stage direction by Johnathon Page was as a distinctly lower level than this. The gestures and movements the director invented to express the sentiments of the characters were frequently so embarrassing you had to close your eyes. Nor did Page seem to have any idea of how to get people on and off the stage; the numerous transition passages

Bizet wrote for this purpose usually accompanied stage action so tentatively and inept that it looked as though there had been a misfire or as though everyone had been absent at the rehearsals. The Ash-Baba movie choreography was in the same category.

CLASSICAL LISTINGS

Contributions to the *Reader's Guide to Classical Music* must be received by mail no later than the Friday preceding the Thursday issue for publication. Send complete information to *Reader's Guide to Classical Music*, P.O. Box 85803, San Diego, CA 92186-5803.

Enjoy the Sounds of Scarlatti, Mozart, Beethoven, Chopin, Liszt, and Gershwin when pianist Neil Miller performs at the San Diego Museum of Art on Friday, April 9, from 2 to 4 p.m. The recital is free with museum admission. Find the museum in Balboa Park. For more information, call 232-7931.

John Butler's "Bagpipes" is the next in the Christ Lutheran Church's Music and Fine Art Series, to be performed by the church choir on Friday, April 9, at 7 p.m. Guest performers include flutist Robert Williams, whose spouse Barrett, officiant Lori Kirkell, harpist Marian Ryan Hays, and percussionist Heather Barclay. Also appearing will be Emma Lou Denton, performing "Tantum ergo" and "Agnus Dei" for organ. An offering will be received. The church is located at 4780 Casa Street, Pacific Beach. Call 483-2300 for further information.

Igor Stravinsky's "Soldier's Tale" will be performed on Friday, April 9, at 7 p.m. An ensemble of graduate students and faculty from UCSD's Department of Music will perform the full 1918 work. The one-act, one-hour drama is a rendering of the Faust legend. Enjoy the music in the Center for Research in Computing and the Arts (CRCA) Mainstage, building 4400 on the Mathews campus, on the UCSD campus. Call 534-4383 for additional information.

Parking permits are required on the UCSD campus, cost \$3 in the evenings, and may be purchased at the Gilman Drive and Northview Drive information pavilions at the north and south entrances to the campus.

Works by Giuliani, Villa-Lobos, Rodrigo, Tárrega, Resnais, and others will be performed by guitarist Keith Rodriguez on Saturday, April 10, at 4 p.m., at the Better World Cafe. The cafe is located at 4010 Goldfink Street, Mission Hills. 260-8007. Admission is \$5.

The Ash-Baba Troupe presents a program of Gaelic songs on the House of Gaelic Relations stage in Balboa Park on Sunday, April 11, beginning at 2 p.m. Free. Call 562-1116 for more details.

Organ Concert, civic organist Robert Plimpton presents an Organ concert with music by Baroque, Bach, Franck, Widmer, Irving Berlin, and others in the next installment of weekly free concerts at the Spreckels Organ Pavilion in Balboa Park. Enjoy it all on Sunday, April 11, from 2 to 3 p.m. 226-0819.

Weekly Broadcasts of current performances by the San Diego Symphony can be heard on KFSB,

94.1 FM, every Sunday at 8 p.m. through June 6.

R21 Ensemble of the 21st Century is a recently established group based at UCSD, formed to present new music along with familiar concert repertoire of the 19th and 20th centuries. On Monday, April 12, at 8 p.m., E21 plays Brahms's Sextet in B-flat and Weber's Piano Quintet in E-flat Major, in the Lyceum Theater at Horton Plaza, the next San Diego Mini-Concert. Ensemble members are Ileana Nigro, Patricia Nigro, Aron Bhandal, Central Roadsters, Isaac Lee, Peter Farrell, and Margaret Murray. Concertgoers are encouraged to bring a lunch to eat during the performance, which will last approximately 30 minutes. Need more details? Dial 454-6532 for answers. Free.

A Tribute to John Cage is planned by the New Music Ensemble at UCSD on Monday, April 12, at 7 p.m. Hear it in Smith Recital Hall. Call 594-6060 for further information. Free.

A Free Concert featuring the Strings of San Diego, under the direction of Michael Gauder, is planned in the auditorium of the Chula Vista Public Library, on Monday, April 12, at 7:30 p.m. The program includes selections from Vivaldi and Tchaikovsky. Find the library at 360 F Street, Chula Vista. Call 691-5164 for additional details.

Light Opera is featured at the next "Welcome to Opera" performance, on Monday, April 12, at 7:30 p.m., at the Better World Cafe, 4010 Goldfink Street, Mission Hills. 260-8007. Admission is \$7.

Looking at the Gothic Cathedral of Burgos, which rises massively over the Plaza, gives you quite the opposite experience. There is indeed something fairly simple to be found there—the basic shape of a large Gothic church, on French models, as it was begun in the 13th Century. The lower two-thirds of the transept facade at the right are lucid and restrained; the El Sarmiento Portal, with its pointed arch and noble sculpture, the rose window above, and the undorned expanse of stone that surrounds these chief features. But at the top of this facade the Spanish passion for decoration has already taken hold, although still within the general restraints brought from the North.

The process of obscuring the simple, of adding layer upon layer over the original fabric, is well advanced in the structural additions to the side of the nave, which are most impressively in the east and above us. A large chapel bowing outward, a

T.G.I.G.F.

The great, long-beaked storks rising majestically from their nests...

Your typical San Diego heathen will spend much of Easter weekend on the beach. That is why we live here, and not (for instance) in austere, gray, Catholic Castile—which nevertheless keeps rising to my memory through the ocean haze, like a phantom from a long-gone world. It is not, of course, a phantom world, but one very solidly in place, and its image rises so vividly before me because precisely one year ago, in the late afternoon of a bitterly cold Friday, I was standing not on the edge of the Pacific but in the broad Plaza del Rey San Fernando in Burgos, among the milling crowds observing and participating in the Castilian city's famous Good Friday procession.

The two Fridays, a year apart, really do belong to different worlds. Judged as an aesthetic and spiritual experience, an afternoon on Pacific Beach is utterly direct, open, and uncluttered. Everything you see—ocean, sky, sun, sand—is a simple essence, itself and only itself. Nothing is obscured, nothing is concealed. There is no past to suggest secret allusions and complex resonances. The waves have no history. That is why the beach is so liberating: it reduces experience to its rudiments, and it frees us from time.

Looking at the Gothic Cathedral of Burgos, which rises massively over the Plaza, gives you quite the opposite experience. There is indeed something fairly simple to be found there—the basic shape of a large Gothic church, on French models, as it was begun in the 13th Century. The lower two-thirds of the transept facade at the right are lucid and restrained; the El Sarmiento Portal, with its pointed arch and noble sculpture, the rose window above, and the undorned expanse of stone that surrounds these chief features. But at the top of this facade the Spanish passion for decoration has already taken hold, although still within the general restraints brought from the North.

The process of obscuring the simple, of adding layer upon layer over the original fabric, is well advanced in the structural additions to the side of the nave, which are most impressively in the east and above us. A large chapel bowing outward, a

series of high-walled balconies (the lower one extending all the way to the front of the building, at the left), and various irregular buttresses attached at various levels—these cover the structure of the nave and make it hard to comprehend.

Walk around to other side of the Church, which is most fully seen from the raised street running alongside it, and the Spanish temperance becomes even more aggressive. By the 15th and 16th centuries, when the two spires and the central square lantern were erected, Spanish taste demanded that every available space be covered with decoration, that every line be broken with pinnacles and crockets, that the stone shape of the building recede as an imagined but ungraspable impression behind the layers of carvings and piercings and bevelings. This is a late Gothic trait common over all Europe (the west front is in fact the work of a German architect), but for the Spaniards, more than for anyone else, it expresses an inherent and constantly reiterated decorative fanaticism.

That national drive toward overall decorative patterning, to the point where the walls seem to disappear, can be seen in the most diverse styles of Spanish architecture, over many centuries: the unbelievably plastered ceilings of the Mudéjar architects (Mudéjars working for Christians), the plethora of decorative elements in the Isabelline style (contemporary with Ferdinand and Isabella), the Plateresque style of the 16th Century that treats wall decoration as though it were the work of a silversmith on table ware, the monstrously sumptuous Churrigueresque style of the 18th Century (as excessive as its name), and in our own century the crawling, twisting, organically burgeoning architectural fantasies of Gaudí. Burgos Cathedral shows the impulse in its Gothic guise; it is even more pronounced in the interior, with every wall, column, arch, vault, choir stall, grill, and candelabrum swathed in proliferations of line, plaster, and metal.

Now imagine this momentum to Spanish Catholicism presiding over the outdoor communion in the Good Friday Cathedral square, that grotesque American parody of the Inquisition—which you must force yourself to disregard, in the knowledge that these are only the good citizens of Burgos, taking part in a traditional religious and civic ritual that over the centuries has become thoroughly benign.

Benign it may be, but it is by no means superficial. Along with the masked marchers, immense religious floats are moving across the bridge over the narrow Arlanzon River, past the Avenida del Generalísimo Franco whose memory remains very much alive in a country that never forgets anything, beneath the Arch of Santa Maria (with its statues of the supreme military and political unifiers of Spain: Count Fernán González, El Cid, and Emperor Charles V), and into the over-crowded Cathedral square. On covered platforms supported by scores of unseen young

Good Friday procession
Burgos, Spain
Every year

corner of the city, the *cofrades* make their solemn way, accompanied by slow drumbeats and walking wind instruments, and converging on the Cathedral precinct. Each religious fraternity, hundreds strong, is dressed in its own colors—all white, green and white, purple and crimson—with the principal costume type being a longknee bow, blowing in the icy wind, and a tall, pointed hat, covering the face, with two almost-shaped holes for the eyes.

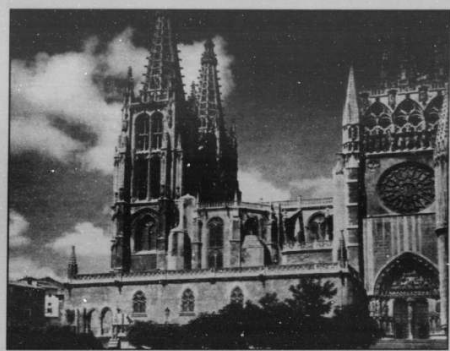
These groups of marching masked figures, in a tradition going back to the late Middle Ages, remind one with eerie power of the *auto-da-fé* conducted by the Spanish Inquisition, with heretics being led to execution. There are also unpleasant reminiscences of the Ku Klux Klan, that grotesque American parody of the Inqui-

tion—which you must force yourself to disregard, in the knowledge that these are only the good citizens of Burgos, taking part in a traditional religious and civic ritual that over the centuries has become thoroughly benign.

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Calendar

ART



Burgos Cathedral from the southeast

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Sole On Ice?

...the musical is a metaphysical mess...

Sometimes you can have an inkling about the quality of a theatrical production before it opens. Press photos are the most common indicator. If they are badly shot, or if the actors strike clichéd poses, they don't bode well for the show. With John Maxwell Taylor's *Faustorama* the negative inkling was of a different sort. The press release claimed that the musical is about a modern Faust who sells his "soul" (and) to the devil. *Faustorama* opened at the Hahn more than a month ago. Since that time there have been cast changes, including the actor playing the Faust figure. The show has been restaged by David Obelo, and I'm told that 40 minutes have been cut. The performance I saw, however, was a patchwork, with the stitches still showing — and a mass of problems as well.

Instead of an overreacher reciting Marlowe's mighty lines, or Goethe's epic writer, or Thomas Mann's brilliant musician, or even Doctor John Faustus, who died around 1940 and who was said to be the "brother-in-law of the devil," the *Faust* of *Faustorama* cares not for ultimate knowledge or transcendent experience. Not even close. He's called Dr. Henry Morpheus and he's an elitist jerk with a roaring castration complex. When we first see him, Morpheus whines that the 20th Century doesn't appreciate his talents. He thinks he should be enshrined as an intellectual saint. Other than his whining, however, at no point does the musical present any actual evidence for his claims.

We're supposed to take for granted that he's got 18 PhDs and an off-the-graph IQ — which is next to impossible to believe (one of the consistent flaws of the writing is its penchant for telling rather than showing us information, and thus not allowing us room to make up our own minds). For someone yearning to be recognized as a member of the "enlightened class," Dr. Morpheus has some Stone-Age attitudes toward women. They emasculate through feminine dominance, he says, adding that "women aren't excited by men they can't dominate." Huh? And we're supposed to like this guy? This is our evening's protagonist through whose strivings we see our destinies fulfilled?

Mephistopheles — who is neither as scary as Marlowe's nor as comical as Goethe's impish "spirit of denial" — wants Faust to sign a pact and discover the secret of happiness. But the question that runs through the whole play is: is Morpheus Faust or not? In some scenes he talks as if he is; in others, he doesn't. Mephistopheles takes him for a cruise on the *Faustorama*. This is "a metaphysical absurd of human desire" — though in the production it looks like a dilapidated water boat abandoned from a forlorn tunnel of love. Morpheus meets the legendary Margaretta. She's into astral projection and wonders if her urge to rescue misguided men is a form of co-dependence. He falls for her and they wonder, in song, "How Far Would You Go for Love?" In

the lumpy second act, which still worries if Morpheus is Faust long after anyone else could care, Morpheus refuses. Helen of Troy's advances and serves time in her dungeon. He yearns for Margaretta, he dies, he ascends to heaven and — more like the legend of Don Juan rather than Faust — is bored with heaven and opts for a fusion of souls with Margaretta.

The author has called his work "a metaphysical musical that embodies many of the experiences of reality experienced in altered states of consciousness." That's fancy — albeit repetitive — talk. But the musical is actually a metaphysical mess. It's a hodgepodge of random, often competing philosophies that makes up a bluff and pretension what it lacks in insight. Taylor makes one interesting observation, though. He points that Doctor Faustus isn't experiencing eternal damnation, as in Marlowe's version. Instead, over the centuries, he undergoes a series of reincarnations. That's certainly the case in literature. Authors as diverse as Johann Spies, who wrote *Faust* in 1587, and Sam Shepard, whose *Manic* was written 390 years later, have



Danielle Fargnoli, Scott Lauer

Faustorama by John Maxwell Taylor
Hahn Cosmopolitan Theatre, 444 Fourth Avenue, downtown
Playing through April 11; Thursday through Saturday at 8:00 p.m.
Matinee Sunday at 2:00 p.m. For information call 239-2255.

been fascinated by the subject. Even Randy Newman is working on a *Faust* opera, so the talk goes. Reincarnation explains these literary emanations

of Faust, who usually appears during a transitional or crisis point in a century and functions as an extreme commentator on the times. That the 20th Century has so many Fausts says a great deal about its volatility.

One observation does not a musical make, however. *Faustorama*'s problems start with the script. Even though it's been cut, the text is rife with elemental flaws: many of the scenes simply don't "play" effectively, the characters all lack definition (there isn't a "round" one in the group; each is a type that the musical delights in labeling as such), and in the case of Morpheus and Margaretta, the author feels free to change them completely, without any discernible motivation. One minute they're one way, the next another. Taylor's music carries a different set of problems. The music itself is sometimes pleasant, sometimes uplifting, though often a rebash of familiar musical ideas. But almost every song is staged as an epic showstopper belted at the back row. This leads to a sameness of the numbers that detracts greatly. Because of the playing space at the Hahn, the synthesized score is on a tape, and there's a sameness to the sound as well. Were it live, the music might be easier to appreciate. That it's on tape, with the actors sometimes having to wait for their cue, is too distracting. It seems like we're watching the world's first karaoke musical.

The production has several other difficulties. Lowlights include an overly smoky set, downstage lighting problems (blind spots and lagged followspot operators), and shabby choreography, in design and execution. The three leads have strong singing voices. Tom Ipperson as Mephistopheles, Danielle Fargnoli as Margaretta, and — though he's too young for the role — C. Scott Lacy as Dr. Morpheus. Caught

in the middle of it all is David Obelo, who was called in after *Faustorama* opened to rework the show. Because of this, it's difficult to assess Obelo's work. Two thoughts come to mind: what I saw, though plagued with troubles, was probably an improvement on the original; and Obelo should have the right to direct the play of his choice real soon. With all the theatrical smoke-jumping he's had to do at the Hahn, he's earned it.

THEATER LISTINGS

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.

Always...Patsy Cline
The San Diego Repertory Theatre presents the West Coast premiere of the two-woman musical that broke house records at the Spoleto Festival and drew standing ovations at the Grand Ole Opry. Lyceum Stage, 79 Horton Plaza, downtown, through April 24. Tuesdays through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Sunday at 2:00 p.m.

Angel Street
The Coronado Playhouse presents Patrick Hamilton's Victorian thriller (first produced under the title *Guilty*). The seemingly kind Mr. Mearns is slowly making his wife insane. Coronado Playhouse, through May 16. Friday and Saturday at 8:00 p.m. Sunday at 7:00 p.m.

Carpet
Gerald Molen's comedy-thriller is a tale of antithetical twin brothers. Evelyn is an actor-thief who lives in a grungy basement apartment in Soho, while Rupert, Evelyn's younger brother by five minutes, lives in a world-panda luxury at Regent's Park, a posh section of London. For these and other reasons, Evelyn wants to have Rupert murdered. Not only that, Evelyn then

wants to become Rupert, to play the role of Rupert for the rest of his life. Evelyn's tired of being an out-of-work actor (because, he says, he's "too good"), and he wants to live in style. So he enlists the services of a Major Powell and, well, things fall apart — or do they? *Carpet* is a phantasmagoric, run-of-the-mill thriller except for one thing: the same actor plays both brothers, and there are several times when he must be in two places at once. To pull off the switches requires some deft troupe (and staging, in which what you are isn't always what you think you are, and director Rosina Waldswimmer-Reynolds has done just that for the 9th Coast Repertory Theatre's production of *Carpet*). Though she is unable to overcome the play's several faults (only trimming the text could do that), Waldswimmer-Reynolds has enhanced all the humor in the script and has done another capable job for NCRT. It helps to have the versatile Ron Chaudron playing the two brothers, the overly theatrical Evelyn and the somewhat stuffy Rupert, and Peter Rose playing the Major, who gets caught in a hall of mirrors where he's convinced he's duplicating his efforts. Wendy Cullen is a treat as the landlady, Mrs. McGee, whose love of cockles is matched by a sublimated love for Evelyn. The designers — Marty Barrett (set), John Bryan Davis (1930s costumes), Sean Lohman (lighting), and Michael Shapiro (sound) — have all done quality work, as expected from this talented force.

North Coast Repertory Theatre, through April 15, Thursday through Saturday at 8:00 p.m.

The Dybbuk
A ghost haunts S. Ansky's "realistic play about mystical people." He is Konon, a brilliant yeshiva student in love with Leah. When her father breaks a promise and chooses a groom richer than Konon for his daughter, Konon dies, brokenhearted. He becomes a Dybbuk, a wandering soul that has died before its time. A Dybbuk can attain purity by entering the living body of another person, and Konon possesses Leah. Then he becomes a transcendent love from beyond the grave. Like the novels of Gabriel Garcia Marquez, *The Dybbuk* excludes "magic realism." The 19th-

century village of Brinnits is a place where miracles are common, where laws passed down through millennia prescribe narrow paths, and where a single injustice, like Leah's father breaking his promise, threatens to unravel the universe. Todd Salovey, director of the San Diego Rep's production of *The Dybbuk*, has done an impressive job of creating this mystical environment in vivid detail. Assisted by Neil Patel's scenic design — with a Holy Ark, a trough of water running across a dirt floor, and "tree-stained walls" — and by Brenda Berry's naturally supernatural lighting of sets, Salovey has dared to give the play its authenticity without dilution. The opening night performance began slowly, as does the play, but soon one found one's way in this unfamiliar territory, and the tale itself took over. Dressed in Mary Larson's appropriately somber costumes, the cast is

headed by Jon Matthews's relentlessly driven Konon, who knows that ecstatic flights, though dangerous, are the only way to fly. Ilkka Gora, as Leah, moves from innocence to the frenzy of possession with remarkable ease, and she is convincing in both states. In other roles, Douglas Jacobs is quite strong as Arkel, a rabbi for 40 years burdened by the weight of being a holy man. Sam Thomas Murray, Priscilla Allen, Lena Singer, Kurt Ruchter, and Bill Duntman (with the men sporting long beards) — they and Yell Strom's haunting Klezmer music also enrich the rich resonances of the production.

North Coast Repertory Theatre, 1545 North Coast, 79 Horton Plaza, downtown, through April 15, Thursday through Saturday at 8:00 p.m.

Always...Patsy Cline
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Calendar THEATER

ation of AIDS, and form a supportive community — Faberland — where labels are dropped and differences accepted. The first act, set in 1979, is a time of innocence and irresponsibility; the second, set in 1981, a time of coping with a world where "the rules keep changing." In James Lapine's staging at the Old Globe, these contrasts are made so starkly that there is almost no one to care about in act one. The characters are more a set of situations than people. The musical trivializes their pain and treats them as shallow creatures, as if to say, "everyone's a mess, re-hee." We are supposed to see the first act from today's perspective. From this vantage point the characters are shallow, but they don't have to be. The second act, there is no love onstage, and no depth. The worst offender is Gregg Edelman's toweringly superior Marvin. Even when Marvin develops some perspective in the second act, Edelman's voice retains an insincere tone. Lapine's staging, visually, is a wonder to behold. They are frantic. Everything is in motion, so as to tell the story through the eyes of the characters. The production has an admirable fluidity. At present, the stage plays coherence in the first act. There are fewer problems in act two, but given the difficulties in act one, the second's a long time coming.



Fabert

Old Globe Theatre, Simon Edelman Centre for the Performing Arts, through April 25, Tuesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

Fastenare
Reviewed this issue, Hahn Cosmopolitan Theatre, through April 11, Thursday through Saturday at 8:00 p.m. Matinee Saturday at 2:00 p.m. For information call 234-9583.

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masterful. Casady's extremely moving Mrs. Abing proves that broken hearts can still crack. Easton's Pastor Manders, whom Mrs. Abing loved fleetingly 29 years ago, is a walking force for duty, sitting all autumn and impales in him self and others. Easton is terrific. He has turned a potentially able cipher into a multidimensional being whose beliefs are funny and whose attitudes are as authentic as the "joy of life." Staging Chino in the sound at the Carter has advantages and disadvantages. In Ralph Funicello's clean, deceptively simple set, we don't see the room's gloomy fire off in the distance and thus the new nature it allegedly connotes. The advantage is that Mrs. Abing isn't 50 yards away; she's coming apart among us, exposed to the end — and there's nothing we can do to stop the ghosts of her past from assailing her.

Worth a try.
Casady Centre Stage, Simon Edelman Centre for the Performing Arts, through April 25, Tuesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

Ray Fever
The South Coast Repertory Theatre is staging Noel Coward's comedy about the unconventional Bligh family and a quiet weekend in the country that becomes anything but. William Ladd has directed South Coast Repertory Theatre, main stage, Friday, April 9, through May 9, Tuesday through Saturday at 8:00 p.m. Sunday at 7:30 p.m. Matinee Saturday and Sunday at 2:30 p.m.

Italy Ghostly
The Naked Theatre Company continues in San Shepard Festival with this late-night one act. Jerry Raker has directed. Run/Marquis Public Theatre, through May 2, Friday and Saturday at 10:30 p.m.

The Hunch
Brandon Behan's madcap carnival is more a scene piece with songs than a straightforward drama. The plot is simple but the play creates a world rich in vivid detail. First produced in 1958, *The Hunch* is set in a Dublin "brothel," it's a collection of a satirical, a satire, and a comedy. The characters are a dizzying collage of eccentrics, ranging



Joan Chao Superior

from the owner, Monsewer, an Englishman who attempts to eat Irish, to Pat, the one-legged caretaker of the establishment, forever in his cups, who recalls the glory days of the Irish Republican Army of 1916. The English are about to have a young IRA soldier for shooting a policeman. So the IRA kidnaps Leslie A. Williams, a private in the British army, and are holding him hostage at the hotel. So dressed a safe house. If the soldier is executed, Williams will be too. The play is funny and brims with life, beneath which is some irreverent satire of British and Irish politics, with each being fair game for Behan's wit. The three-act play is a sprawling marvel of exuberance and chaos. The production of *The Hunch* by the Sweetheart Comedy Theatre, however, comes nowhere near to capturing its wonders. Director Michael Scallan has some interesting ideas for staging the piece, but the cast is almost uniformly weak. The play should have a free-spirited, improvisational quality, with each character going to star in the

Joan Chao Superior
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which was suggested by the Ingmar Bergman film *Smiles of a Summer Night*. In *Robin* has directed. Patin Playhouse, through April 18, Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

A Murder Is Announced
The Power Performing Arts Centre is staging Agatha Christie's murder-mystery in which Miss Marple confronts mixed motives and coincidental identities. Power Performing Arts Centre, through May 1, Friday and Saturday at 2:00 p.m.

Nonnamur
I have never found it very useful to compare theaters to each other. There are too many variables and too much subjectivity. I do, however, compare theaters to their shows, upon their previous efforts as a gauge for current productions. And in this case, the Lawrence Walk Revert Theatre's *Nonnamur* ranks among the finest work I've seen at that theater. In effect, what director-choreographer Judy Ann

Raising has done is assemble an all-star team of women who have done the show before. Four of the five cast members have performed it, several more than once. They have the right voice, the right timing, they know where the jokes are, and Raising has given them just the right amount of business and emphasis. The result is a funny, very entertaining show about, believe it or not, nuns. The Little Sisters of Hoboken, to be exact. They are performing a fundraiser, on the set for *Crane at the St. Helen's*. High school girls, so they can raise enough money to bury the last four nuns accidentally poisoned by their cook, Sister Julia ("child of God").

So the Reverend Mother, Sister Mary Regina, and four of her cohorts do a show — and do it beautifully. The five actors are so talented it's evident that they even enjoy watching each other work. Catherine Fries includes ballet among her many skills as Sister Mary Leo. Speaking with a thick Brooklyn accent, Penelope Ake is just right as Sister Robert Anne, the understudy waiting to be a star. Mary Louise Greiner, who is in charge of a tutor at the school and does so, brings the show home with her moving rendition of *Julius Caesar*. Brenda Cate's Reverend Mother is funny, whether she's singing or talking. Debbie Prattman, a nunc, is a facsimile, is absolutely outstanding as Sister Mary Ann. Prattman's version of the difficult "So You Want to be a Nun" is one of the best solo performances I've seen in many years.

A Little Night Music
The Patin Playhouse presents Stephen Sondheim's musical, which was suggested by the Ingmar Bergman film *Smiles of a Summer Night*. In *Robin* has directed. Patin Playhouse, through April 18, Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

Search for Signs of Intelligent Life in the Universe
The Pine Hills Lodge Dinner Theatre is offering late Wagner's award-winning series of monologues and comic pieces. Scott Kinney has directed. Pine Hills Lodge Dinner Theatre, through June 12, Friday and Saturday, dinner at 7:00 p.m., curtain at 8:00 p.m.

Seating & Other Arrangements
Labsy Productions presents a comedy, by Barbara Kahn, that solves the question: What to do when your lover comes back, finds that you have a new lover, and discovers the new lover is "totally over?" St. Cecilia's, Friday, April 9, through May 1, Friday and Saturday at 8:00 p.m. (Note: There will be no performances on April 23 and 24.)

Sexual Perversely in Chicago
Anyone on the lookout for a hot late night comedy should go to the Fritz Theater and check out David Mander's exposé of the single scene. The "sexual perversion" of



Nonnamur

through May 8, Tuesday, and Thursday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

The Old Couple
The Scripps Ranch Community Theatre presents Neil Simon's comedy about sloppy Oscar and fondulous Felix and the apartment they share much to each other's dismay. Scripps Ranch Community Theatre, through April 25, Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

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the title isn't what you think. It's actually about the ways veterans of the scene meet barriers to prevent them from intimacy. Danny and Deborah have met and are headed toward love. His friend Bernie and her roommate Joan, however, are determined to prevent it from happening. Between Bernie's deep-seated hatred of women and Joan's, there isn't a room for anything like optimism. In the hour-long comedy-drama, they function like end angles at the ends of Danny and Deborah, filling them with overflows of their own negativity. They must rank as two of the least supportive "friends" on the planet. In a series of quick, often hilariously funny scenes, Mander traces the slow rise and precipitous fall of Danny and Deborah's relationship. At the Fritz, thanks to some fine work by director Duane Daniels, the show moves as a tightly manicured play. Daniel Mander's set — four chairs and a black background lit inquisitively by Douglas Gabrielle — makes up in instantaneous scene changes what it lacks in detail. The latter is supplied by Allan Ogden's costumes and Marty Eldridge's sound design, part of which is mid-'70s disco music that catches the period (Chicago, 1976) and causes cringes of musical moments at the same time. The acting is solid. Hope Frigley's Joan could be more intelligent (the character is a nurse in the piece) and could show more effectively how she became such an anguished black hole. But other than that, the cast is impressive. Bryan Bevel's Danny is just right, moving from a form of single-sex innocence to the bitterness of James Warkins's Bernie, who might know where they are, has amnesia (his middle name is

like Danny, is often most eloquent when she doesn't say a word and simply shows us how repulsive Bernie is and how, were it not for two very angry singles outside, the characters in *Nonnamur* are at the condition), she and Danny might have turned out together just fine. (Note: Several cast changes have occurred since the show opened in April.)

Worth a try.
Fritz Theatre, open-ended run, Friday and Saturday at 8:00 p.m. and 10:00 p.m. For information call 233-7505.

Sex of Singapore
The new creative team at the Theatre in Old Town is still bating 1,000. Artistic director Paula Kallanath, choreographer Jill Anthony, and managing/technical director Kris Sabal's third effort since taking over the founding theatre is a highly splashy capsule of a show that is short on suspense and plot but rich in period detail, production values, and talent. A tradition, in fact, is being formed in Old Town. *Sex of Singapore* — the "sexiest review" by Allan Katz, Eric Friedman, Robert Hipkins, Michael Gartin, and Paul Lockheart — fits right in with the theatre's earlier *Becker* and *All-Night* line. The review is set at Freddy S. Lym's sexy Song of Singapore Cafe. Culture nobody's keeping secrets? It's early December 1941: the Japanese are invading the pre-war Chang Keng Peo jewels are inside a dead fish, the singers and the band don't have their passports, and the woman they have named Rose of Rangone, who might know where they are, has amnesia (his middle name is

"Dangers," now if he could only remember her "outside" name). These skits, sometimes silly ditties, which wander in and out during the evening, provide the framework for the World War II musical numbers that ring with authenticity and that are performed with the quality auditions have come to expect at the Theatre in Old Town. Colleen Sublett, Steve Anthony, and Laura Lamm, three familiar faces from previous shows, do terrific work as expected, and newcomers Kelvin Holwood, Patrick Lathrop, and Donald W. Sager fit right in with the skilled blend of musicianship and acting required by the show. The production also boasts one of the best backup bands ever to play locally in a musical revue, with each performer given at least three solos. Nick Rad's set, with Christmas lights over the audience and an appropriately garishly colored stage, features a rock garden/fountain that looks as kitsch as it does cheap.

Worth a try.
Theatre in Old Town, through April 24, Wednesday through Friday at 8:00 p.m. Saturday at 5:00 p.m. and 8:00 p.m. Sunday at 5:00 p.m.

Ten and Sympathy
Onstage Productions is offering Robert Anderson's drama about the prelude to a pre-school for boys.

States of Shock
The Naked Theatre Company continues in San Shepard Festival with the West Coast premiere of Shepard's new play, *States of Shock*. For Powers has directed. Run/Marquis Public Theatre, through May 2, Friday and Saturday (and Thursday, April 8) at 8:00 p.m. Matinee Sunday at 2:00 p.m.

Ten and Sympathy
Onstage Productions is offering Robert Anderson's drama about the prelude to a pre-school for boys.

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Calendar MUSIC SCENE

tioning the name of his album (*It's a Shame about Ray*). Those selfsame editors would be outraged if Rolling Stone's writers behaved in a similarly lecherous fashion toward Tanya Donnelly of the band Belly, but then, the two situations are opposite and not equal. As *Sassy's* entertainment editor, Kim France, said recently on a panel in Texas entitled "Sex and Sexism": "There's a really big difference between the systematic objectification of an oppressed group — in this case, women — and the similar treatment of men. The two genders are not equal, and objectifying one means something entirely different than

[objectifying] the other." In other words, Tanya Donnelly has no choice about being objectified on MTV; she will be whether she wants to be or not. Evan Dando, however, does. If he chooses to stick out his tongue and pinch his nipples on the covers of *Spin* and *Interview* magazines, then he deserves anything he gets. Dando didn't make it to the top based on his face, but Belly wouldn't even have been signed if Donnelly wasn't nice to look at.

The French writer Colette once unerringly referred to "those passions which we so lightly call physical, but which truly shake the soul." Colette was talking about sexual ecstasy, but these days her words

could just as easily be applied to the sound of rock 'n' roll — or, to be even more specific, to the sight of Soul Asylum's David Pirner and the Meat Puppets' Curt Kirkwood in action, live, onstage.

Women are wary of describing their favorite bands in sexual terms.

That's a pretty risqué statement for a female rock critic to make. I know I risk being written off as a groupie for life for having written these words, but there's actually a big difference between me and that species, and it's this: A groupie wants to sleep with the object of her devotion. I don't. Imposible, you say? Well,

get a clue! Do all those seemingly heterosexual surfer guys you see at shows, rushing stage-front and hurling themselves into the mosh pit, wrestling skin-to-skin with a sweaty Mark Arm or Kurt Cobain, really

Sub Pop has done more to empower women in rock than Madonna and the riot grrrl movement put together. There used to be this fallacy that all guys wanted to be in bands and all girls wanted to fuck them. But thanks to the universally love-sexy nature of guys like Dave Pirner, Curt Kirkwood, and the aforementioned Sub Popsters, guys started understanding what it felt like to be a girl in the audience, and they immediately knew it wasn't quite as slutty-minded a prospect as they'd originally pictured.

These days it's cool for women to make lecherous comments about guys in bands without automatically being labeled a prostitute, but I think we girls have got to be careful about it, or we risk going back to the Pamela Des Barres

stereotype whereby all we're in it for is sex. Sure, it's neat to groove on the sexiness of Pirner and Kirkwood, but it'll be neater still when there's some woman guitarist up there that we want to be like...that, to take it one step further, even GUTS want to be like. Thanks to people's heightened awareness about the justice of gay rights, thanks to both Madonna's and Kurt Cobain's brave admissions of bisexuality, thanks to *Sassy* magazine, the *Fluid*, Guy Picciotto, and a host of other resources, gender relations in rock 'n' roll have taken a huge step forward in recent years. But we still have a ways to go.

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Dull But Not Evil

Glass is that rare major figure whose body of work is generally minor.

The pixie who coined the phrase "Next to silence, that which comes closest to expressing the inexpressible is music" would not have made a happy critic. As flowery as that idle bonhomie sounds, it is a convenient credo for anyone unable to untangle the theoretical and idiomatic monkey's paw that supposedly distinguishes serious music from other kinds. A lot of musicians effuse matters and, by implication, flatter themselves by disregarding classifications even as they are eager to acknowledge imposing influences and mentors. Critics, not surprisingly, are suckers for snobbish solipsism: it at least smacks of integrity. Ideally, all music adheres to principles—the arousal of curiosity, stirring of emotions, the demarcation of prejudices. The music I take seriously may be of only paralytic interest, but staking my claim as a lowbrow Philistine allows an escape hatch: the critic/fan can decline filibustering over what counts as music and what is counterfeit goods conceived by ciphers, degenerates, and sentimental revisionists.

Much of contemporary classical music is so absorbed with codification, abstraction, and internal logic that the listener is rendered nearly superfluous. As one who views the "post-modernist" conundrum as a joke-riddle suited for those who enjoy pondering the sound of falling trees in unpopulated forests, it is hard not to be flip about this vogue and its ramifications.

Of course, it is such arcane that help motor the art-gate treadmill. Such perplexity enlivens discourse because it distorts and dismantles rhetoric and criteria that, in practical terms, do not matter. (I don't mean the sort engendered by jazz upstarts, despite its indelible innovations, jazz is still treated like sophisticated voodoo fare.) I refer, rather, to a more basic but knotty question: do sexual responses necessarily retreat and wither at the precipice of strictly formal concerns? As an interested bystander I find the whole business a minor jest. Maverick classics such as Pärt, Ives, and Cowell remain admirable not only for implementing procedural changes but for demarcating institutionalized dogmas. These years,

though, it is a chore trying to tell if the product preceded the postulate. The object of concentration and invention sometimes becomes secondary.

There is no doubting Philip Glass's position in the forefront of modern music (post-, pre-, or nascent). Like so many others, he disdains the "minimalist" label, palming it off as a media buzzword. But it defines his celebrity sufficiently (as it does with Terry Riley and Michael Nyman). He is also notable because of his popularity among rock, folk, and pop performers, and his service as a movie scorer (*Mishima*, *Thin Blue Line*, and my fave rave, *Candymen*). He has, evidently, diplomatic sovereignty in both camps. Regardless of the context, though, his stuff always makes me feel as awkward as laughing during a heart-rending scene in a movie or harboring lustful thoughts while receiving Holy Communion. Whether witty or plangent, Glass's music is discursive to the point of discomfiture.

My take on him, then, marks him as a commercially successful anomaly and a critical problem case. Seventeen years after the supposedly scandalous *Einstein on the Beach*, Glass devotes view him as an electronic shaman, and rigid traditionalists deride him as a trader in fool's gold. Yet as was evident by the polite but compliant capacity crowd two Fridays ago at UCSD's Mandeville Auditorium, his appearances are still events.

I suspect Glass has been the benefactor and victim of his genius/film/film-man dichotomous reputation among listeners. He is not as mesmerizing nor as pernicious as either side would tag him. Glass is a peculiar talent: a pragmatist, monomaniacal conceptualist and synthesizer, unremarkable tunesmith, and a phenomenon as a case study. Objectively, he is that rare major figure whose body of work is generally minor. *Einstein* holds up not because it is a thing of beauty or nonpareil wit, but because it is so antithetical and incongruous. The music pummels, drags on, repeats, retards, bemuses, and, in tota, creates an effect so obnoxious it qualifies as something unique and asynchronous: a repellent classic. But that once-only-cannot be denied of what has

Calendar MUSIC SCENE

become a rather moribund methodology.

At Mandeville, accompanying a showing of Godfrey Reggio's 1988 film *Powapowata* (the follow-up to his earlier tome *Koyaanisqatsi*),

13-piece Philip Glass Ensemble gave a live performance of Glass's score for the film. The two-hour assemblage of pretty pictures (a movie by default) made some vague Hopi tak-tak-point about salt-of-the-earth simple folk bowerled by urbanization and technology. Saving the folk-mythic parochialism of the movie for another discussion, Glass's music did not devote the mass of faces, clothedness, high-rises, and factories, but worked parallel to them. The movie is no epic, no spectacle, and Glass is surely no Prokofiev, but the connection between image and score was at least ignorable. The score has typically pleasant melodic fragments, redundant hooks, consonant harmonies, intermittent gradations in the winds, high and sinner vocal counterpoint, and percussive splashes. It also has trademark collage which, synthesizer responses, and elemental piano rubatos.

Presumably this had the desired impact for most. Simple, not unattractive, the piece was a marvel of precision timing, exacting rhythmic and acoustic momentum. Everything moved along in a symmetrical figure-eight modulation. The so-called world music, pop and jazz elements were matters of color, timbre, and amplification, hardly anything to drive even the most conservative aficionado into a dither; if anything, a calming,

duelling effect ensued. Aesthetic then is, regardless of intent, are of use only if they illuminate an endeavor's function in regard to its shape, form, and end result. Otherwise, you just have annotated models to study and pick apart. Deep-dish players like Ornette Coleman and Robert Fripp paddle in musical epistemology, but they construct layers of con-



Photograph by David Heston

Philip Glass Ensemble
Mandeville Auditorium
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• Pottery • Bull Riding

Wannabee Night

Stage Hypnotist: Show \$9 pm with Dr. Trish & Friends.
Liar's Contest: 9 pm Be who you want to be, dress up. Professionals (lawyers) included.
Karaoke Available for Musical Wannabees

Spaghetti Western Night

Dance Contest: 9 pm-11 pm
• West Coast Swing • Two Step • Line Dance • Prizes

Rodeo Night

Contests—\$120 Cash Prizes Per Event
Bull Riding • Mini Short Shots • Mt. Night Wrangle
Min. 24 Entrants/Event

MONEY SAVING COUPON
(Valid Wednesday only)
NO PHOTOCOPIES PLEASE
SAVE TWO DOLLARS ON ADULT COVER.
Not valid with other coupons • Expires April 30, 1993
One person per coupon

2 TWO DOLLARS

MAY DAY! FESTIVAL 1993

Reader

A 8 1/2-HOUR, 30-BAND, 2-STAGE EVENT

FEATURING THE BEST OF SAN DIEGO'S BANDS
Benefiting San Diego Youth & Community Services' Homeless and Runaway Teen Programs

SATURDAY, MAY 1 • DOORS AT 11am
STARLIGHT BOWL, BALBOA PARK
TICKETS ONLY \$10 ADVANCE, \$12 AT DOOR • ALL AGES

On the Main Stage:
Artefakto, aMiniature, Bad Mood Zeuss, Baba Yaga, Blacksmith Union, Burning Hands, Creedle, Deadbolt, dig, Electric Love Hogs, flur, Honey Glaze, Inch, KingMother, Lord Byron, Lucy's Fur Coat, Naked Earth, Radio Wendy, rust, Secret Society, Three Mile Pilot & Well Strung to Hang

On the Acoustic Stage:
Band of Gold, C.L.A., Hate Romance, Russell Hayden, Natasha's Ghost, The Rug Burns & This Reality

Band line-up chosen by random drawing at 10:30 am on the day of the show.

JERRY GARCIA BAND

SUNDAY • APRIL 18 • 7PM • SAN DIEGO SPORTS ARENA
FLOOR: OPEN FOR DANCING • UPRISAL • GENERAL SEATING • CONCOURSE • ARTS F&R

LIVING COLOUR

bad brains

SATURDAY - MAY 8 - 9 PM

ISUANA'S

PRODUCED IN ASSOCIATION WITH F&R - NO EXTER-AN-ENT

Tickets available at all F&R... Ticket centers including...
Return: May 7, 1993. Advance price and support...
To charge by phone call 276-7193. Tickets for May Day also available at 276-7193. For more information...
Call the Box Office Presents, Concert Hotline, 1-800-722-7222.

BSD BILL MEADMAN'S

Calendar MUSIC SCENE

trasting moods and do not re-
treat from spontaneous
invention or kinetics. Rather

*I find the
whole business
a minor jest.*

than being the firebrand icon-
port, Glass is a pedant who
correlates with a sense of demo-

cratic parity. His order and
equilibrium are salutary, but
such refined traits, when they
serve a few recognizable, well-
worn ideas, make you wonder
if all the slavish attention to the
text, the effort spent mounting
each successive opus, and the
attendant awe and damnation
are to follow are justified by
the real, demonstrative reality
of the work itself.

Or does this inherent in-
vulnerability to boredom
indicate a deficiency of
sagacity?



**SOMA
LIVE**
SAT. APRIL 10
SUPERCHUNK
COME
FLUP
TRUMAN'S WATER
66 - 8 PM

SAT. APRIL 17
TOOL
FAILURE
TRIPWIRE
HATEWAD
67 - 8 PM

THURS. APRIL 22
BLACK UHURU
ANDREW TOSH
LOUIE RANKIN
\$16 advance - 7:30 PM

FRI. APRIL 23
HONEYGLAZE
PSYCHIC ZOO
GHOULOUSPOON
UNCLE JOE'S
BIG OLD DRIVER
KA-KUM
\$6 - 8 PM

FRI. APRIL 30
DINOSAUR JR.
GUNBALL
\$13 advance - 8 PM

885 UNION ST.
239-SOMA
ALL AGES

FINE LINE
entertainment
presents
SOUL ASYLUM
Tuesday, April 13, 8 pm
with special guest
MEAT PUFFETS
MONTANA HALL - SEAS
Produced in association with
Doors open at 7 pm • All ages welcome

Tickets available at all **RECORD** outlets (Robinsons May, Tower,
Main Plaza, Star Center, etc.) and at the **RECORD** store and
Off The Record. To charge by phone call 278-7755.

ON SALE NOW!
Friday, April 16, 8 pm
with rage against the machine
and special guest **RECORD**
Punko Amigo Shopping Center T2 • 18 & up with ID

GREAT WHITE
AMPHIBIAN BALLET
Punko Amigo Shopping Center T2 • 18 & up with ID
Upcoming Shows
DRIVEN IN CRYSTAL
ON SALE NOW!

Tickets available at all **RECORD** outlets (Robinsons May, Tower,
Main Plaza, Star Center, etc.) and at the **RECORD** store and
Off The Record. To charge by phone call 278-7755.

CONCERTS

"CD Release Party" featuring
Crowley with Philo and Unusual
Cahaba, tonight, Thursday, April 8, 9
p.m., 2812 Kettner Boulevard.
294-9033.

HR, Sublime, and African Unity
Belly Up Tavern, tonight, Thursday,
April 8, 9 p.m., 143 South Cedar
Avenue, Solana Beach, 481-9022.

Steve White and Dan Connor
Cotton Restaurant, Friday, April 9,
7:30 p.m., 10820 North Torrey Pines
Road, La Jolla, 436-4030.

Michael W. Smith and DC Talk
Sports Arena, Friday, April 9, 8 p.m.,
278-TIXS.

**Superchunk, Come, Flap, and
Truman Water SOMA**, Saturday,
April 10, 8 p.m., 505 Union Street,
downtown, 239-SOMA.

**Discipline, Dinosaur Jr. Soda,
Meatpuffs, and San Quentin** The
Spoke, Saturday, April 10, 8 p.m., 1130
Barnes Avenue, Bay Park, 278-3931.

Jody Star and Kate Bralton Folk
Heritage Auditorium, Sunday, April
10, 8 p.m., 215 9th Street, Del Mar,
436-4030.

The Hustlers, the Black Diamonds
and the **Righteous Kahala**, Saturday,
April 10, 9 p.m., 2812 Kettner
Boulevard, 294-9033.

Brian McHugh and Walter Bandy
Belly Up Tavern, Sunday, April 11, 8 p.m.,
143 South Cedar Avenue, Solana Beach,
481-9022.

The Fadedes Thunderbolt Coach
House, Sunday, April 11, 8 p.m.,
33337 Camino Capistrano, San Juan
Capistrano, 496-8930 or 278-TIXS.

Seed Aylmore and the Most Poppet
Montana Hall, Tuesday, April 13, 8
p.m., San Diego State University
campus, 278-TIXS.

**7 Year Black, Chicks Schickel, and the
Osham** Cahaba, Tuesday, April 13,
9 p.m., 2812 Kettner Boulevard,
294-9033.

Reba McEntire, Brooks and Dunn,
and **Matthews, Wright, and Knapp**
San Diego Sports Arena, Thursday,
April 15, 7:30 p.m., 278-TIXS.

The Laverne Alameda Team Horton
Grand Hotel, Thursday, April 15,
8 p.m., 2812 Kettner Boulevard,
294-9033.

Kenner Nash Smiley's, Thursday,
April 15, 8 p.m., 10675 San Diego
Mission Road, Mission Valley,
363-0000.

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Calendar MUSIC SCENE

p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Michael McDonald: Humphrey's, Thursday, June 24, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Vince Gill: Humphrey's, Thursday, July 1, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Leonard Cohen: Humphrey's, Thursday, July 8, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Richard Elliott: Humphrey's, Friday, July 9, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Straw and Seeds: Humphrey's, Thursday, July 15, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Little Richard: Humphrey's, Sunday, July 27, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Dave Van Humphrey's: Thursday, July 27, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Snakely Robinson: Humphrey's, Friday, July 23, 6:30 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Lyle Lovett and His Large Band: Humphrey's, Thursday and Friday, July 27 and 28, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Robert Cray: Humphrey's, Thursday and Friday, July 29 and 30, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Underground club listings are compiled by Chris Hammer. If you wish your club to be included, please call 235-0000, ext. 261, Thursday afternoon.

THE JOINT CHIEFS

SAT. APR. 10
CROCE'S TOP HAT

The Chiefs have played with archbishops, preachers, Hollywood stars, and a host of other celebrities. The band was originally conceived by Dave Gonzalez, Tom Yonastis, and Scott Gonzalez, as a way to get together with their friends to play the blues when they were home.

WINE TASTING
-APPETIZERS-
Thurs @ 6pm • \$8.95
UPSTAIRS AT CROCE'S

Sunday—\$1.50 Sangria
Monday—\$1.50 Margaritas
Tuesday—\$2.00 Tequila Shooters

NO COVER w/ purchase of a dinner entree at Croce's Restaurant or Ingrid Croce's Cantina • **DANCING**

ALSO APPEARING
AT CROCE'S TOP HAT BAR & GRILLE

THE JUNE STOMPERS
A.J. CROCE & HIS BAND
ZOOTCASE
LEN RAINY & THE MIDNIGHT PLAYERS
FUZZY & THE BLUESMEN

On Friday before 3:00 p.m. the listings are free.

Artis Studio: DJ Mr. Ten and Paul, Thursday, Artis Cantina, Mission Beach, 975-9205.

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NOTE

by Gina Arnold

There was a time when New York's **Fleashones** were staples on the regular indie rock circuit, coming to town every few months or so, playing between bands like the Lixies, the Minutemen, the Replacements, Love Tractor. But really they prelate that scene: the first time I saw them, they were opening for the Go-Gos, which should give you some idea of their obscurity. Over the years, the Fleashones have written a couple of good songs — notably, "Right Side of a Good Thing" and "New Scene," off their one great album, *Headbaker* — but unfortunately any positive images I ever had of them are now inextricably hampered by the memory of the last time I saw their show. Guitarist **Ruth Strong** was dressed in a tinfoil, and a friend described them as "putting a lot of thought and effort into becoming a mindless party band," and that explains exactly my reservations about the Fleashones. Though the band's lengthy tenure on the live circuit would have you believe that its members love to play for playing's sake alone, they were in reality always guarding the dumbest — and thus the largest — possible audience, without success.

Once upon a time, I kinda liked the Fleashones, but seeing the New York five-piece perform their six-tunes garage rock (and yes, that's a contradiction in terms) in 1993 would make me feel like I'd been beamed back to 1962, a time when Animal House still considered a docudrama. There's a phrase that describes the Fleashones precisely: "outlived their usefulness." That doesn't mean they're bad, it just means they're obsolete. Regardless, they'll be at the Casbah Saturday with the **Black Diamonds** and the **Bugbears**.

FLEASHONES, Casbah, Saturday, April 10, 9 p.m., 284-9033, \$7.00.



FLEASHONES

Acropolis Mexican Restaurant, 176 North El Camino Real, Encinitas, 943-9685. Bobby and Laura's Fantasy Workshop, karaoke entertainment, 7 p.m. to Friday.

Acropolis Mexican Restaurant, 1341 East Valley Parkway, Encinitas, 741-9822. Bobby and Laura's Fantasy Workshop, karaoke entertainment, 7 p.m. to Friday.

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SANDBAR

3878 Carlsbad Blvd., Carlsbad
SUNDAY BY THE SEA
Music starts at 3:00
Enjoy dancing on the beach
A Future Vision Production

MONDAY MUSIC JAM
Starting at 9:00 pm

DUDE JONES
TROPICAL TUESDAY
REGGAE NIGHT
Call for info

WILD WEDNESDAY
Music Underground with
Dale Lawrence and Rasin Cain
50¢ Drafts & Wells 7-9 pm

THURSDAY
SAND BAR ROCK
with Tommy Drive
50¢ Drafts & Wells 7-9 pm
Special drinks all night

FRIDAY & SATURDAY
3rd Degree
At Tamarack & Rte. 101
For more information call
729-3170

LIVIN' ON GROOVE POWER!

THURSDAY 4/8
TIC TOC, PLAYSCOOL & ROCK WROK
Cover Charge, 99¢ drafts 7 pm-10 pm,
\$1.50 Margaritas all night

FRIDAY 4/9
FISH & THE SEAWEEDES

SATURDAY 4/10
FISH & THE SEAWEEDES

MONDAY 4/12
MIGHTY PENGUINS

TUESDAY 4/13
FISH & THE SEAWEEDES

WEDNESDAY 4/14
FISH & THE SEAWEEDES
plus BRIAN WHITTAKER

HAPPY HOUR
4:30-7:00 PM
\$1.00 Drafts
\$1.00 Drafts

HAPPY HOUR
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Belly Up Tavern, 143 South Cedron Avenue, Solana Beach, 481-9021. HH, Sublime, and African Unity, ska, reggae, and rock and roll, 9 p.m. Thursday: Flamingo Manhattan, rock and roll, 9 p.m. Friday: The Tinsel Reggae, reggae, 9 p.m. Saturday: The Tinsel Reggae, reggae, 9 p.m. Sunday: The Tinsel Reggae, reggae, 9 p.m. Monday: The Tinsel Reggae, reggae, 9 p.m. Tuesday: The Tinsel Reggae, reggae, 9 p.m. Wednesday: The Tinsel Reggae, reggae, 9 p.m. Thursday: The Tinsel Reggae, reggae, 9 p.m. Friday: The Tinsel Reggae, reggae, 9 p.m. Saturday: The Tinsel Reggae, reggae, 9 p.m. Sunday: The Tinsel Reggae, reggae, 9 p.m. Monday: The Tinsel Reggae, reggae, 9 p.m. Tuesday: The Tinsel Reggae, reggae, 9 p.m. Wednesday: The Tinsel Reggae, reggae, 9 p.m. Thursday: The Tinsel Reggae, reggae, 9 p.m. Friday: The Tinsel Reggae, reggae, 9 p.m. Saturday: The Tinsel Reggae, reggae, 9 p.m. Sunday: The Tinsel Reggae, reggae, 9 p.m. Monday: The Tinsel Reggae, reggae, 9 p.m. Tuesday: The Tinsel Reggae, reggae, 9 p.m. Wednesday: The Tinsel Reggae, reggae, 9 p.m. Thursday: The 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Calendar MUSIC SCENE

music, Friday and Saturday, call club for information.

Leo's Little Bit of Country, 600 West San Marcos Boulevard, San Marcos 744-4120. Char Carroll and the Donaghy Band, country music, Wednesday through Sunday (jam session Wednesday and Sunday), karaoke entertainment, Tuesday.

The Memphis Confessions, 238 East Second Avenue, Escalante, 489-8890. Acoustic open mike, 7:30 p.m. Thursday, Billy Acoustic, 8:30 p.m. Friday, Friday Noonies & Fun Singers, 9 p.m. Saturday open mike 9 p.m. to 11 p.m. Sunday, just under 7:30 p.m. to 11 p.m. Wednesday, live acoustic music, 7:30 p.m. to 11 p.m. Thursday, folk, 7:30 p.m. to 11 p.m. Friday.

Milly House, 4009 Paseo Delicias, Rancho Santa Fe 766-9863. Michael Lamp, piano variety, 7 p.m. to 11 p.m. Wednesday and Thursday, and 8 p.m. to midnight, Friday and Saturday.

Miranda's Cafe, 915 San Elito Avenue, Cardiff 943-7924. Ric Kauter, acoustic folk and contemporary music, 8 p.m. to 11 p.m. Friday.

The Mission Inn, 302 East Mission Street, San Marcos 471-2939. The Legendary Retal Band, swing, rock and roll, 8 p.m. Friday and Saturday.

Nelly Bay's, 1903 South Hill Street, Escalante 433-5424. Kelly Kelly, classic hit performed on guitar with vocals, 8 p.m. to 10 p.m. Saturday.

The Naked Bear Cafe Co., 1126 First Street, Escalante 433-1347. Salsa, folk and classical music, 8 p.m. to 10:30 p.m. Friday, Michael Brown and Friends, jazz music, 8 p.m. to 10:30 p.m. Saturday.

Nephera's Table, 481 Wendale Avenue, Escalante 433-4001. Karaoke entertainment, Thursday through Saturday.

On the Border, 14000 Chukula Road, Escalante 749-3193. Ricoschet, country music, 8 p.m. to midnight, Friday and Saturday and 4 p.m. Sunday (jam session).

Pacific Del Mar Restaurant, 1555 Camino Del Mar, Del Mar 792-0476. Rainmaker, featuring Bobby Engelman and Frankie Barreto, contemporary and Latin music, Wednesday 7:30 p.m. to 11:30 p.m. Saturday.

Palm Mesa Resort, 2001 Old Highway 395, Fallbrook 728-5881. Greg Hartline, contemporary, older, country, and danceable variety music, 8 p.m. to midnight Thursday, and 9 p.m. to 1 a.m. Friday and Saturday.

Paradise Grill, 1476 Escalante Boulevard, Escalante 489-9897. Inman, reggae, Friday, 8 p.m. to 11 p.m. Saturday, 8 p.m. to 11 p.m. Sunday, 8 p.m. to 11 p.m. Wednesday, 8 p.m. to 11 p.m. Thursday, 8 p.m. to 11 p.m. Friday.

Paula's Cafe, 4009 Paseo Delicias, Rancho Santa Fe 766-9863. Michael Lamp, piano variety, 7 p.m. to 11 p.m. Wednesday and Thursday, and 8 p.m. to midnight, Friday and Saturday.

Pounder's, 125 West Grand Avenue, Escalante 739-1286. Live rock and roll is featured most nights, call club for information.

Ralph and Eddie's, 190 Grand Avenue, Escalante 433-5424. Live rock and roll is featured most nights, call club for information.

Rancho Bernardo Inn, 1750 Bernardo Oaks Drive, Rancho Bernardo 727-2446. One Plus One Company, contemporary music, for dancing, Tuesday through Saturday.

Red Treasures Restaurant, 591 Via de la Valle, Solana Beach 755-4000. Karen George, piano variety with vocals, beginning at 7:30 p.m. Wednesday through Saturday.

Ringer's, 5317 Mission Road (Highway 76), Bonita 481-5003. No Scratches, featuring Phil Eagle, popular music from the '50s to present, 9 p.m. to 1:30 a.m. Friday and Saturday.

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ON NOTE

By Stephen Esmedina

Craftsmanship is often given short shrift when evaluating pop music artists. It is not simply that artists on the fringe of the mainstream and the break of obscurity make for better, quoteworthy, or hysterical copy. The fault often lies with the self-directed and perpetuated stylistic corner that deliberately commercial performers back into. If skill and artistry were placed on an equal plane of importance, it would not be so easy to grow tired of the scattered talents who place a high premium on accessibility and visibility. A "beloved" string of hits is desirable but dangerous; self-imitation is usually the first sign of stunted growth, followed by diminishing returns and feeble hackwork.

At the age of 22, vocalist/producer Brian McKnight has the youth and drive to avoid that pitfall. For now, the San Diego transplant makes a mark on Vanessa Williams' "Comfort Zone" and appears geared to become the latest "new man." R&B crooner to receive the big push. He is a good, unpretentious singer like James Ingram, Steve Wonder, Alan Gombe school, pianistic but passionate. His spontaneous debut shows him off to good measure, romantic and effervescent but gratefully restrained. He is playing it cool and even tempered for now. A wise decision.

McKnight appears at Smokey's this Sunday. He's being billed to be another go-go man for "the ladies." They mean and giggle contentedly at the club. **BRIAN MCKNIGHT, Smokey's, Sunday, April 11, 7 p.m. and 10 p.m., 863-0080, \$15.00 (advance), \$10.00.**



BRIAN MCKNIGHT

Beaches

Amor Restaurant, 478 Prospect Street, La Jolla 454-4286. Acoustic and Brazilian music for dancing, Wednesday through Saturday, 8 p.m. to 11 p.m. Sunday through Wednesday.

Barbieri Bar, 4814 at the San Diego Princess Resort, 1000 Via del Mar, San Marcos 488-0551. Bob Long, jazz and rhythm and blues performed on the piano and some comedy too, 8 p.m. to 12:30 a.m. Wednesday through Saturday.

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ON NOTE

By David Stampone

C'mon, all that over-reporting of Keith Richards' Golden Hall gig a few months back really boiled down to some familiar, widespread views: a Stone alone isn't as good as the group who've not been all that great themselves for a while — and no other band has more influentially embodied/evoked the clichéd drug-chic, misogynistic rock 'n' roll aesthetic. Okay, but let's not forget the occasional transcending impact of the Stones' dark blues-rock. No less a seminal punk and empowered woman-in-rock than Patti Smith, for example, has said she skipped school during particularly miserable phases of her life because it would've meant missing the next Stones album.

It's unthinkable not to bring up Smith when discussing singer/guitarist **Thalia Zedek** of the Boston four-piece **Dead**. In addition to citing her as a key early inspiration, Zedek also waits away in a brushed tone that, like Smith, goes quite beyond gender-specificity in conveying the agonizing passions life stirs up in it.

The diminutive (5'4") Zedek has many years of experience at this, earlier with Boston's Dangerous Birds, then **U2**, and most prominently, as a powerful addition to New York's art-rock outfit **Live**. Until their 1989 breakup, after surviving intact an ensuing self-destructive period, Zedek, united with Coddine's **Charles Brokaw** on guitar and a transplanted Georgian rhythm section — ex-Bar 80's **Killers** drummer **Arthur Johnson** and former **Killing Joke** bassist **Sean O'Brien** on bass — for her most focused vehicle of expression yet. Come's recent Matador debut, **Eleven** (Eleven), is full of raw, soul-baring rock that's not afraid to sound down to make its point. And yes, they do a parent, lived-in cover of the Stones' "I Got the Blues," proving that great song is as relevant to a brooding indie ex-junkie underground rocker as to anyone. Maybe more relevant, actually.

Come share a solid bill at SOMA this Saturday night with internationally appreciated rockers **Red** (sup-plant of their colorful big ten-inch, limited-edition debut LP are quickly, uh, peeling out), and **Transman** (off to damage European ears in a couple weeks). Headlining will be Come's North Carolina-based label **Superchunk**, whose brand new third album was deftly co-produced by well-grounded San Diegoan **John Rink** of **Black 47** Cypids. **SOMA bouncers** should be advised, however, that the highly mobile "Chunkers" will make far harder targets to grab tackle off a stage than **Red**. The way this Chapel Hill crew can be given to spontaneously peeing about as they play, "security" will need to think of more creative ways to discipline the performers for any perceived infractions of house protocol.

COME, SOMA, Saturday, April 10, 9 p.m., 239-SOMA, \$6.00.



COME

Carl Murphy's, 6013 La Jolla Village Drive, San Marcos 488-0551. Live rock and roll, Friday and Saturday, call club for information. **L.I.C. Jamline**, 457-4170. Terry Schick, variety music, Wednesday, Thursday, Friday and Saturday, 8 p.m. to 11 p.m. Sunday, 8 p.m. to 11 p.m. Monday.

Casey's Pub, 714 Canyon Avenue, Pacific Beach 775-5524. Live rock and roll, Friday and Saturday, call club for information. **Chase**, 457-4170. Terry Schick, variety music, Wednesday, Thursday, Friday and Saturday, 8 p.m. to 11 p.m. Sunday, 8 p.m. to 11 p.m. Monday.

Chase, 457-4170. Terry Schick, variety music, Wednesday, Thursday, Friday and Saturday, 8 p.m. to 11 p.m. Sunday, 8 p.m. to 11 p.m. Monday.

Chase, 457-4170. Terry Schick, variety music, Wednesday, Thursday, Friday and Saturday, 8 p.m. to 11 p.m. Sunday, 8 p.m. to 11 p.m. Monday.

Chase, 457-4170. Terry Schick, variety music, Wednesday, Thursday, Friday and Saturday, 8 p.m. to 11 p.m. Sunday, 8 p.m. to 11 p.m. Monday.

Chase, 457-4170. Terry Schick, variety music, Wednesday, Thursday, Friday and Saturday, 8 p.m. to 11 p.m. Sunday, 8 p.m. to 11 p.m. Monday.

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Chillies, 1101 Ocean Front Walk, Mission Beach 488-0551. Live rock and roll, Friday, Saturday and Sunday, call club for information.

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Colossal Jam, 110 Prospect Street, La Jolla 434-1181. Bob Nelson, pop, classical, jazz, and variety music on the piano, 8:30 p.m. to 10:30 p.m. Tuesday and Thursday, and with guest Friday and Saturday. Bob McLeod, piano trios featuring showtunes and standards, 1:30 p.m. to 9:30 p.m. Wednesday.

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Calendar MUSIC SCENE

Palm Terrace Room: Ray Corcoran, contemporary and lounge music, 6:30 p.m. Monday, Tuesday, and Thursday; Ray and Laurie Corcoran, contemporary and lounge music, Friday and Saturday; Rainmaker, featuring Bobby Lieberman, Frankie Barrios, contemporary Latin music for dancing, 11 a.m. to 2 p.m. Sunday.

Royal Station: 1441 Quivira Road, Quivira Station, 228-1226 Deborah Washington and DJ Daniels, piano variety, 8 p.m. to midnight Friday and Saturday.

Inner Change Coffee House: 628 Tanguito Street, Pacific Beach, 488-0941 Kenny Neumann, solo blues music, Thursday, 7:30-8:30 p.m.; and Wayne Pate, variety music, Friday, Fred Benfield, classical guitar music, Saturday, open house, Tuesday. All shows are from 8 p.m. to 11 p.m.

Joel Murphy's: 4102 Mission Boulevard, Pacific Beach, 270-3220: Live music is featured most nights, call club for information.

Kabone's: 1215 Broadway, 4270 West Point Loma Boulevard, Point Loma, 321-1000: Original music night Tuesday; live music is offered on all other nights, call club for information.

La Jolla Blues: at El Barrio, 7903 La Jolla Shores Drive, La Jolla, 459-4541: The David Jackson Duo, jazz, Thursday; Holly Gentry, jazz, Friday and Saturday; La Caliente, contemporary piano music, Monday; Stuart Anderson and Bob Morris, jazz, Tuesday; The Mid-Century Duo, jazz, Wednesday; Showtimes are 8:30 p.m., 9:45 p.m., and 11 p.m. nightly.

The Marine Room: at the Spanish Cocktail Lounge, 2000 Spinnaker Drive, La Jolla, 459-7222: Bill Doherty, music for easy listening and dancing, 7 p.m. to 11 p.m., Wednesday; 7:30 p.m. to 11:30 p.m., Thursday, and 7 p.m. to 11 p.m. Friday and Saturday.

Thursday, and 7 p.m. to 11 p.m. Sunday; the Bill Doherty Trio, music for easy listening and dancing, 8:30 p.m. to 12:30 a.m., Friday and Saturday; Ken Kaler, jazz and show tunes, 7 p.m. to 11 p.m., Tuesday.

Milligan's Restaurant: 5780 La Jolla Boulevard, La Jolla, 459-7311: The British Americans, featuring Bobby Gordon, Joe Carraro, Joe Urbano, Vero Siviero, and Dave Williams, Friday and Saturday; Rainmaker, featuring Bobby Lieberman, Frankie Barrios, contemporary Latin music for dancing, 11 a.m. to 2 p.m. Sunday.

Mythical: 1441 Quivira Road, Quivira Station, 228-1226 Deborah Washington and DJ Daniels, piano variety, 8 p.m. to midnight Friday and Saturday.

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The Salomon House: 1970 Quivira Way, Marina Village, 223-2234: Fish and the Seawards, rock and roll, Friday, Saturday, Tuesday, and Wednesday, with guest Holly Gentry, Tuesday, and the Naked Earth, mod/groove dance music, Saturday, and Brian Whitaker, Wednesday; Core Alma, featuring Bruce Cameron, Steve O'Connor, Alfredo Cardini, Greg Louano, and Glen Fisher, Latin jazz, 9 p.m. to 11 p.m. Sunday.

Santa Restaurant: 2811 Herchel Avenue, La Jolla, 454-1315: Bill Beyer, jazz and swing standards performance on piano, 7 p.m. to 10 p.m., Monday and Tuesday; and 7 p.m. to midnight Friday and Saturday.

Sheddy's Restaurant: 6757 La Jolla Boulevard, La Jolla, 456-6600: Live music, 8 p.m. to midnight Friday and Saturday.

Sheddy's Bar and Grill: 1025 Prospect Street, La Jolla, 454-9711: The Grassy Pines, rhythm and blues, Friday; Cittern X, reggae, Saturday; Rick Kaulbach performs easy listening piano music for dancing from 8 p.m. to 9 p.m. Friday and Saturday.

Sam's Cafe: 4102 Mission Boulevard, Pacific Beach, 270-3220: Live music is featured most nights, call club for information.

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Glenn Fisher and Cesar Louano: Latin jazz, 9 p.m. to 11 p.m., Wednesday.

Yonke Caffe Bar: 2914 Canon Street, Point Loma, 223-2234: The George Farnes Trio, jazz, Thursday through Saturday; David and Ethan, variety music on acoustic guitar, Tuesday and Wednesday.

Victor's on the Bay: 2702 North Mission Bay Drive, Pacific Beach, 480-3880: Michael Sanders, variety music, 8:30 p.m. to midnight Friday and Saturday.

W.D. Palms Sports Bar: 2901 Nimble Boulevard, Point Loma, 224-3928: Her Rod Lincoln, rock and roll, Friday and Saturday; Super Trio, rock and roll, Friday; the Alan J. the Erik Edwards Band, and the And rock and roll, Saturday night.

Wuana's: 2121 Bacon Street, Ocean Beach, 222-6822: The Mixed Experience, reggae, Thursday; Cittern X, reggae, Friday; Blues Report, blues and rhythm and blues, 9 p.m., Saturday; World's Best Music, 9 p.m., Sunday; Her Monkey Live, rhythm and blues, 9 p.m. to 11 p.m., Sunday; Live Blues and the Midnight Players, blues and rhythm and blues, 9 p.m., Sunday; the Flamingo Band, rock and roll, Monday; Show Children, rock and roll, Tuesday; Debbie Jones, reggae, Wednesday.

Zanzibar: 768 Carrot Avenue, Pacific Beach, 225-4142: Dave Howard, original folk music, 9 p.m., Sunday; Rock Fists, acoustic blues, rock and roll, and reggae music, Sunday.

Bluesy House Pub: 5017 Balboa Avenue, Claremont, 279-2013: Terry Cameron, 19th and 20th century, 8 p.m. to 11 p.m., Monday.

Blue Bayou Lounge: 2537 Claremont Drive, Claremont, 276-0805: Andy and Donna, variety music, Friday and Saturday, call club for information.

Club 900 at the Handley Hotel and Country Club: 900 Hotel Circle North, Mission Valley, 298-0511: Serious Gule, rock and roll, Friday and Saturday; Super Trio, rock and roll, Friday; the Alan J. the Erik Edwards Band, and the And rock and roll, Saturday night.

Dante's: 5179 Mesa Mesa Boulevard, Mesa Mesa, 495-2525: Live Rockman, contemporary, Friday and Saturday; Bill, contemporary, Monday through Thursday.

The Geometric Room/Town and Country Hotel: 500 Hotel Circle North, Mission Valley, 291-7131: Jazz and pop music is performed on piano by Richard James from 8:30 p.m. to 10:30 p.m., Tuesday through Saturday.

Hindswater: 7040 Miramar Road, Mira Mesa, 566-4792: Karaoke entertainment 9 p.m. to 1 a.m., Friday and Saturday.

In Cabaret: 5780 Carrot Avenue, Pacific Beach, 225-4142: Dave Howard, original folk music, 9 p.m., Sunday; Rock Fists, acoustic blues, rock and roll, and reggae music, Sunday.

Islands Lounge: at the Grand Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101: Sonoma, rhythm and blues, 9 p.m. to 1 a.m., Friday and Saturday.

Kelly's Old Town Pub: 2222 San Diego Avenue, Old Town, 543-9767: The Rhythms and Rock, Friday; Karaoke contest, Saturday.

Kelly's Restaurant and Irish Pub: 284 Hotel Circle North, Mission Valley, 298-3161: Sylvia and Salvador, Latin jazz and pop music, Wednesday and Thursday on the Casino Stage.

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The Marine Room: at the Spanish Cocktail Lounge, 2000 Spinnaker Drive, La Jolla, 459-7222: Bill Doherty, music for easy listening and dancing, 7 p.m. to 11 p.m., Wednesday; 7:30 p.m. to 11:30 p.m., Thursday, and 7 p.m. to 11 p.m. Friday and Saturday.

Pal Joey's: 5147 Waring Road, Alliant, 286-7813: The Big Night's Preservation Band, Dixieland jazz, swing, and blues, 9 p.m. Friday and Saturday.

Red Elm Hotel: 1430 Hazard Center Drive, Mission Valley, 297-5486: Live Performance, Rock Band, variety music on piano, 5:30 p.m. to 9:30 p.m. Friday and Saturday, and 10 a.m. to 2 p.m. Sunday.

Sunday's Nightclub and Spectrobes: 10475 San Diego Mission Road, Mission Valley, 953-0000: Vary and the Bluesmen, blues and rhythm and blues, 9 p.m. to 11 p.m. Friday; Walter Bradley and Brian McKnight, rhythm and blues, Sunday.

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Old Town Legends: 1461 San Diego Avenue, Old Town, 543-9767: Live music, 9 p.m. to 11 p.m., Friday and Saturday; Longhorn, folk music, 9 p.m. to 11 p.m., Saturday; Natty Son, reggae music, performed on a steel drum, 2 p.m. to 8 p.m., Sunday.

FREE POOL
When you buy lunch and a beverage, we give you a free game of pool, Monday through Friday from 11 a.m. to 3 p.m.

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Mon. through Fri. 3 to 7 p.m. and Sun. through Thurs. 11 p.m. to close

COUPON
Sunday thru Thursday
DINNER & POOL SPECIAL
For 2 persons
\$14.95
a 23.95 value
SAVE \$9
• One Gourmet Pizza
• Choice of 3
• One Hot Chicken
• Caesar Salad
• One Hour Free Pool
Valid with coupon through April 12, 1993

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EVERYTHING A DANCE BAR SHOULD BE
THE BEST SERVICE AND FRIENDLIEST STAFF IN TOWN!
Nitey dancing & surprises • 8 pm-2 am
TUESDAY: MOLTEN METAL
Wednesday: Dollar Drink Nite - Disco Inferno
Thursday: Ladies' Nite
Sundays: RITUAL
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(In front of Claremont Bowl)
* 21 and over please

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CANNIBAL BAR
THE LEGENDS
Thursday, April 8
Topsy, guitar, rock & roll
Music starts at 8 p.m.

THE FABULOUS MAR DELS
Friday, April 9
Happy Hour Music 7:30 p.m.
Music starts at 9 p.m.

ROCKOLA
Saturday, April 10
Music starts at 9 p.m.

Rhythm & Blues
RUBY & THE RED HOTS
Wednesday, April 11 - Live, starts at 8 p.m.

Saturday, April 17
Forget the Fifties - Let's Party!
with the FABULOUS MAR DELS &
DR. FELSGOOD & THE INTENS OF LOVE

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RECYCLED HOTEL
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Barbecue Grill & Saloon
New Serving Lunch 11 am - 3 pm
Awarded 4 stars in Channel 12
Word "Best Bar" 12/12/92, 12/13/92, 12/14/92

Southern-Style Sunday Brunch
with complimentary champagne

Thursday, Friday
MIDNIGHT STAGE

Monday, Tuesday
BLUEGRASS ETC.

Wednesday
RECKLESS REVELLERS

DANCE LESSONS
Learn The Latest New Dance Steps FREE!
Wednesday, Thursday & Friday, 7-9 p.m.

5th & Market in the Gaslamp • 236-1616
Opposite Value Parking Then-Sun.

NITE LIFE
Ultimate Entertainment
16 hours a day

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Specials
Every Hour

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Monday 9 pm-EAST
Tuesday 8 pm-UPTOWN

Daily BUFFET
\$2.00

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Thursdays
both clubs

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FREE MEMBERSHIP
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San Diego
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-East-
8290 Broadway
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589-7337

DOWNTOWN'S FINEST
FRIDAY NIGHT SPOT ASK ANYONE!
PATRICK'S

LIVE ENTERTAINMENT
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• BILLIARDS & BOOZE •

Friday
RUBY & THE RED HOTS
"Sassy Rhythms & Blues"

Saturday
& Sunday

BRUCE FAYMAN & BAD DOG
"Howlin' Good Time"

Monday
HOT HEADS

Tuesday
JEFF MOORE & TIMELESS BLUES
"How's Day"

Jazz, Blues, Boogie & Rock
Happy Hour prices all 7:30

428 "P" Street 333-3077
Across from Horton Plaza parking

DOWNTOWN'S FINEST FRIDAY NIGHT SPOT ASK ANYONE! PATRICK'S

LIVE ENTERTAINMENT • DANCING •

• BILLIARDS & BOOZE •

Friday
RUBY & THE RED HOTS
"Sassy Rhythms & Blues"

Saturday
& Sunday

BRUCE FAYMAN & BAD DOG
"Howlin' Good Time"

Monday
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"How's Day"

Jazz, Blues, Boogie & Rock
Happy Hour prices all 7:30

428 "P" Street 333-3077
Across from Horton Plaza parking

FOGGY'S NOTION WEEKLY SPECIALS

Monday & Tuesday
Karaoke
Sing-Along Night!
Sing a song and receive drink specials all night long!


Wednesday
Dollar Days - U Call It
\$1.00 Drinks (including premium and super premium)
\$1.00 pints of domestic draft beer.

Thursday
Party Night!
Hourly drink specials.

Friday & Saturday
Party Nights!
Live DJ and dancing starting at 9 pm!

Sunday
Sunday Suds
\$3.00 pitchers of domestic draft beer.
4 pm to close.

3655 SPORTS ARENA BLVD., SAN DIEGO, CA 92110 • 222-2791



MOVIE DIRECTORY

DOWNTOWN

Artes, 601 So. 13th (551-8551)
How the Grinch Stole Christmas
Capitol, 641 So. 13th (222-8078)
Fire on the Mountain
La Sierra Plaza, 547 Horton Plaza (222-8841)
 Theater 1: *Indiana Jones*
 Theater 2: *The Godfather*
 Theater 3: *The Godfather*
 Theater 4: *Jack the Bear*
 Theater 5: *Falling Down*
 Theater 6: *Point of No Return*
 Theater 7: *Barry Lyndon*

UPTOWN

Golden Cinema, 6000 Goldfield Street, Mountain View (226-1211)
For the Love of Money
Golden, 5017 So. 10th (226-1211)
For the Love of Money
Hillcrest Cinema, 5001 So. 10th (226-1211)
For the Love of Money
La Sierra Plaza, 547 Horton Plaza (222-8841)
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BEACHES

Capitol, 641 So. 13th (222-8078)
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 Theater 7: *Barry Lyndon*

CLAIREMONT-KEARNY MESA-UNIVERSITY CITY

Chaparral, 6100 Chaparral Street (226-0901)
 Theater 1: *Indiana Jones*
 Theater 2: *The Godfather*
La Sierra Plaza, 547 Horton Plaza (222-8841)
 Theater 1: *Indiana Jones*
 Theater 2: *The Godfather*
 Theater 3: *The Godfather*
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MISSION VALLEY

Capitol, 641 So. 13th (222-8078)
Fire on the Mountain
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STATE UNIVERSITY

Capitol, 641 So. 13th (222-8078)
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EL CAJON-LA MESA

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SOUTH BAY

Capitol, 641 So. 13th (222-8078)
Fire on the Mountain
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NORTH CITY

Capitol, 641 So. 13th (222-8078)
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THEATRE 1: INDIANA JONES

Capitol, 641 So. 13th (222-8078)
Fire on the Mountain
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THEATRE 2: THE GODFATHER

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Fire on the Mountain
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THEATRE 3: THE GODFATHER

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THEATRE 4: JACK THE BEAR

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THEATRE 5: FALLING DOWN

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THEATRE 6: POINT OF NO RETURN

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THEATRE 7: BARRY LYNDON

Capitol, 641 So. 13th (222-8078)
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THEATRE 8: BARRETT

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THEATRE 9: BARRETT

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THEATRE 10: BARRETT

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THEATRE 12: BARRETT

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When Everything Old Is New Again

One member of our party kept whimpering, "I'm still hungry, I'm still hungry."

Let's talk about the variety of meanings for the phrase "Under new management." The most obvious is the new owner who may keep the restaurant's name but abandon the entire concept — the type of food, the chef, the prices — the familiar name is only a symbol of good will. A less drastic way is to retain the name, but change the kind of food — say fish and seafood — and then change the chef and the preparations. Then we have those who want to keep everything intact, including the original recipes. But each management has its own style and manner of performance; inevitably, a different restaurant emerges.

Recently, Neil Stuart and his partner Bo left the Palms in La Jolla, and within six weeks they will be opening a new place in Pacific Beach called Hell's Kitchen. What's going to happen to the Palms? The current owner may try to trade on its name and attempt new dishes. But for all intents and purposes, the Palms will have to compete for diners as if it were just opening its doors.

This brings us to La Gran Tapa, downtown, which was opened by Paul Dobson in approximately 1985. He had already had two cracks at Spanish restaurants: Côte D'Azur and Andalucía, both in La Jolla, both short-lived. La Gran Tapa benefitted from Paul's past experience. The notion of a tapas bar — a place where you could make a meal from several small portions — came at a propitious time. People were seeking smaller but tasty meals, less expensive food, and they wanted a spot where they could hang out. On all these counts, La Gran Tapa hit the proverbial jackpot.

At the height of its popularity, there was hardly an hour when you didn't have to wait for a table; before or after a concert or on opera nights, space was at a premium. Dobson seemed to have the ideal staff, the best cooks, the most savvy managers. All of that, alas, has come and gone.

Last year, some of the original investors who had been living in Mexico decided they wanted a reasonable explanation for everything. Maybe not. A laborious exercise in the search for the bottom line led by Lara Flynn Boyle's icy understatement. With Timothy Hutton and Faye Dunaway, directed by Tom Holland, 1993.

Under Siege — Steven Seagal in his familiar role of one-man army, except in this instance it's one-man Navy, as an SEAL, demoted to ship's cook, aboard the U.S.S. Missouri when he's blacklisted by terrorists. All suspense is ended as soon as you see that Seagal has cut off his ponytail for the role (what a trooper!), though the action is plenty lively. With Tommy Lee Jones, Gary Busey, and Erikia Eleniak, directed by Andrew Davis, 1992.

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REVIEW

ELEANOR WIDMER

Let's talk about the variety of meanings for the phrase "Under new management." The most obvious is the new owner who may keep the restaurant's name but abandon the entire concept — the type of food, the chef, the prices — the familiar name is only a symbol of good will. A less drastic way is to retain the name, but change the kind of food — say fish and seafood — and then change the chef and the preparations. Then we have those who want to keep everything intact, including the original recipes. But each management has its own style and manner of performance; inevitably, a different restaurant emerges.

Recently, Neil Stuart and his partner Bo left the Palms in La Jolla, and within six weeks they will be opening a new place in Pacific Beach called Hell's Kitchen. What's going to happen to the Palms? The current owner may try to trade on its name and attempt new dishes. But for all intents and purposes, the Palms will have to compete for diners as if it were just opening its doors.

This brings us to La Gran Tapa, downtown, which was opened by Paul Dobson in approximately 1985. He had already had two cracks at Spanish restaurants: Côte D'Azur and Andalucía, both in La Jolla, both short-lived. La Gran Tapa benefitted from Paul's past experience. The notion of a tapas bar — a place where you could make a meal from several small portions — came at a propitious time. People were seeking smaller but tasty meals, less expensive food, and they wanted a spot where they could hang out. On all these counts, La Gran Tapa hit the proverbial jackpot.

At the height of its popularity, there was hardly an hour when you didn't have to wait for a table; before or after a concert or on opera nights, space was at a premium. Dobson seemed to have the ideal staff, the best cooks, the most savvy managers. All of that, alas, has come and gone.

Last year, some of the original investors who had been living in Mexico decided they wanted a reasonable explanation for everything. Maybe not. A laborious exercise in the search for the bottom line led by Lara Flynn Boyle's icy understatement. With Timothy Hutton and Faye Dunaway, directed by Tom Holland, 1993.

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Calendar RESTAURANTS



The Restaurant: La Gran Tapa
 The Location: 611 B Street, downtown (234-8272)
 Type of Food: Spanish
 Price Range: \$3.50 to \$15.95
 Hours: Closed Sunday, Lunch, Monday through Friday, 11:00 a.m. to 4:00 p.m.; din. ser. 5:00 p.m. to 10:00 p.m., Monday through Thursday, to midnight Friday and Saturday

The Restaurant: Dobson's
 The Location: 956 Broadway Circle, downtown (231-6771)
 Type of Food: American
 Price Range: \$4.00 to \$25.00
 Hours: Closed Sunday, Lunch, Monday through Friday, 11:30 a.m. to 3:00 p.m.; dinner, Monday through Saturday, to 11:00 p.m., weeknights, to 11:00 p.m. Friday and Saturday

occasions, men overcompensate for bad food and poor service, not by venting their anger, but by appearing indifferent. In any case, if I ever find myself at La Gran Tapa again, I'll order a salad and flan and call it a night.

Sometimes when owners are in their restaurants too long, they're like parents who fail to notice their child is no longer a shining infant but a scruffy teenager. Dobson's was suffering from this syndrome. A few months ago when I visited the restaurant, the carpet was shabby, the walls cracked, the food less interesting. I am pleased to say that when I dined there this week,

The Hip Hop Place For Easter.

Come downtown to Sally's for Easter Brunch. Enjoy such specialties as well as pastries and carved meats, all served by our Executive Chef in our display kitchen overlooking the harbor. So make your reservations now by calling 687-6080 and spend your Easter at a happy, happy, happy place next to the new Hyatt Regency on the Boardwalk. Adults \$24. Children 3-12, \$12. Under 3, free. Brunch 11:00 a.m. to 3:00 p.m. Dinner 3 p.m. to 11:00 p.m.

Sally's

Calendar RESTAURANTS

and the duck with ginger and herbs. So-ber service. Closed Monday. Diners Tuesday through Sunday. Moderate to expensive.

FRENCH GOURMET TWO 71 Pearl Street, 454-6786. The new updated menu is a major improvement over the old and includes breakfast and lunch items served until 2:00 p.m. daily. However, the physical setting could use some improvement. For dinner, try Human chicken salad, and any of the salmon preparations or the chicken. Entrees include salad and broiled salmon. Desserts always excellent. Open daily, breakfast, lunch and dinner. Low to moderate.

KELATON PERSIAN CUISINE 439 Pearl Street, 459-4016. This Iranian eatery is very healthy, more fit or low-fat, and the menu consists mostly of meat, fish, and skinned chicken kebabs served with basmati rice and broiled tomatoes. Lunch specials are available Saturday and Sunday, but will cost quickly. Best here are the chicken kababs or the ground beef and flat combinations. Same menu

of larger portions is available for lunch and dinner. Families with children frequent this home-style restaurant. Good tasting fresh food, but not too exotic. Open daily. Low to moderate.

MILIGAN'S 576 La Jolla Boulevard, 459-7311. Old-style American food is at its best here, especially the fresh chicken dinner, baby back ribs and fresh fish. The mashed potatoes are terrific. The upstairs dining room offers a view and is a fine spot for Sunday La Jolla carve brunch. Open daily. Lunch, brunch, dinner. Moderate to expensive.

RUSTY PELICAN 4380 La Jolla Village Drive, 387-1886. The new menu has been scaled down to what prices are now affordable for almost everyone. The fish and seafood are fresh and the preparations innovative. However, the best bet is the sunset dinner served daily between 5:00 p.m. and 6:30 p.m. It offers salad or soup, fish with potatoes or rice, vegetables, bread, dessert, and beverage for \$9.95. Setting is lovely (try to get a table overlooking the main-made agave) and service well. Open daily, lunch and dinner. Low moderate to moderate.

SANCTI'S WOODFIRE PIZZA RESTAURANT 702 Pearl Street, La Jolla, 456-5222. As its name implies, all

plates are wood-fired and you have a choice of 20, most with exotic mozzarella toppings. They're moderate priced, those presented by Wolfgang Puck. The best ones are the simplest: tomato and fresh basil or sun-dried tomatoes with goat cheese. The barbequed chicken pizza doesn't taste like pizza but it's worthwhile. If you decide on a pizza, select the simplest: angel hair with tomatoes and basil. The house salad is a pleasant accompaniment to any dish. Very casual atmosphere and service that may be frantic. Open daily, Sunday through Thursday, 11:30 a.m. to 10:00 p.m.; Friday and Saturday, to 11:00 p.m.; Low to moderate.

SANTO RESTAURANT 781 Herschel Avenue, La Jolla, 454-1135. Though this northern Italian restaurant is pricey, the menu is soothing and quiet and the pasta dishes outstanding. Try Ravioli: meat will prepare any pasta you like to eat in any manner you prefer, but don't overlook broad white noodles with tomato mushrooms and sautéed mushrooms. Lunch Monday through Friday, dinner Tuesday through Friday, dinner through Saturday. Moderate to expensive.

FOOT'S ROTISSERIE CHICKEN 4150 Regatta Park, Row, La Jolla, 450-8094. Whether you eat in (on paper plates and plastic utensils) or take-out, this is one of the best rotisserie chicken houses in the city. Chicken, potatoes and lobster are kept in tanks and prepared within minutes after you

order. Not to be missed are the lobster, chicken, honey-walnut shrimp and steamed chicken with vegetables. The food here is superb, but it's the most expensive Chinese restaurant in the city. Dinners served daily 10:00 a.m. to 3:00 p.m. Open daily, lunch, dinner and brunch, dinner nightly to 11:00 p.m. Up- per moderate to expensive.

CLAIREMONT & KEARNY MESA

FACTS 1955 Morone Boulevard, Bay Park, 275-2944. A full bar, three well appointed rooms, excellent service, and an interesting menu characterize Bay Park. Pasta, chicken stuffed with cheese, seafood are well prepared, though the pasta carry the day. Soup, salad and appetizers are a la carte. Closed Sunday, lunch Monday through Friday, dinner Monday to Saturday. Moderate to expensive.

EMERALD CHINESE SEAFOOD RESTAURANT 3709 Conway Street, Pacific Gateway Plaza, Kearny Mesa, 565-6888. This is probably the best Chinese restaurant for fresh seafood and fish. The chef is from the famous Mandarin House in Hong Kong. Fresh fish, prawns and lobster are kept in tanks and prepared within minutes after you

order. Not to be missed are the lobster, chicken, honey-walnut shrimp and steamed chicken with vegetables. The food here is superb, but it's the most expensive Chinese restaurant in the city. Dinners served daily 10:00 a.m. to 3:00 p.m. Open daily, lunch, dinner and brunch, dinner nightly to 11:00 p.m. Up- per moderate to expensive.

THE GOOD RICE 7947 Balboa Avenue, Kearny Mesa, 565-4246. Twenty-two new items have been added to the breakfast and lunch menu, which offers freshly prepared fruit juices, eggs served in a skillet and a long list of sandwiches. Very good food in a completely smoke-free setting. Good value here. Open approximately 6:30 a.m. to 2:00 p.m. Low.

HEN'S SPECIALTIES CUISINE Hazard Village, 9100 G G Clairemont Mesa Boulevard, Kearny Mesa, 279-9799. This restaurant is noted for its hot and spicy Hunan-style dishes and for its Mongolian barbecue (your choice of beef, pork, lamb, chicken or turkey with stir-fried vegetables). Extensive menu with many unusual dishes. Open daily, lunch and dinner. Moderate.

KATZBA 4229 Conway Street, Kearny Mesa, 279-9436. Lunch here provides extraordinary value because the price is \$5.95, either for the daily special

or for combination plates. At dinner, the Katzba special offers chicken teriyaki and tempura, soybaked and broiled fish. The sushi bar, housed in a special room, is especially fine with forty-five offerings. Open daily, lunch, Monday through Friday, dinner nightly. Low to moderate.

NOSE MISHO 5451 Kearny Village Road, Kearny Mesa, 360-7399. American prime rib and prime steaks done Japanese-style, either served or in combination with lobster, shrimp, or large portions, the fresh ingredients, and the soft service. Among the best dishes are pot stickers, hot and sour soup, shirazi beef, and garlic sauce, and orange beef. Nothing exotic, but it's just what you need in a minimalist setting. Closed Monday, lunch Tuesday through Friday, dinner Tuesday through Sunday. Low to moderate.

MANDARIN WOK 4227 Balboa Avenue, Clairemont, 272-9872. The chef, born in mainland China, has spent years in Korea, Taiwan, and Japan. The fusion of these cuisines provides some interesting accents to basic Mandarin and Szechuan cooking. Try the stir-fry beef with egg (with egg whites), chicken beef in hot sauce, and beef with shrimp with barbe-

qued beef, and lobster chicken. If you fancy noodles, don't fail to order the combination of soft and hard noodles topped with shrimp, beef, and chicken. The greatest drawback to the cooking is that everything is over-sauced. If you order either a salad or anything with gravy, ask for the sauce on the side. Many items are under \$7.00, it's possible to eat inexpensively here. Same menu lunch and dinner. Diners nightly, brunch, Saturday and Sunday.

ISLAND BAR AND GRILL 1441 La Jolla Village Road, 444 Quince Basin, Mission Beach, 224-1234. Although this American and Continental new dining room is noted for its overwhaling Sunday brunch offerings, the 3 a.m. to 6 a.m. happy hour is the new chef are excellent in appearance, taste, and high quality. Fresh fish entrees are especially recommended. Open daily, dinner Monday through Saturday, Sunday brunch only. Moderate to expensive.

LAMONT STREET GRILL 1441 La Jolla Village Road, Pacific Beach, 270-3060. The best here are the entrees, which are about \$11.95 and include salad or soup. Most of these are chicken preparations — the duck chicken is a signature dish — and are accompanied by potatoes and vegetables. Other entrees may

be pricey compared to the current going rates. Fresh food dipped in cheese-late is included with the meal. This restaurant boasts an outstanding physical feature: a real fireplace and a real bar. Diners only, nightly. Moderate.

LITTLE ITALY 408 Voltaire, Ocean Beach/Pacific Beach, 274-2531. This branch of Little Italy on University Avenue holds about 100 University Avenue. You may eat there or take-out any item on the menu that includes pizza, calzone, and pasta. The Italian first cousin of salad, cheese pizza, lasagna, spaghetti, and garlic bread for approximately \$10 to eat there or to go. Old-fashioned Italian recipes have been updated to take-out. Open daily. The house are a distinct advantage, 11:00 a.m. to 11:00 p.m., to midnight Friday and Saturday. Low.

MELANOS Sheraton Harbor Island Hotel East, 1380 Harbor Island Drive, 492-2255. Located on the site of what was once the elegant Shoppes of Melan's, offers all in a care menu, which are Italian dishes that are new to moderately priced. The bread basket contains focaccia and spicy pepper rolls with sausage and salami, macaroni in unusual grilling preparation of sun-dried

beef and eggs), and shell relishes topped with fresh tomato sauce. For authentic regional cooking, it's not to be missed. Open daily, lunch and dinner. Low to moderate.

PIZZERIA UNO 4443 Mission Boulevard, Pacific Beach. The menu has been expanded and you will now find lots of salads and low-calorie items as well as pizza. The shift has been to healthier offerings which include pizza with light sauces. Try it. Open daily, continuous service, lunch and dinner. Low to low moderate.

SEALED'S CAPE 6711 Mission Bay Drive, Pacific Beach, 273-3813. Although the old favorites are still on hand — chicken fried steak, fried chicken, old-fashioned croquettes and liver and onions — the menu has been revised to meet the challenge of the 1980s. All vegetables are fresh, more fresh fish appears daily and the breakfast buffet offers lots of fresh food. Breakfast buffet open daily on Saturday and Sunday. Includes champagne. Monday through Thursday, 5:30 a.m. to 10:00 p.m.; Friday and Saturday to 11:00 p.m.; Sunday, 7:00 a.m. to 10:00 p.m. Low.

THE HUNGALOW 4976 Villa Loma Boulevard, Ocean Beach, 224-2084. Located in a charming bungalow

and elegant and light-filled with panoramic views of the ocean, the restaurant is available in half portions. Daily fresh fish, grilled or baked, are also good prospects. Closed Monday. Open daily only Tuesday through Sunday, 5:30 p.m. to 10:00 p.m. Low to moderate.

PACIFIC BEACH BREW COMPANY 4475 Mission Boulevard, 274-2531. If you enjoyed the Tuscany style pizza (served in oblong) that used to be prepared at Mangano's, you will find the chef here at P.B. Brew Company. The menu is virtually the same as at Mangano's, which means low cost pizza, pasta, and salads. Open daily, 11:30 a.m. to approximately 10:00 p.m.; to 11:00 p.m. on weekends. Low.

PALENGUE 1653 Carver Avenue, Pacific Beach, 273-7818. If you adore Roberto del Forno in Tijuana, you'll love Palengue. It serves regional dishes from Puebla, Guerrero, Nuevo Leon, and Mexico City. All the dishes are quite spicy, so you prefer fewer chips, you'll so before ordering. The best preparations are tortilla soup, pozole (spicy broth with hominy topped with fresh lettuce), carne poblanita (stuffed pork with sausage and salami), macaroni in unusual grilling preparation of sun-dried

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THE HUNGALOW 4976 Villa Loma Boulevard, Ocean Beach, 224-2084. Located in a charming bungalow

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DINNER 4 PM-9 PM
1) BAKED HONEY-GLAZED VIRGINIA HAM SERVED WITH BAKED ACORN SQUASH FILLED WITH FRESH CRANBERRY SAUCE.
2) ROAST LEG OF LAMB SERVED WITH ROASTED POTATOES AND A FRESH VEGETABLE MEDLEY.

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INCLUDES SOUP OR SALAD, TOSSED TABLESIDE AND OUR HOMEMADE BREADS.
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SERVING FROM OUR REGULAR DINNER MENU AFTER 4 PM.

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Tuscan Pizzas • Salami Extravaganza • Pepperoni • Cheese • 3 Cheeses • Thin Crust • Over 20 Varieties
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LARGE & FRESH SALADS
• Caesar Salad • Warm Green Salad • Thin Crust Salad
\$2.99-\$4.99

PASTAS
Meat Pesto • Linguini Bolognaise • Carbonara • Fettuccine • Alfredo Scrimbo • Tuscan Chicken Fettuccine
• Chicken Marinara • Over 20 Varieties \$5.99-\$8.99

LUNCH SPECIALS FROM \$3.99, Open 7 days.
No other discounts apply.
36 E. 9th St., Chula Vista (near the Clocktower)
585-1371

EASTER at La Jolla

EASTER SUNDAY CHAMPAGNE BRUNCH
11 am-3 pm

\$14.95
\$7.95 under 12 years
Children under 5 eat free
Serving from our regular
dinner menu 5 pm-11 pm

875 Prospect St., La Jolla
Reservations: 434-4288
Free underground parking

OPERA NIGHT • SUNDAY, APRIL 18

Su Casa
LA JOLLA SINCE 1967

FAJITAS FOR TWO \$12.95
Enjoy your choice of beef, chicken, shrimp, vegetarian, fish or any 2 in combo, served in a sizzling skillet with onions, tomatoes and pepper with salsa garnish, tortillas, rice and beans.

FREE LUNCH
with purchase of entrée, salad or great value
starting at \$4.95
Open 7 days a week, 11:30 am-4:30 pm
Good for entire party. Up to 10 people.
Not good with any other coupon offer.
No take-outs. Expires April 30.

While you're here let us make you guacamole right at your table and refresh yourself with a "perfect Margarita."
6739 La Jolla Blvd. • 454-6369 • Ample Parking

ASHOKA THE GREAT INDIAN CUISINE

LUNCH BUFFET ALL-YOU-CAN-EAT \$6.95
Vegetarian \$5.95
Serving 11 am-3 pm
No alcohol
soft drink & dessert

SPECIAL EASTER BRUNCH \$7.95
Includes glass of champagne.
Children under 12 half-price from regular menu.

1474 Black Mountain Rd. • 695-9749
Just off Highway 84

Calendar RESTAURANTS

DOWNTOWN

ANTHONY'S STAR OF THE SEA ROOM 1500 North Harbor Drive (at Ash Street), 232-7408. In terms of sheer variety and items brought from all over the U.S., few restaurants can equal this major, long-lived gourmet fish and seafood house, where you may obtain hard-to-find specialties. Among its remarkable dishes are broad-bell swordfish, loin of swordfish, and Florida pompano. Its hot and cold appetizers number in the dozens. Of course, the capillary (lobster with grapes), classic Genovese, or "wasp" Italian (with pasta) make vivacious light meals. Magnificent harbor view and special-occasion service. Reservations a must in the dining room. Dress code: Open nights. Dinners only. Expensive.

THE CHEESE SHOP 401 G Street, downtown, 232-2303. This cafe is open daily and offers outrageously good sandwiches of which my favorites are the Baked Fennel ham and the pork. Muffins and cookies are baked on the premises. Paper plates for food but no room for coffee and tea. All items available from 7:00 a.m. to 5:00 p.m. Monday through Friday and from 10:00 a.m. to 6:00 p.m. Saturday and Sunday. Open daily. Low. Branch in La Jolla, 2145 Avenida de la Playa, La Jolla, 529-3921.

513 FIFTH AVENUE 232-3312. The menu changes daily and offers an item of what the chef describes as "progressive global cuisine." He means that you will find dishes with influences from France, Italy, the Pacific Rim. There's lots of fresh fish and pasta. The food is well prepared and the setting is comfortable. It is a pleasant surprise on the premises. Friendly atmosphere and attentive service. Dinners only, nightly. Moderate to upper moderate.

PIZZA 801 Fifth Avenue (corner of F Street), 234-3467. Northern Italian cooking is served in two stylish dining rooms. Regardless of the hour, Piz's is always crowded. For light meals, your best bet is the pizza bar, where you may

CELLEROS RANCH BARBECUE 128 Ash Street (Second and Ash), 232-2834. Oklahoma-style barbecue is prepared here with great fidelity, down to the saffling hot links and the meat and chicken that are smoked rather than grilled. Don't be concerned that the fresh look isn't as good as the smoking process. While the food is served with much a Oklahoma-Country Wednesday, Monday through Sunday, 11:00 a.m. to 2:30 p.m., Tuesday through Saturday, 11:00 a.m. to 9:00 p.m. Low to low-moderate.

GRANT GRILL U.S. Grant Hotel 326 Broadway, 236-4886. The newly remodeled menu has reduced prices drastically while the quality remains high. Three steaks, chicken, meat and fish are \$12.95 while roast beef is available at the same price Saturday and Sunday. Outstanding service and value. Breakfast, lunch and dinner daily. Moderate to expensive.

JAVA COFFEEHOUSE-GALLERY 437 G Street, corner of W, 432-2302. One of the great features of this place is that you can order a cup of coffee and sit and read and no one will bother you. In addition to a variety of coffees, teas, cocoa, steamed milk, and

SOUTH BAY & CORONADO

BARBIO PASTA DI MANILA 1510-D Sweetwater Road, Town & Country Shopping Center, National City, 474-0377. This is the mother of all pizza restaurants. It serves gourmet preparations in a beautifully appointed room that resembles a garden. If you like the rustic, try squid or garlic sauce, crisp peas, a deep-fried pig's knuckle, beef sausage and possibly mushrooms. But don't overlook the moussle and rice. The chef's specialty is the lamb and chicken, service is warm and friendly. Moderate to mid-range.

CASA SALSA 1215 Street, Chula Vista, 948-0700. The burgundy of the establishment, colorful Mexican restaurant is called "Casa Salsa." It's a fun place on a busy street that holds crocks of breaded beef, seasoned chicken, cornmeal, refried beans, cheese, and all the hot

50% OFF DINNER
(valid only on dinner \$8.50 and up) with the purchase of another dinner of equal or greater value. Not valid with any other offer or on major holidays. Limit one per table. Please mention coupon when ordering. Exp. 4/30/93.

El Azteca Mexican Restaurant
1433 Carmel Ave., Pacific Beach 581-0099
Offer expires 4/22/93

50% OFF Sorrentino's
"The Pizza Bianca is a knockout!"
Eleanor Winter, S.D. Reader
Recommended by David Nelson of the L.A. Times
"The Pizza Bianca is a knockout!"
Eleanor Winter, S.D. Reader
1992 Silver Fork Award
Reservations Suggested
4724 Chalmers Mesa Blvd., 463-1811
(1 mile west of I-15 in Stone Village Square)
Please mention coupon when ordering. Exp. 4/30/93.
Open for dinner Tues.-Sun., at 4:30 pm.

Authentic Moroccan Cuisine

FREE LUNCH OR DINNER
Buy one get one FREE
(up to \$17.95)
Must present coupon at time of ordering. Maximum 4 coupons per party. Valid 7 days a week (this valid before 6 pm). Dine in only. Expires 4/15/93 with this ad.

Marrakesh
634 Pearl Street • La Jolla • 524-2300
Call for reservations

First Authentic JORDANIAN CUISINE
"Exotic, romantic - just wonderful!"

GRILLED EGGPLANT \$4.25
Only sample of chef's special

VEGETARIAN MUKLOOBA \$12.95
Mediterranean, sautéed eggplant, cauliflower, zucchini and rice, served with sun-dried tomatoes and garlic sauce.

MUKLOOBA \$13.95
Caramelized, sautéed eggplant, cauliflower, zucchini and rice, served with sun-dried tomatoes and black bean sauce.

Call for info on daily lunch specials

South Bay & Coronado

BARBIO PASTA DI MANILA 1510-D Sweetwater Road, Town & Country Shopping Center, National City, 474-0377. This is the mother of all pizza restaurants. It serves gourmet preparations in a beautifully appointed room that resembles a garden. If you like the rustic, try squid or garlic sauce, crisp peas, a deep-fried pig's knuckle, beef sausage and possibly mushrooms. But don't overlook the moussle and rice. The chef's specialty is the lamb and chicken, service is warm and friendly. Moderate to mid-range.

WIN A TRIP FOR TWO TO ITALY
In conjunction with Allstate Airlines and La Jolla Chamber of Commerce
Call for details to register.
Deadline to be held April 17.
No purchase necessary.

Authentic Moroccan Cuisine

FREE LUNCH OR DINNER
Buy one get one FREE
(up to \$17.95)
Must present coupon at time of ordering. Maximum 4 coupons per party. Valid 7 days a week (this valid before 6 pm). Dine in only. Expires 4/15/93 with this ad.

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TRADITIONAL EASTER BUFFET \$14.95
\$8.95 Children 10 and under
featuring turkey, ham, roast beef, pastas and desserts
COMPLIMENTARY BAY CRUISE!
Beautiful Harbor View from every table!

John Toan's
5150 N. Harbor Drive • 224-3555
35 Years in San Diego
Reservations accepted

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A TASTE OF THE SOUTHWEST
RESTAURANT & CANTINA
EASTER CELEBRATION
Champagne Brunch 8:00 am-2:00 pm

A few breakfast specials:
• Eggs with chilaquiles
• Fresh muffins
• Baga omelette
• Fruit pies
• American breakfasts
• Mexican breakfasts
• Menudo served daily

EASTER DINNER SPECIALS FOR TWO
2-item Mexican combination plates \$17.95
Chicken or beef chimichangas \$8.95
Sizzling fajitas \$10.95
Dinners served with all the trimmings

ENJOY OUR CACTUS BAR - Live entertainment
Happy Hour, Wed.-Sat., 4:00-7:00 pm • Satellite Sports
426-3040 1396 3rd Ave., Chula Vista, (Big Bear Ctr.)

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MC

EASTER SUNDAY BRUNCH
Treat your family to an Easter Sunday Brunch at the Waterfront Cafe on Harbor Island offering a sumptuous buffet brunch with indoor and outdoor marina view dining.

Carved Roast Bacon of Beef, Baked Ham, Omelette and Egg Station, Assorted Salads, Pastry Display, Spectacular Dessert Selection. All the Trimmings and Much More

\$15.95
per person
Served 10 am to 2:30 pm

\$6.95
children under 12

Call 293-3581
for reservations
Waterfront Cafe & Club
1960 Harbor Island Dr.
Harbor Island

Who gives until it hurts?

EASTER SUNDAY
4 Courses • \$12.95 per person
Offer for lunch • Order for a dinner menu under 8 pm \$2.36
Offer for lunch • Order for a dinner menu beginning at 11:30 am

BUY ONE GET ONE FREE!
Valid for parties, reservations, and special occasions. Not valid with any other offers.

OVER A MILLION HAPPY CUSTOMERS!

MANDARIN PLAZA RESTAURANT
3760 Sports Arena Blvd.
Sports Arena Village
224-4222
• Mandarin Plaza only

WOW! DINNER SPECIAL \$1.99
"Order one dinner entrée and get the 2nd entrée of equal or lesser value for only \$1.99."
Expires 4/22/93
(Combination dinners & buffet excluded. Must present this ad before ordering)

COMPLETE LUNCH DINNER
Over 30 items changing daily including:
• Soups & Salads
• Appetizers
• Fried fish buffet
• Chinese main
• Beef & pork
• Vegetable
• Beef & chicken
• Beef & pork
• Beef & chicken

ALL-YOU-CAN-EAT BUFFET \$4.50
\$6.50
Over 30 items changing daily including:
• Soups & Salads
• Appetizers
• Fried fish buffet
• Chinese main
• Beef & pork
• Vegetable
• Beef & chicken
• Beef & pork
• Beef & chicken


Food to go • Party catering • Good for entire party • Open daily

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GARDENING/LANDSCAPING—special complete lawn (up to 800 sq ft). Automatic system installation, 60 cc. 693-8517.

HANDYMAN "HO"—old specialists.

DISCING. Commercial edging, cleanup, on/repair/installation. Reasonable rates for small or large jobs. Guaranteed. 264-2069.

DISCING. Spring sprinkler system installation. Just \$299 plus \$109. Good and 1/2 square foot. Tim.

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on activities and dramati-
cally you owe. IRS approved
can make a difference

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ATIONS into Spanish or English speakers with graduate degrees, trained in business, technical, and academic texts. Reasonable. Call Mariela, 574-0696.



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LA MESA, Mainliner Apartments 7 Bed-
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Rooms, 1 Dining Room, 1 Kitchen
Apartment in a beautiful garden
apartment complex of this area
located in La Mesa near a
lot of shops, restaurants, bus
stop, and a 15 minute drive to
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LA MESA, Chaperon setting Beautiful
2 bedroom, 2 bath. Appliances, free
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LA MESA/COLLEGE AREA Large 2
bedroom, 2 bath, 1500 sq. ft. with
more in 8400 sq. ft. laminate flooring,
air conditioning, in-law unit, covered
patio. 408-537-7000

[illegible]

TOMORROW'S NEWS TONIGHT by Steve Brodner ©1993



BAR, beautiful solid, white, brass faucet, w/ clear and glass racks, raycapped cabinet, speed tray, like new, sells locally for \$1000. Call 509-569-5566. **BARBECUE**, like in box, outdoor pot mounted in ground, runs off natural gas but can be converted. \$350. Call 509-569-5566. **BATHROOM**, white, new, over counter type with tub/shower, built-in trays. 17'x20". \$15. 633-3723.

BED—A double boxspring mattress, \$65, a queen boxspring mattress, \$100, a twin boxspring mattress, \$45. All with drawers bed \$80. Trundle bed complete with drawers \$65. Excellent condition. Call 509-569-1252.

BED FRAME, Southwest, new, white-washed oak, pole bed frame, queen, \$100. Call 509-569-1252. **BED**, full mattress/box, \$150. 267-2677.

BED WARMER, queen size with fitted sheet, \$100. Call 509-569-1252.

BED, a full mattress set \$90. A queen
mattress set \$130. Brand new warranty.
Frame available. Frame available. Call
266-1511.

BED, ELECTRIC ADJUSTABLE. Excellent
condition. Extra long. Make offer
757-7367.

BED, full size. Sleigh. 2-1/2 years old with
new mattress. \$180. Call 266-1511.

BEDROOM SUITE, full size. Headboard,
chest, dresser, mirror, bed, large matri-
mon, nightstand, almost new box spring
and mattress. Solid oak. Great condition.
\$300. 266-1511.

BEDS, FREE DELIVERY! Full \$100
queen \$119. King \$161. Bunk \$109.
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561-5555. Free delivery. 576-0130.

BEDS - great street prices! The best
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Other furniture stores available. Tuesday
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DISHES, old, fair condition
Set, lots of dishes set, fair condition and white. *best price* 400-8649

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Hours: Mon-Fri. 9-6 am & p.m.

Both offers require coupon
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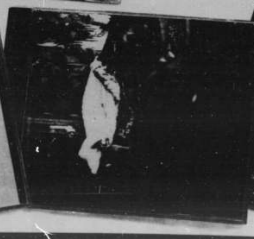
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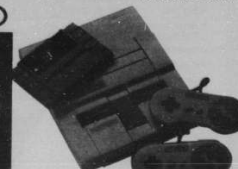


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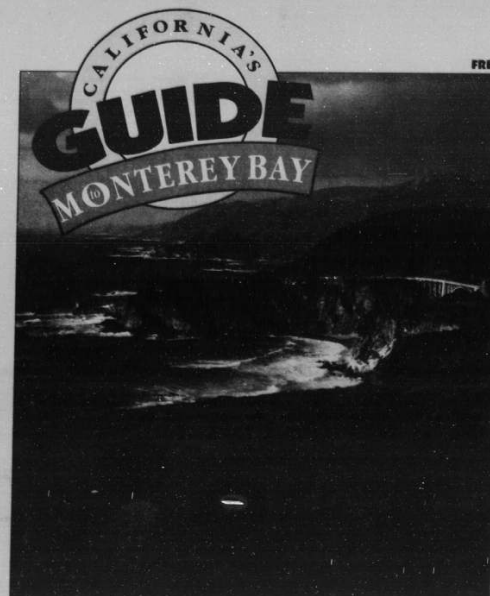
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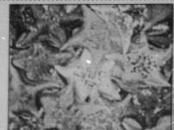
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KNOWN THE WORLD OVER

as a place of unparalleled beauty, the Monterey Bay—from the coast of Big Sur to the valley of John Steinbeck's birthplace—is an unusual and special place to call home. Our hope is that *California's Guide to Monterey Bay* helps you understand more about our illustrious area so that your next getaway includes a memorable visit.

Editor and Publisher Bradley Zive **Associate Editor** Chuck Thurman **Writers** Chris Courts, Cecile Matthews, Sheila Siden **Photography** Jeff Bender, Cal Brady **Bradley Zive Art Director** Julie Harger **Production** Julie Harger, Brian Wood, Stephen Cook **Sales** Bonnie Oak, Karen Dien, Dean Haskin, Joanna Langford, Millie Luke, Pedro Reiter, **Accounting** Sandy Pezzoritz **Operations** Crystal Youngberg

To make the most of your visit, we have collected information which will tell you *what* to do and *when* to do it. That information is highlighted in our 1993 calendar of festivals and events. city-by-city guides outlining the history and attractions of each of our cities, towns and villages, and our complete directory of things to do. Monterey Bay's best shopping and entertainment with a look at everything from art galleries, golfing, one-hour day cleaners, museums, parks, hikes and more.

We'd like to thank everyone who supported us in the concept of this guide and helped us put it together. Particularly our advertisers whose support made this publication possible. We wholeheartedly encourage you to support them.

See you around the Bay.

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Lunch Time! My favorite time of day. Especially when I can get away to The Crossroads and their savory spread of great restaurants and cozy little eateries. And this is no ordinary a/carte! Like this great food and great fun at the famous Rio Grill...or tasty "Fresh Mex" and margaritas...Chinese delights, Indian curries, Spanish Basque... fresh seafood. Then there are gourmet pizzas, scrumptious burgers, deli sandwiches. Or wonderfully wicked bakery goods as well. The choice is endless...so, yet another reason to come back to The Crossroads for my other favorite time—**Dinner Time!**

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There's always something special to do around the Monterey Bay. Here's 1993 at a glance...

JANUARY

30 March of Dimes Gourmet Gala celebrity chefs recreate their favorite specialties in designer kitchens. The event features a black-tie dinner and dancing. (408)375-8482

FEBRUARY

21-7 AT&T Pro Am golf tournaments showcased. Well-known touring professionals are paired with celebrities and amateurs. \$1 million purse. Every year this tournament attracts the top names in golf and entertainment including folks like Tom Watson, Jack Nicklaus, Jack Lemmon, and others. (800)941-9091.

23-28 Seventh Annual Masters of Food and Wine. Many events to teach and entertain you about food and wine. (408)624-3601 ext. 251.

27-28 Hot Air Affair. Monterey County's 7th annual celebration of the wild blue yonder! Balloons in all styles, shapes, sizes, colors, sky diving, helicopter rides, aerobatic demos, competitions and more. Proceeds benefit local charities. (408)649-6544.

MARCH

3-7 Daiseland Monterey. This is the 13th year that top musicians from all over have traveled to Monterey to celebrate Daiseland jazz. Many weekend cabaret locations. (408)443-5260.

16-16 Monterey Wine Festival. More than 200 wineries participate in a gala series of tastings. There's a big kick-off event at the Monterey Bay



The Pebble Beach Concours d'Elegance takes place August 30-31.

27 California Chocolate Abalone Dive. Find chocolate abalones on the floor of the bay and win prizes. Benefits Divers Alert and the Pacific Grove Recreation Chamber. (408)375-1933.

APRIL

16-18 35th Annual Wildflower Show. Pacific Grove is the site of one of the largest and oldest wildflower exhibitions in California with over 500 species of regional flora. (408)373-3304.

16-18 The Toyota Grand Prix attracts the world's best motorcyclists to compete in a multitude of categories including Superbike and 250 Grand Prix races. Race activities include a family barbecue on Friday and seminar by various racing organizations. 648-5100.

16-18 Big Sur International Marathon. A 26.2 mile race from Big Sur to Carmel on scenic Highway 1. For non-racers, a seven or 10 mile walk occurs simultaneously. (408)625-6226.

MAY

30 - May 2 Springtime at La Mirada. Admire the spring flowers of Laguna Mirada. Bridge tournament, horticulture lectures, garden chats, flower arranging demos. (408)372-5477.

30 - May 2 Wildflower Festival and Triathlon at Lake San Antonio. Run and have fun on the South Shore. Wildflower exhibits, entertainment,

JUNE

4 Fourth Annual Brewmaster Classic. Food from 12 local restaurants and beer from 80 microbreweries from California to Norway. Dancing too. To benefit KAZU public radio. At the Doubletree. (408)375-7275.

19, 20 Fourth Annual Outdoor Summer Art Festival. Fine art at affordable prices! Sunset Center, Carmel. (408) 659-5099.



Laguna Seca is the site of the Grand Prix motorcycle and Formula One automobile races.

26, 27 Eighth Annual Monterey Bay Blues Festival. Great music, delicious food and drinks. (408)394-2652.

JULY

19-21 Monterey Bay Theatrefest. Tenth annual extravaganza this year! A series of free performances - fractured fairy tales, slapstick satire, Gilbert & Sullivan. During opening and closing weekends there are Arts and Crafts Fairs. (408)649-0340.

17 - August 8 Carmel Beach Festival. arts and crafts. (408)755-4899.

15 68th Annual Del Monte Kennel Club Dog Show. Many breeds of dogs show off at the oldest dog show on the Pacific Coast. (408)625-0366.

15, 16 Artist's Studio Tour. Self-guided tour through the studios of about 100 local artists. (408)625-4175.

29, 30 The Great Monterey Squid Festival. 10th year of fun with squid! Food and four stages featuring entertainment for the whole family. Monterey Fairgrounds (408)649-6544.

29, 30 14th Annual Surfabout at Carmel Beach. Many categories of surf events for ages 12 and up from 6:30 am to dark. Check it out. (408)375-5012.

15-16 California Rodeo. The big event on the West Coast rodeo circuit. Big Hat BBQ, kiddie kapers parade, Miss California Rodeo Queen Competition, cowboy poetry gathering and all the favorite bronco-busting rodeo events. (408)757-2951.

22 - August 1 57th Annual Monterey National Horse Show. Children and adults participate in cutting, western, stock horses, Hunters and Jumpers. Monterey County Fairgrounds. (408)372-1000.

22-23 Laguna Seca Camel GTO. The world's fastest and most exotic sports cars battle for Laguna Seca Camel GTO presented by Toyota at Laguna Seca Raceway. Last year's com-



The stars came out jelling at the annual AT&T Pro-Am.

pete on the Spyglass Hill course. (408)625-4653.

20-22 50th Annual Historic Weekend and Concours d'Elegance. Classic automobiles come from near and far to compete in the historic auto races at Laguna Seca (648-5100), and to participate in the Pebble Beach Concours d'Elegance. Both Christie's and Rick Cole sponsor auctions during the weekend.

17-22 Monterey County Fair. Carnival rides, livestock exhibits, concerts and home arts. 372-1000. For concert tickets call (408)372-5803.

SEPTEMBER

22-17-19 36th Annual Monterey Jazz Festival. The largest continuing running jazz festival featuring many greats from the past and present. Monterey County Fairgrounds (408)373-3366.

3-October - 10. Carmel Shakespeare Festival. Shakespeare in repertoire. At various theaters throughout Carmel. (408)649-0340 or Monterey County Theater Alliance at (408)655-3230.

4-6 21 Annual Greek Festival. Food, bands, dancers, craft booths. (408)424-4434.

OCTOBER

9-2 International Airshow. Aerobatics, freetail, formation and parachute jumps. Salinas (408)754-1983.

9 Butterfly Parade. Elementary school

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Spring Break Package rate from \$109.00 per room, per night from March 1, 1993 through May 23, 1993, subject to availability; and not applicable to groups or convention bookings.

children parade in butterfly costumes to welcome back the monarch butterflies. (408) 373-3304.

1-3 Toyota Monterey Grand Prix. The Toyota Monterey Grand Prix is the final stop on the PPG Indy Car World Series Tour. Last year's competitors included Michael and Mario Andretti, Bobby Rahal, Al Unser, Jr., and others. (800) 527-SECA.



The California Rodeo rides August 15-18.

23 Big Sur River Run-10k. Ten kilometers through the redwoods and oaks of Pfeiffer State Park. (408) 667-2182.

NOVEMBER

L.A. A Tasty Affair. Many of the area's finest wineries and restaurants join together in presenting a wine and food tasting. After the last drops and crumbs are consumed, a dance band finishes the evening. The event is held at the Monterey Plaza Hotel overlooking Monterey Bay. (408) 375-7275.

DECEMBER

1-5 Festival of Trees. View 30 unique trees decorated with handcrafted ornaments. (408) 372-5477.

7 Christmas at the Inns. Self-guided tour of seven decorated Pacific Grove bed and breakfast inns, with music and holiday refreshments. (408) 373-3304.

10 & 12 Christmas in the Adobes. Luminaria Candlelight enhances Monterey's historic buildings. (408) 649-7118.

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Just before the Village on Carmel Valley Rd.

A
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R

8



City By City the Monterey Bay's remarkable history and beauty is so breathtaking that once you visit you may never want to leave. Here's a close-up look at each of our special cities, towns and villages.

By Chris Counts

Big Sur Perhaps the most spectacular meeting of land and sea, Monterey County's rugged Big Sur Coast has captured the imagination of visitors since the first homesteaders landed here over a century ago. It's a place where 5,000-foot volcanic peaks rise suddenly from the pounding surf, where the cool summer fog offers



The seals live abundantly around the Bay.

towering redwoods respite from the sweltering sun.

It's also a place that's managed to maintain its wild natural beauty despite the encroachments of civilization and its proximity to several large metropolitan areas. A dozen or so inns ranging from rustic to world class can be found along scenic Highway One as it zig-zags its way along the Big Sur Coast. And for those who prefer to experience Big Sur on Mother Nature's terms, numerous public and private campgrounds offer a variety of primitive accommodations.

Just a quarter-mile south of Nepenthe is the Henry Miller Memorial Library, a museum/book-



Big Sur is host to the majestic redwoods.

store/gallery dedicated to preserving the memory of the acclaimed and controversial writer who lived in Big Sur from 1944 to 1962. The library is a testament to Big Sur's enduring artistic culture.

Big Sur is also home to the Esalen Institute, often referred to as the birthplace of the human potential movement. Featuring hot sulphur baths, lodging and a multitude of workshops and activities, Esalen is open to the public by reservation only.

For visitors seeking a little more solitude than the local resort community can offer, Big Sur's 3 million acres of virtually untouched wilderness should more than suffice. For a road map, we recommend Jeffrey Schaeffer's excellent *Hiking the Big Sur Country*, which includes amazingly detailed descriptions of 300 miles worth of trails on State and Federal land in the region.

Attractions: Esalen, Henry Miller Memorial Library, camping, restaurants, inns & lodging, whale-watching.

Cannery Row In its heyday during the early 1940s, Cannery Row served as one of the crown jewels of America's fishing industry. Nineteen canneries worked overtime to process the sardine catch, which at its peak amounted to nearly a quarter million tons of fish annually.

Inspired by a colorful cast of characters that operated on the fringes of the fishing industry, a soon-to-be-famous writer by the name of John Steinbeck wrote two books about Cannery Row. *Cannery Row* and *Jewey Thursday* became bestsellers. Steinbeck emerged as a literary giant,

and Cannery Row became forever famous.

One of Steinbeck's favorite character studies was based on the life of Ed "Doc" Ricketts. Ricketts established a marine laboratory and specimen mail order business on Cannery Row. His old lab still exists, although it's often confused with the Row's reigning rock 'n' blues club, Doc Ricketts' Lab.

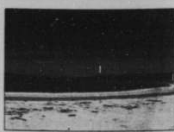
After the fishing industry declined, Cannery Row was revived by a group of businessmen who renovated the abandoned canneries. Today, Cannery Row visitors enjoy world-class hotels, restaurants, night clubs, shopping, wine-tasting and attractions like the Monterey Bay Aquarium.

The Monterey Bay Aquarium features one of the world's richest marine ecosystems, and thanks to the Aquarium, Cannery Row visitors are afforded a remarkable opportunity to experience the wonder and diversity of the Monterey Bay.

Occupying the space of the former Hovden Cannery, the Aquarium is truly a marvel. Unique exhibits and displays, including a towering kelp forest tank, offer guests a face-to-face view of more than 6,000 sea creatures.

A shopper's paradise, Cannery Row is home to the American Tin Canneries Outlet Center, which is located just across the street from the Aquarium. With nearly 50 brand-name outlets, restaurants and specialty shops, the America Tin Canneries offers shoppers factory-direct savings of up to 60 percent.

Attractions: Monterey Bay Aquarium, American Tin Canneries Outlet Center, wineries, restaurants.



Carmel's magnificent white sand beach.

Carmel Few cities the size of Carmel, with a year-around population of barely 5,000 residents, can boast of so many visitors. But then how many towns have elected a film star like Clint Eastwood as mayor? And where



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FORTE.

The King Edward, Victoria, Hotel Windsor and Hotel Plaza, Albany, New York; The Washington Hotel, Washington D.C.; Plaza of The Americas Hotel, Tulsa.

else can you find a community that has passed ordinances banning sidewalk, street lights, neon signs, hot dog stands and mailing addresses? Clearly, Carmel is no ordinary town.

Settled just after the turn of the century as a retreat for a tight-knit group of writers and artists, Carmel possesses a fascinating Bohemian history. Creative types like Jack London, Sinclair Lewis and Mary Austin put Carmel on the literary map, and a remarkable number of early California painters followed suit. By the 1920s, Carmel had achieved an international reputation as an "Artists' Colony." Even Ansel Adams settled in the Carmel Highlands in the 1950s.

One of Carmel's biggest attractions is its downtown shopping district. Specialty shops, boutiques, art and photography galleries, and restaurants offer visitors seemingly endless shopping opportunities.

Carmel's majestic beaches are world famous. Sheltered Ocean Beach, with its fine white sand and sculpted cypress groves, is unquestionably the Monterey Peninsula's most popular beach. And Carmel River Beach, located just a mile south of Ocean Beach, features breathtaking views of the nearby Point Lobos State Reserve.

A side trip to Point Lobos, by the way, is highly recommended. Point Lobos is densely covered with endangered Monterey pines and possesses a remarkably diverse ecosystem.

The Carmel Mission Basilica reputedly was Father Junipero Serra's favorite mission. Serra, in fact, is buried at the Basilica, which incidentally, is one of just two basilicas on the

West Coast

Visitors with an affection for literary history will appreciate Robinson Jeffers' Tor House. Jeffers, a world famous poet, built the stone building by hand.



July 4th is spectacular by the Bay

Carmel is host to the popular Bach Festival, a three-week celebration of the music of J.S. Bach. The annual event includes concerts, recitals and lectures.

Attractions: Point Lobos, Carmel Plaza, shopping on Ocean Ave., Tor House, Carmel Mission, art and photography galleries

CARMEL VALLEY

Whether you're looking for respite from the summer crowds, summer fog, or simply respite in general, Carmel Valley provides a wonderful getaway.

The "Sunbelt of the Monterey Peninsula," Carmel Valley is noted for its oak-covered hillsides, picturesque ranch land and country hospitality. Featuring a wide variety of restaurants, lodging, shopping, wine-tasting and recreational opportunities, Carmel Valley is one of the Monterey Peninsula's best kept secrets.

The shopping center at the mouth of Carmel Valley, which encompasses the Crossroads Shopping Center, Carmel Rancho Shopping Center and the Barnyard, is home to an exceptional blend of fine restaurants and specialty shops.

Carmel Valley Village, located 12 miles east of Highway 1, is a small, rustic community with a rich history and a abundance of charm. Carmel Valley Village actually bore the name "Carmel" many years before its more famous neighbor even existed.

For recreation in Carmel Valley, tennis and golf facilities are numerous (in fact, one of the area's most enjoyable golf courses, Rancho Cañada, is located here). And if you're looking for a great picnic spot or a place to hike, try Garfield Regional Park.

Attractions: Golf, tennis, Garfield Park, shopping at the Crossroads & Barnyard, Tassajara, Carmel Valley Village

MONTEREY

It has been said that in terms of historical importance, Monterey is to the West Coast what the settlements of Jamestown, Plymouth and St. Augustine are to the East Coast. Monterey is where the Spanish explorer Vizcaino landed in 1602, claiming

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125 Ocean View Blvd., Pacific Grove, CA. Around the corner from the Monterey Bay Aquarium.
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Weirdly Wonderful Jellies.

The Monterey Bay Aquarium is a non-profit organization. Our mission is to stimulate interest, increase knowledge, and promote stewardship of Monterey Bay and the world's ocean environment through innovative exhibits, public education, and scientific research.

The Monterey Canyon is the largest submarine canyon along the continental U.S. and made the Grand Canyon in size. It provides a unique environment for much of the deep-sea life that lives there. And it's one reason the Monterey Bay Aquarium is home to such a spectacular group of ocean life.

A jellyfish isn't a fish. A jelly has no brain, no heart and no face. Jellies are almost all water and only the most primitive tissue. Washed up on a beach, they seem no more than shapeless blobs. But in the sea, pulsating through the water, trailing delicate tentacles, they are creatures of strange, exquisite beauty. Jellies are among the most diverse creatures on earth and, with their stinging tentacles, some of the most deadly. Yet, as simple as they appear, their lives are complex and mysterious. And there's much we don't know about them. Or the part they play in the ocean's ecosystems.

SOOO KNOWN JELLIES

Jellies can be found in the shallowest tropical swamps and the deepest, coldest submarine canyons. In the surf along coastlines, in brackish wetlands and rivers, in landlocked salt-water lakes, even in freshwater ponds and streams.

NEW JELLIES The recently revealed secrets of jellyfish behavior have been a source of ongoing study, but before otherwise creatures are being brought to the surface alive.



ADHAR AND JELLIES Scientists at the Monterey Bay Aquarium Museum have been collecting and studying jellyfish for over 100 years. They are the only living specimens of jellyfish that have been brought to the surface alive.

JELLIES LARGE AND SMALL Jellies vary in size from tiny, transparent creatures a few millimeters across, to huge, richly colored, open-ocean forms that can be as much as seven feet in diameter and have tentacles stretching over 50 yards long.

DRIFTING JELLIES These jellies belong to a group called plankton: plants and animals that drift through the ocean. Buoyed by the water, jellies travel effortlessly along the ocean's currents. A jelly makes its living fishing for other, smaller drifters.



A MOON JELLY'S LIFE CYCLE (clockwise from top left): An adult jellyfish lays its eggs. The eggs develop into a planula larva, which settles on the bottom and grows into a polyp. The polyp grows into a medusa, which is the jellyfish we know. The medusa produces more eggs, and the cycle begins again.

STINGING JELLIES Jellies sting in order to feed or defend themselves. This unique stinging ability makes some jellies dangerous, but they aren't out to get you. In fact, we humans don't even feel the sting of most species.

MIGRATING JELLIES Some jellies make daily journeys from deep water to the surface and back. Others migrate horizontally. One species swims toward the shore in the morning and away from it at dusk.

PREDATORY JELLIES Jellies are probably the most voracious predator on earth. A large fleet of jellies trawling for food can just about sweep an area clear.

DISCOVER MORE ABOUT JELLIES and the other remarkable creatures and habitats of Monterey Bay. Visit us soon.

SINCE JELLIES NASA sent 2478 moon jellyfish and jellies into orbit aboard the Columbia Space Shuttle in May 1991 to study how they developed in a weightless environment.



Sandstone impressions of jellies have been found dating back as far as Cambrian times—some 650 million years. As fragile as they undoubtedly are, it's ironic to think that jellies, in all their wonderful diversity, will likely survive as long as the seas support life.



MONTEREY BAY AQUARIUM

The Monterey Bay Aquarium is a non-profit organization. Our mission is to stimulate interest, increase knowledge, and promote stewardship of Monterey Bay and the world's ocean environment through innovative exhibits, public education, and scientific research.

California for Spain. The Spanish took an immediate liking to picturesque Monterey, establishing it as their capital in the region. After Mexican Independence, it continued to serve as capital of what then became known as Alta California. And after the Mexican-American War, Monterey became the first capital of the State of California. Few cities on the West Coast can boast of a history as rich and diverse as that of Monterey. Visitors enjoy walk-

ing the streets of Monterey, absorbing its historical and cultural past. In fact, with parking spaces at premium, walking is the preferable method of travel in this town.

A tour of Monterey's most notable historic landmarks should include a trip to the Colton Hall Museum, where California's first constitution was drafted in 1849. Another popular destination is California's First Theater, where 19th century melodramas are per-

formed to this day. The Stevenson House, one-time residence of writer Robert Louis Stevenson, is also recommended.

Monterey features a dazzling array of inns, restaurants, boutiques, galleries and recreational opportunities. If you're looking for a special place to eat, chances are you'll find it in Monterey. Seafood is the specialty and the tradition, but nearly every international cuisine is represented in this culinary paradise. An added bonus for seafood lovers is Fisherman's Wharf, which celebrates the California coast's historic culture, and affords visitors an absolute cornucopia of seafood delights.

The city serves as host to a wide variety of popular festivals and events, including the Monterey Jazz Festival, Monterey Blues Festival, the Great Monterey Squid Festival and the Monterey Wine Festival.

Attractions: Fisherman's Wharf, Colton Hall, Monterey Museum of Art, Sports Center & historic adobe, Cannery Row

NORTH COAST With its mild "banana belt" climate, miles of broad, sandy beaches, and seemingly endless shopping, dining and lodging opportunities, the North Coast of Monterey Bay is a popular side-trip for visitors to Monterey County.

North of the Monterey Peninsula, Highway One gently winds its way through rich agricultural land before reaching Moss Landing. Conveniently located halfway between the Monterey Peninsula and Santa Cruz, Moss Landing was founded a century ago as a whaling station. Today, it's a bustling town, featuring canneries, antique shops, flea markets, restaurants, fish markets and a picturesque harbor that's home to hundreds of commercial and recreational boats.

Further north lies Capitola, oldest seaside resort on the Pacific Coast, founded in 1869. What makes Capitola unique is that despite its proximity to the San Francisco Bay Area, it possesses the flavor of a Southern California beach town. Complete with volleyball nets, surf shops and an authentic beach culture, Capitola is one of the sunniest places on the Monterey Bay.

Just north of Capitola lies Santa Cruz, a thriving community that offers visitors a myriad of possibilities. Founded by missionaries in 1791, Santa

Cruz serves as the commercial and cultural center of the north coast of Monterey Bay.

The Santa Cruz Beach and Boardwalk, which dates back to 1904, is an amusement park with a distinct Coney Island flavor. The amusement park includes rides, arcades, restaurants, gift shops and the last operating wooden roller coaster on the coast of California.

Attractions: Santa Cruz Boardwalk, Elborn Slough, hiking, beaches, University of California at Santa Cruz



Asilomar Beach in Pacific Grove

PACIFIC GROVE Pacific Grove residents are fond of referring to their community as "America's Last Hometown." After visiting this cozy seaside resort community, you'll see why.

Founded in 1875 as a Methodist summer retreat, Pacific Grove is also known for its thriving population of monarch butterflies. From November through March, countless butterflies color the landscape. The city, which also bills itself as "Butterfly Town, USA," actually honors the butterflies with a parade each fall.

Pacific Grove is clearly a town that prides itself on its rich cultural history. A stroll through any of the residential neighborhoods reveals a bounty of well-preserved Victorian homes. History buffs can visit the Point Pinos Lighthouse, the oldest operating facility of its kind on the California Coast. Even the downtown shopping district, with numerous antique shops and elegantly-crafted Victorian bed & breakfasts, is reminiscent of a bygone era.

Lovers Point, a city park located just blocks from Pacific Grove's downtown shopping district, presents an excellent panorama of the Monterey Bay. The Monterey Bay Recreation Trail passes by Lovers Point, offering

an array of recreational possibilities and a fine opportunity to view sea otters, sea lions, a wide variety of sea birds, and an occasional passing whale.

Another popular destination for nature lovers is Asilomar State Beach, notable for its attractive native dune vegetation and possibly the Monterey Peninsula's best surfing conditions.

Attractions: Butterflies, Asilomar State Beach, historic bed & breakfasts, and Lovers Point

PEBBLE BEACH With its sculptured shoreline of cliffs, coves and secluded beaches that comprise the southwestern section of the Monterey Peninsula, Pebble Beach provides perhaps the world's most scenic setting for golf and relaxation. Accessible only by spectacular Seventeen-Mile Drive, Pebble Beach also features a myriad of dining, shopping and sightseeing possibilities.

Founded as a Chinese fishing village over a century ago, Pebble Beach emerged as a mecca for golfers after the development of the Del Monte Lodge and Pebble Beach Golf Links in 1919. The Pebble Beach Golf Links,



The Pebble Beach Golf Links

which features the famed 18th hole, "Old Finisher," is one of the world's most celebrated golf courses. Pebble Beach is host to a wide variety of world class golf tournaments, including the U.S. Open and the annual AT&T Pro-Am (formerly the Bing Crosby Pro-Am). The AT&T Pro-Am, which pairs professionals with celebrities and others > \$1 million purse, is a local favorite. The Pebble Beach Links, the

Right in the Middle of Monterey

\$49

Historical Bed and Breakfast, Downtown Monterey, One Block from the Conference Center and minutes to Fisherman's Wharf, and the Aquarium. Rate includes Continental Buffet Breakfast, Tea and Cookies in MBR in the Evening.

the Monterey
HOTEL

409 Alvarado St., Monterey, CA 93940
RESERVATIONS: 800-227-0900

Honeymoon Getaway in Monterey

Honeymoon Suite
\$150 per day
w/ buffet breakfast

Honeymoon Package
\$150 per suite
buffet breakfast,
2 nice souvenirs,
1 shirt, plus 2 tickets
to the Monterey Bay
Aquarium



the Mariposa

Fireplace & spa in your room, large pool, Close to Carmel & Pebble Beach
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Monterey, Ca 93940
Safari in our gardens.
Call 1-800-824-2295



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ALL DAY**

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Old Monterey
Café

Breakfast Anytime!
Espresso & Cappuccino Bar

Open six days 7am to 2:30pm, closed Tuesday.
Located at 489 Alvarado St., Monterey • (408) 646-1021
Not valid with any other offer.

Links at Spanish Bay, Peter Hay Par 3 and Spyglass Hill are all open to the public.

Pebble Beach is also home to the annual Concours d'Elegance and Christie's Auction. This event, which is considered by many to be the most prestigious Concours in the world, showcases over 100 of the world's finest classic automobiles. The Auction benefits local charities.

Half the fun of visiting Pebble Beach is getting a chance to navigate Seventeen-Mile Drive, a scenic highway that winds in and out of majestic Del Monte Forest, offering sightseers marvelous views of an absolutely stunning stretch of coastline. The Del Monte Forest, by the way, maintains the largest population of endangered Monterey Pines in the world. Recommended stops along Seventeen-Mile Drive include Cypress Rock, Bird Rock and the Lone Cypress. The latter is one of the most photographed landmarks on the California Coast and offers a breathtaking view of the near-by Point Lobos State Reserve.

Attractions: *Shilvester Cove, Seventeen-Mile Drive, the Pebble Beach Lodge, the Lone Cypress, Spanish Bay & golfing*

The agriculturally rich Salinas Valley

STEINBECK COUNTRY

Clearly inspired by this rich, fertile farmland, John Steinbeck used the Salinas Valley as a setting for classics like *Grapes Of Wrath* and *East Of Eden*.

Although you'll probably never see the phrase on a road map, "Steinbeck Country" generally refers to the Salinas Valley, the principal agricultural region on California's Central Coast. Specializing in the production of a wide variety of lettuces, the Salinas Valley has been proclaimed "Salad Bowl of the World." The boundaries of Steinbeck Country encompass San

Juan Bautista and Gidroy, which are located just north of the Salinas Valley and are blessed with much the same landscape of rolling hillsides dotted with an occasional spreading oak.

The city of Salinas, a bustling community with a population exceeding 100,000, is located at the north end of the Salinas Valley, a mere 20-minute drive from the Monterey Peninsula. Monterey County's center of trade, government and commerce, Salinas features numerous shopping, dining and lodging possibilities. Salinas is also the site of the California Rodeo, the major West Coast professional rodeo, in July, and the California Air Show in October.

For nature lovers, an excursion to Pinnacles National Monument is highly recommended. It's one of Mother Nature's finest achievements in the region, featuring a myriad of craggy, volcanic spires that tower toward the heavens. Thirty miles of hiking trails make this geological marvel accessible to anyone with a pair of hiking boots.

Attractions: *San Juan Bautista, Salinas, Pinnacles National Monument, wine, California Air Show, California Rodeo, Northridge Mall*

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LOW SEASON 10-4 MON - SAT
MON 8-330P - 3000 330P-1900

WINFIELD GALLERY
An eclectic blend of contemporary fine art and oil. A/c gallery in downtown Monterey. Open on Saturdays by appointment only.

2000 Highway 104 • Monterey, CA 93940
Hours: HIGH SEASON 10-4 SUN 12-5
LOW SEASON 10-4 MON - SAT
MON 8-330P - 3000 330P-1900

ART GALLERIES

CARMEL ART ASSOCIATION GALLERIES
Paintings, sculptures and graphics by professional artists. Located in Carmel, CA.

COAST GALLERY has been exhibiting and selling arts, crafts and sculptures from Monterey County's south coast since 1990. 33 miles south of Carmel. Big Sur 667-2801.

HEARTBEAT GALLERY handles fine crafts from local and international artists. Next to the River Inn in Big Sur. 667-2557.

HENRY MILLER MEMORIAL LIBRARY Paintings by local artists within the historical context of Big Sur's Bohemian era up to the present. 1.1 mile south of Newman Big Sur 667-2574.

JOSEPHUS DANIELS GALLERY serious photographs of landscapes, abstractions and figures. Dealers, between Fifth and Sixth. Carmel. 625-3310.

PACIFIC GROVE ART CENTER Fine galleries feature monthly exhibits of paintings, photography and installations. 501 Lighthouse. Pacific Grove. 373-2208.

PHOTOGRAPHIC CENTER OF THE MONTEREY PENINSULA featuring exhibits by professional photographers from around the country. In the Sunset Center, San Carlos and Ninth. Carmel. 625-5181.

SING GALLERIES specializes in fine-art impressionistic works, miniature and still lifes. Three locations in Carmel. 625-7522.

WESTON GALLERY Photographs by the leading photographers of the 20th century. Two locations. Carmel. 624-4455, 625-2004.

WINFIELD GALLERY Contemporary fine arts, crafts and sculpture. 224 Conchwood Blvd. Carmel. 624-2360.

CHURCHES
CARMEL CHURCH OF RELIGIOUS SCIENCE
A school of mind center located in the heart of Carmel. Specializes in Carmel weddings. Call (408) 625-5500. All are welcome!

GOLF Both pros and weekend golfers find the Monterey Bay golf courses to be some of the most beautiful and challenging golf courses anywhere in the world. Listed below are the public and semi-private courses around the bay.

FORT ORD GOLF COURSES SEMI-PRIVATE
Reverend Course. 6802 yards. 18 holes. Designed by General Glen M. Clark and Robert Trent Jones, Jr. in 1953. Slope 132. PGA tour qualification course. Course record 64. Blackstone Course. 6709 yards. 18 holes. Built in 1960. Slope 120. Public courses with 48 hour advance reservations required or show up on day to play. Discounts for military. Restaurant. Driving range. 1300 Chase Way, Fort Ord. 562-5286.

LAGUNA SECA GOLF COURSE PUBLIC
5711 yards. 18 holes. Designed by Robert Trent Jones, Jr. in 1970. Slope 125. Course record 63 by Johnny Miller. Full service restaurant. 10300 York Rd., off of Highway 101. 373-7001.

THE LINKS AT SPANISH BAY PUBLIC
6820 yards. 18 holes. Designed by Robert Trent Jones, Jr., Tom Watson, and Frank Stranahan. In 1987. Slope 142. Course record 67 by Tom Watson. Full service restaurant. 2700 17 Mile Drive. 624-6611.

OLD DEL MONTE GOLF COURSE PUBLIC
6807 yards. 18 holes. Designed by Charles Blair Macdonald in 1887. Slope 122. Course record 62. Full service restaurant. 1500 Sylvan Rd., Monterey. 373-2426.

PACIFIC GROVE MUNICIPAL PUBLIC
5543 yards. 18 holes. Slope 117. Course record 64. Located by Pacific Ocean. Full service restaurant. Driving range. 77 Auditorium Blvd., Pacific Grove. 648-3777.

PAJARO VALLEY GOLF COURSE PUBLIC
6284 yards. 18 holes. Designed by Fred McFarlin in 1928. Slope 122. Full service restaurant. Driving range. 907 Salinas Rd., Watsonville. 725-3971.

PEBBLE BEACH GOLF COURSE PUBLIC
6799 yards. 18 holes. Designed by Jack Nicklaus in 1959. Slope 144. Course record 63 by Tom Kite. Site of 1972, '82, '92 US Open. Restaurant. Driving range. 7750 Del Mar. 624-6611.

POPPY HILLS GOLF COURSE PUBLIC
6219 yards. 18 holes. 3200 Lopez Rd., Pebble Beach. 625-2055.

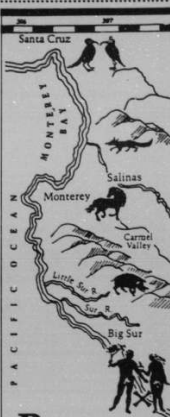
RANCHO CANADA EAST & WEST PUBLIC
Located in beautiful Carmel Valley. East. 6113 yards. 18 holes. Designed by Robert Putnam in 1970. Slope 114. West. 6299. 18 holes. Designed by Robert Putnam. Restaurant. Driving range. Carmel Valley Road. Carmel. 624-0111.

SALENAS COUNTRY CLUB PUBLIC
6607 yards. 18 holes. Designed by the city of Salinas. Slope 114. Snack bar. Driving range. 45 Salinas Blvd., Salinas. 756-7800.

SHERWOOD GREENS PUBLIC
Par 3 course. 9 holes with 18 hole extension. Driving range. 1090 N. Main. Salinas. 756-7833. Watsonville. 725-1404.

SPLOUSE GOLF COURSE SEMI-PRIVATE
6899 yards. 18 holes. Designed by Robert Trent Jones, Sr. in 1966. Slope 143. Course record 65 by Bobbie Clampet. Located by Pacific Ocean. Full service restaurant. Driving range. Seawoods Dr. & Seawoods Rd., Pebble Beach. 624-6611.

VENTANA GOLF COURSE PUBLIC
6899 yards. 18 holes. Designed by Robert Trent Jones, Sr. in 1966. Slope 143. Course record 65 by Bobbie Clampet. Located by Pacific Ocean. Full service restaurant. Driving range. Seawoods Dr. & Seawoods Rd., Pebble Beach. 624-6611.



PARADISE FOUND
Paradise is the comforting warmth of a country inn... the delectable tastes of a renowned restaurant (with priority seating for locals at lunch!)... the distinctive offerings of an extraordinary store... the intoxicating and powerful Big Sur landscape. Ventana Big Sur. Paradise found. (408) 624-4812

*For a head start on the luncheon wait list, locals should phone Ventana just prior to leaving town.

VENTANA

HEALTH CARE

HOSPITALS
COMMUNITY HOSPITAL 2825 Holman Hwy.
 Monterey 624-5111. Full service care.
HATFIELD MEDICAL CENTER 1550 Natividad
 Rd., Salinas 755-4111. Full service care.
SALINAS VALLEY MEMORIAL 450 E. Bonnie
 Lane, Salinas 757-4331. Full service care.

WALK-IN
DOCTORS ON DUTY General practice, no
 appointment needed.
 380 Lighthouse Ave., Monterey 649-0770.
 1212 S. Main, Salinas 422-7777.

MONTEREY CLINIC 550 Camino El Estero,
 Monterey 375-5111.
SEASIDE IMMEDIATE MEDICAL & FAMILY CARE
 CENTER 1154 Fremont, Suite F, Seaside 294-6042.
 Family practice. Walk-in only for emergencies.

LODGING

ADRIAN INN
 Modern motel with country inn atmosphere.
 Free continental breakfast & outdoor Jacuzzi.
 Fireplace rooms, non-smoking & handicapped
 rooms available. Mention this directory and get a
 10 percent discount. 1000 Marine Ave.,
 Monterey 680-0511-8811.

COACHMAN'S INN
 Located in the heart of Carmel, this cozy English-
 style inn accommodates guests with lovely
 rooms and special amenities. Enjoy complimentary
 breakfast in the morning and sherry in the
 evening. San Carlos or Seventh. 1000 430-4421.
DOUBLETREE HOTEL
 Monterey's premier destination hotel is centrally
 located in downtown Monterey. The full-service
 hotel has guestrooms, ocean-view rooms and
 suites. Two Friendly Plaza near Fisherman's
 Wharf. 680-528-0444 or 680-649-4511.

HOLIDAY INN
 Choose from 204 elegant rooms & suites, most
 with balconies. Relax poolside or in the sauna
 and whirlpool. Tennis and golf privileges avail-
 able. Restaurant and lounge. 1000 E. Avila
 Road, 1-800-Holiday or 680-373-6141.

HUNT RESIDENCY
 The Hyatt offers the best amenities: golf, pay

movies, two pools, whirlpools, rental bicycles,
 health center, tennis (six courts, two lights),
 dining, on-club and entertainment. One Club
 Golf Course Road, Monterey 1-800-572-1234.

INGS OF MONTEREY
 Choose from three unique inns offering dramatic
 views of the Monterey Bay, world class romance
 and intimate hideaways. All include continental
 breakfast and are a short stroll to the Aquarium.
 Call toll-free: 1-800-441-3070.
 Monterey Bay Inn 1-800-424-6242, Victorian Inn
 1-800-641-0976.

LOME OAK HOTEL
 Weekly Specials. 138 for two Sept. - May. Fall
 for two June-Aug. (Includes holiday & special
 events). Offer includes queen-size bed, remote
 TV, refrigerator & coffee maker. Room avail-
 able with bath, fireplace & ocean built-in.
 2221 N. Fremont, Monterey 680-263-6661.

MONTEREY PLAZA HOTEL
 This magnificent hotel overlooking Monterey
 Bay is comprised of 280 luxury suite rooms.
 including 19 grand suites. Whether it's a business
 or pleasure, this Four Grand Hotel provides full
 club service and breathtaking views. 401
 Cannery Row, Monterey 480-316-9900.

VENTANA COUNTRY INN RESORT
 Big Sur
 Ventana offers all the amenities, including
 Japanese hot tubs, saunas, VCRs and air conditioning
 amidst the beauty of Big Sur—in an atmosphere
 of understated country chic. 28 miles south of
 Carmel on Highway 1 in Big Sur. 480-6667-2531.

LA PLAZA
 The largest full-service hotel in Carmel.
 2 suites and 5 honeymoon cottages, with
 ocean views, fireplaces and patios. Lush gardens,
 a close walk to city beach. Carmel Hotel at
 Eighth, Carmel 680-652-4900.

LOS LAURELES
 A lovely American country inn located in the
 stunningly beautiful Carmel Valley. Enjoy golf,
 equestrian, hiking & fishing packages or just
 relax in the comfort of Carmel Valley. 18 1/2
 scenic miles east of Highway 1 on Carmel Valley
 Road. Call 680-690-2299 or 680-533-4444.

THE HAMPORE INN
 This cozy inn offers easy access to downtown
 Monterey, Carmel & Pebble Beach. Relax from a
 sun-filled day in the heated pool or enjoy a pos-
 sible spa in your room. Golf packages, honey-
 moon suites & townhouse units are just a few of
 the extras available. 1396 Marina Ave., Call 680-
 831-2295.

THE HERMIT HOUSE
 Built in 1930 this charming historic adobe home
 three exquisite suites adorned by 22 rooms.

Complimentary breakfast and special discounts
 apply. Call 1-800-541-5599 or 480-646-9080, 380
 Pacific Street, Monterey.

THE MONTEREY HOTEL
 Located in the heart of downtown Monterey, the
 Monterey Hotel offers an ideal vacation spot.
 Master suites that overlook the harbor include
 fireplace and private tubs. Continental breakfast
 is complimentary. With less than fifty rooms, the
 hotel guarantees unmatched personal service.
 406 Abando St., Monterey 480-575-1194.

MONTEREY PLAZA HOTEL
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 or pleasure, this Four Grand Hotel provides full
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 2 suites and 5 honeymoon cottages, with
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 2 suites and 5 honeymoon cottages, with
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 \$89 weekdays \$109 weekends

April 1-15 • April 16-19 • April 25-28
 Rate includes 2 for 1 ticket choice of
 Aquarium, Monterey Museum, or
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 surfboard or bicycle rental per stay.

Call 1-800-649-4511 or
 1-800-222-7388 for more information.

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 1000 MARINE AVENUE
 MONTEREY, CALIF. 93940



The Kelp Forest at the Monterey Bay Aquarium

plus works by historical California and regional
 artists. 550 Pacific, Monterey 372-7801.

MONTEREY ADORNS Throughout downtown
 Monterey, a half dozen historic homes and
 buildings are restored to reflect their historic
 significance. Tours are offered. For times and
 locations, call 372-7118.

PACIFIC GROVE NATURAL HISTORY From
 plant life to animal life, ecosystems of the
 Monterey Bay area are displayed. The museum
 also displays a significant number of Central
 Coast Indian artifacts. 103 Forest Ave., Pacific
 Grove 488-3116.

ROBINSON JEFFERS TOR HOUSE The more
 houses built by one of Carmel's early poets.
 Tours on the weekend by reservation. Carmel
 624-1840. 424-1813.

STERNECK HOUSE Before and after lunch you
 can view John Sterneck's heritage. Lunch is
 served on weekdays and features Salinas Valley
 specialties. 152 Central Ave., Salinas 424-2735.

MONTEREY COUNTY PARKS DEPARTMENT
 Reservations may be made for camps by
 calling 680-647-7700 or 680-755-2400.

PREPPER STATE PARK Hiking and camping in
 redwood canyons. 218 campgrounds, 2000 campsites,
 showers, restrooms, running water and dump
 station. 30 miles south of Carmel on Highway
 One. Big Sur 680-644-7275.

POINT LOBOS Nature preserve featuring 6 1/2
 miles of hiking trails through one of the last
 remaining native stands of Monterey Cypress
 trees. While watching, sea otters, sea lions and
 harbor seals. Black tail deer. Limited vehicle
 driving. \$6 per vehicle. Carmel 480-624-4800.

RECREATION
BALCONES BY THE SEA Sea air at balloon rides
 "Monterey Style" Sunset flights fall & winter.
 Sunrise flights year-round. Call for reservations.
 available. Free brochure. Salinas 480-644-0420,
 480-644-0111.

MONTEREY BAY AQUARIUM Where can you
 see and learn about aquatic life of Monterey Bay,
 get a surfboard, visit with shore birds and watch
 sea otters at play? The Monterey Bay Aquarium
 on Cannery Row offers all of these opportunities,
 plus special exhibits. Check out the huge kelp
 forest in the aquarium's multi-level tank. Ticket
 information 1-800-644-7888. Open daily. Sun-
 day, except Christmas Day. Cannery Row.

OPAHU CLEANERS 1760 Fremont St.,
 Seaside 480-7000.

PHOTO DEVELOPING
RAY PHOTO LAB 763 Lighthouse Ave., 372-4337.
 262 Monterey St., Salinas 424-0453.

THE CAMERA EXCHANGE 511 Lighthouse Ave.,
 Monterey 480-372-2205.

Pacific Grove 373-0448.
CARTEL CAMERA CENTER 5th and San Carlos,
 Carmel 324-9880.
ONE HOUR PHOTO OF SEASIDE 1154
 Broadway St., Seaside 489-4995.
PHOTOCHARGER & STUDIO 1099 Forest Ave.,
 Pacific Grove 373-1788.
RUSSELLS CAMERA WEST 400 Abando,
 Monterey 480-3120.

PARKS & RECREATION

PARKS
ARLICHAN Beautiful state beach featuring sand
 and rocky shorelines and preserved dune areas.
 Undergoing extensive dune restoration. Highway
 One to Highway 66, Pacific Grove 480-724-0776.

GARRIQUAN STATE PARK Beautiful long
 stretch of beach with a few hiking trails. No
 camping, no fires, no dogs. 7 miles south of Big
 Sur in Carmel, at Seabreeze Point. Big Sur.

JACKS PEAK This 525-acre ridge-top park offers
 picnic areas, barbecues and a group site that
 accommodates up to 50 people. A paved road
 goes almost to the top of Jack's Peak (1386 ft.),
 the highest point on the Peninsula. A self-guided
 nature trail runs across the peak and offers a
 panoramic view of Carmel Bay. 2020 Jack's Peak
 Park Road, Monterey 480-649-3606.

LAGUNA SECA REC. AREA A multipurpose
 facility, the Laguna Seca Rec. Area is home to
 world class automobile and motorcycle races.
 There are more than 180 campsites for RVs and
 tents, outdoor amphitheater for music concerts,
 fishing pier, rifle range, 1825 Salinas
 Monterey Highway, Salinas 480-642-6138.

MONTEREY STATE PARK Day use and camping by
 permit. Huge meadows near ocean for tent
 camping. Walk-in. Hiking, mountain biking,
 horseback riding. No showers or running water.
 First come, first served. 21 miles south of Carmel
 on Highway One. Big Sur 480-647-7275.

MONTEREY COUNTY PARKS DEPARTMENT
 Reservations may be made for camps by
 calling 680-647-7700 or 680-755-2400.

PREPPER STATE PARK Hiking and camping in
 redwood canyons. 218 campgrounds, 2000 campsites,
 showers, restrooms, running water and dump
 station. 30 miles south of Carmel on Highway
 One. Big Sur 680-644-7275.

POINT LOBOS Nature preserve featuring 6 1/2
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RECREATION
BALCONES BY THE SEA Sea air at balloon rides
 "Monterey Style" Sunset flights fall & winter.
 Sunrise flights year-round. Call for reservations.
 available. Free brochure. Salinas 480-644-0420,
 480-644-0111.

MONTEREY BAY AQUARIUM Where can you
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 day, except Christmas Day. Cannery Row.

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PHOTO DEVELOPING
RAY PHOTO LAB 763 Lighthouse Ave., 372-4337.
 262 Monterey St., Salinas 424-0453.

THE CAMERA EXCHANGE 511 Lighthouse Ave.,
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Holiday By The Bay



\$114*
 Room for Two
 Breakfast for Two
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 For Two

*Includes Tax.
 Based on availability.
 Not applicable to groups.
 Additional room nights \$89.
 Offer good thru 4/30/93

HOLIDAY INN RESORT
 is located off Highway
 One at the Fisherman's
 Wharf exit and within
 minutes of Carmel, 17-
 Mile Drive, the Monterey
 Bay Aquarium and
 Cannery Row.

Restaurant
 Lounge
 Outdoor Pool
 Therapy Pool
 His & Her Saunas
 Tennis Courts

1-800-234-5697

Holiday Inn
 RESORT - MONTEREY
 1000 AQUATTO ROAD
 MONTEREY, CA 93940

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8

RESTAURANTS Here is a sampling of Monterey Bay restaurants as written up by Coast Weekly. Bon appetit.

Inexpensive = \$10 or less per person; Moderate = \$10-\$25; Expensive = \$25 & up.

Big Sur

HEPENTHE AMERICAN
All-American favorites such as steaks, seafood, chicken & linguine. Rustic wood tables inside or on the deck with sweeping ocean views. Full bar. 11-11am-8pm, D: 5-10pm, Highway 1, 29 mi. south of Carmel, 667-2543. Moderate.

VENTANA CALIFORNIA
California cuisine with a Continental flair, presented in a casual-yet-elegant setting at the edge of the Ventana Wilderness. Full bar. Highway 1, 26 mi. south of Carmel, 624-0812. Expensive.

Carmel

ADORE DIN (BUDY BY) ENGLISH
From fish and chips and burgers on the pub menu to prime rib and seafood specialties on the dinner menu, everything is served in a casual atmosphere. Full bar. 8th & Divisadero, 625-1750. Moderate.

CHIEFS MEXICAN
Homemade tortillas, fajitas, chile rellenos and other favorites in an airy setting. Full bar. At the Crossroads Shopping Center, 626-0943. Inexpensive.

COLLAGE CALIFORNIA
California cuisine with a European flavor, in a New Wave setting. Pacific, fresh pasta, calzones, fish, heavy cream, homemade dessert. Full bar. Between Mission & San Carlos, 625-9990. Moderate.

PACIFIC EDGE CALIFORNIA
Intensive California cuisine, extensive wine list, ocean view. Home to the annual Masters of Food and Wine. Sunday brunch buffet, 1 miles south of Carmel on Highway 1, 624-3801.



Pacific's Edge at the Highlands Inn

BOBADA GRILL & SAKI BAR JAPANESE
Japanese country cooking and sushi bar, served by kimono-clad waitpersons. Specialties: salmon teriyaki, sushi, misono with scallop mousse. Full bar. The Barnard Shopping Center, 624-2643. Moderate.

TERRACE GRILL CALIFORNIA
Fresh local seafood, prime rib, grilled lamb, steaks, chicken. Full bar. 12 Playa Road, Carmelo Road & 8th, 624-0010. Moderate.

Monterey

ABALONETTI SEAFOOD
Specializing in squid and homemade Italian. Zucchini, wood-burning pizza oven, antipasto bar, pasta, seafood caught daily. Wine & beer. Full bar. Fisherman's Wharf, 573-1851. Moderate.

CAPTAIN'S GIG SEAFOOD
Quick well-served seafood on the Wharf. Specialties: fish & chips, fried shrimp, clam strips, chowder, trout or cod. Wine & beer. Fisherman's Wharf, 573-5559. Inexpensive.

THE CHART HOUSE MONTEREY
Steak and seafood, dinner 5-10pm, Monday-Friday, Sat. & Sun., 4-30-11pm. Cocktails from 3pm. Sat. & Sun. Great view overlooking Monterey Harbor. V.M.C. AE, 444 Cannery Row, 573-5862. Moderate.

DELFINOS ITALIAN
Northern Italian specialties are linguine, veal, prosciutto, lamb & veal. Expresso lunch premises you'll be out in an hour. Full bar. Monterey Plaza Hotel, 48th Cannery Row, 646-1708. Moderate.

EL TORITO MEXICAN
Traditional Mexican buffet 11am-2:30pm weekdays, Sat. and 10pm. Waterfront dining, great views. Full bar. 600 Cannery Row, 573-6611. Moderate.

INDIA'S CLAY OVEN INDIAN
Assortment of North & South Indian regional dishes served in colorful surroundings. Vegetarian as well. 150 Del Monte Ave. (Capitola) Monterey, 575-2529. Moderate.

KIEWIT'S CAFE CALIFORNIA
Cheerful cafe w/ wood-burning fireplace overlooking Monterey Bay. Specialties: pasta and seafood. Wine & beer. 1704 Heritage Harbor, 573-6996. Moderate.

RACKLES SPORTS BAR AMERICAN
Serves pub-style menu with burgers, pizza. Full bar. Front Heritage Lobby Bar, 573-7171. Inexpensive.

OLD MONTEREY CAFE AMERICAN
Friendly, small, popular. Omelettes, burritos, eggs, breakfast, lunch, waffles, & just about anything else you want & eggs. Espresso & cappuccino. 48th & 49th, 5th-1021. Inexpensive.

THE OUTRIGGER SEAFOOD
Estate, seafood house, pen shell, oysters, Monterey Bay. Sip Polynesian cocktails with a surfside view. Live music. 700 Cannery Row, 573-4141. Moderate.

PLAZATREE CAFE AMERICAN
From breakfast, lunch or dinner in the convenience of the Doubletree hotel at Fisherman's Wharf Monterey. Specialties include breakfast specialties and waffles, sandwiches and shrimp. 21 Prud'homme Plaza, 649-4511. Moderate.

SARDINE FACTORY EUROPEAN
Specializing in local seafood, seafood, salmon fillet, veal, lamb, homemade pasta. Full bar & extensive wine cellar. Free parking. 701 Wave St., 573-4777. Moderate.

TONY ROMAS AMERICAN
Steak and burger house specializing in fish & shellfish. Lunch & dinner. Full bar. Wharf #2, 695-4401. Moderate.

Pacific Grove

CAFE ALEXANDRIA PACIFIC GROVE
American & Korean food. Open Mon.-Sun., 6am-10pm. For breakfast/lunch. Open Wed.-Sun., 6:30pm-10pm. Dinner, wine/beer, karaoke and more. 1126 Forest Ave., 575-3995.

EL COCOSMILLO TROPICAL AMERICAN
Boulevard & grill featuring spit-roasted chicken, pork, paella, Salvadoran pupusas, Nicaraguan tamales. Wine and beer. 701 Lighthouse Ave., 635-5311. Moderate.

FAHSAHMO EUROPEAN
Southern French & Spanish cooking in a rustic country setting. Specialties: paella, rack of lamb. General chicken salad, seafood. Full bar. 222 17th St., 573-0588. Moderate.

THE FISHERY AT ASHLAND SEAFOOD
Fresh seafood & pizza with a Caribbean flair, in a casual setting with prime view of Ashland Beach. 1996 Sunset Dr., 575-7107. Moderate.

MELAC'S FRENCH
French cuisine, using fresh local ingredients. Wine & beer. 665 Lighthouse, 575-1743. No Smoking. Moderate.

PASTA MAN ITALIAN
Bold country food, romantic neighborhood atmosphere. Serving antipasta, homemade pasta & grilled specialties. Wine & beer. 48th Lighthouse, 575-7709. Moderate.

PORTOFINO CAFE COFFEE HOUSE
Where locals gather over espresso, gelato, soups, sandwiches & desserts. Art shows, poetry readings & live music. Pacific Grove Plaza, 620 Lighthouse, 575-2793. Inexpensive.

SHADAROS SEAFOOD
Wide variety of seafood dishes, pizza and veal. Specialties: Italian, seafood. 650 Cannery Row, 573-4881. Moderate.

Pebble Beach

CLUB XIX FRENCH
Classic and elegant, veal, rack of lamb, Chateaubriand. View of Pebble Beach Golf Course. Full bar. The Lodge at Pebble Beach, 625-4559. Expensive.

THE DOMES CALIFORNIA
Lobster, veal, burger, salads and more. Views of Spanish Bay. The Inn and Linn at Spanish Bay, 647-7500, ext. 56. Moderate.

Seaside

EL HIGUERO SALVADORAN/AMERICAN
Traditional Mexican and seafood cooking, with some surprises from El Salvador. Try the garlic shrimp. 1566 Broadway, 899-2199. Inexpensive.

THAI HUT THAI
Casual restaurant with over 60 items on the menu. Beef, pork (beef salad marinated in lime & pepper), stuffed wings, coconut duck, vegetable curry. 500 Broadway, 999-1171. Inexpensive.

Salinas

CLAYTON'S RESTAURANT CALIFORNIA
Rustic sandwiches, contemporary cuisine, and innovative salads eat at this stylish eatery. Full bar. 172 Main St., 759-5555. Inexpensive.

GUTIERREZ Y RICO MEXICAN
All sorts of delicious specialties from south of the border. Featuring tacos, enchiladas, burritos, quesadillas and combination plates, to eat in or to go. 61 Sherwood Drive, Salinas 923-6862. Inexpensive.

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CARMEL PLAZA There is always something in store for you when you shop Carmel Plaza. The plaza features more than 90 shops and restaurants, with outdoor dining. Parking with validation is available in the Plaza's parking garage. The Plaza is located on Ocean Ave. Carmel, across from the park. Open daily.

THE CROSSROADS With more than 90 fine shops, restaurants and services, The Crossroads is a pleasant, accessible haven for shoppers. If you enjoy the graciousness and romance of a quiet English Village, spend a day at The Crossroads. One mile south of Ocean Ave. on Hwy One, turn left at the Red Road traffic light. Carmel. Free store-front parking. Open daily.

THE JORDAN CENTER An airy covered shopping center nestled in the heart of Carmel. Locally owned, this center has four unusual shops which offer upscale retail items, fine jewelry and art, and clothing by Ralph Lauren. Save time for a late treat at Collage featuring California cuisine. Located on Sixth between Mission & San Carlos. Carmel. Open daily.

NORTHBRIDGE MALL If you're ready for a shopping extravaganza visit Northridge Mall. From the familiar department store to the small specialty shops, the mall offers something for everyone. Plan ahead. There are 140 stores and several restaurants to choose from, including Mervyn's, Emporium, Sears, and JC Penney. Highway 101 at Norwood Road, Salinas. Open daily.

PIER 1 This associate store features a casual atmosphere with an eclectic selection of one-of-a-kind gifts from every corner of the globe. Pier 1 specializes in items with originality, all displayed in an environment that stimulates visual imagination. 400 Lighthouse Ave., Pacific Grove. Open daily.

THE TUCK BOX ENGLISH TEA ROOM & GIFT SHOP This unique shop offers a little something for everyone. Specialty items include preserves, accent pots and teapots. Buy them individually or combine them in a gift basket. Jewelry, throws, gift baskets, and rubbers are just a few of the special treasures that are also available. On Delmona between Ocean and Seventh. Carmel. Open Wed.-Sun.

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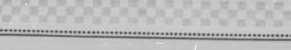
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THEATERS Monterey Bay is home to more than 20 theater companies, two symphonies and several classical music series. Here are the hottest locations for seeing the performing arts.

GROVEHOMPT THEATER ARTS CENTER Independent theater groups use this intimate space for presenting a wide variety of theatrical productions. 520 Hoffman, Monterey. (408) 624-1200.

GROVEHOMPT'S MONTEREY PLAYHOUSE Presents contemporary comedies, dramatic comedies and musicals in this 150-seat theater. 425 Washington, Monterey. 649-6340.

INDOOR FOREST THEATER Unknown to the Outdoor Forest Theater Stage. The Staff Players Repertory Company present classical plays by writers such as Ibsen, Shaw and Chekhov. Mountain View and Santa Rita, Carmel. 624-1551.

LAGUNA SECA The Laguna Seca Recreational Area is primarily known for its racetrack and camping facility. Concerts have been staged in the amphitheater area and there are plans to bring big name performers to the new Trackview Stage in 1993. 10 miles east of Monterey on Monterey Salinas Highway. 375-2102.

MONTEREY CONFERENCE CENTER The Conference Center is used for a variety of performing arts purposes, from theatrical productions to concerts, as well as for large banquets and conventions. 1 Front Plaza, Monterey. 649-5770.

MONTEREY PENINSULA COLLEGE On the college's mainstage, contemporary comedies and musical theater. In the smaller 180 Theater, more daring works are produced in a "black box" setting. 980 Fremont, Monterey. 649-4213.

OUTDOOR FOREST THEATER During the summer months, a variety of drama and musicals are produced at this musically beautiful outdoor stage. In the fall, Carmel Valley-Santa Rita Festival takes over. Plays have been produced in this location since the early 1900s. Mountain View and Santa Rita, Carmel.

SHERWOOD HALL This multi-use facility can host conventions as easily as it hosts concert performances in its 1,500 seat theater. Shows at Sherwood have included such names as Johnny Cash, Willie Nelson and the Southern Brothers. 940 N. Main St., Salinas. 786-7777.

SUNSET CENTER The cultural hub of Carmel, the Sunset Center hosts a wide variety of programming. Sunset is home to the Monterey County Symphony, the Carmel Bach Festival, the Performance Carmel Series, the Keyboard Artist Series, and much more. San Carlos and Ninth, Carmel. 624-3996.

WINERIES Monterey Bay has developed a reputation as one of California's premier wine-producing regions. Taste the fruit of Monterey's vines at:

CARMEL VINTAGE SHOPPE, Dolores and Seventh, Carmel. 624-3895.
CHATEAU JULIEN, five miles east of Highway 1 on Carmel Valley Road, Carmel Valley. 624-3848.



Monterey is truly wine country.

JEKEL VINEYARD, 40155 Walnut Ave., Greenfield. 679-9122.

MONTEREY VINEYARDS, 800 South Alta St., Gonzales. 679-2316.

MONTEREY WINE CO., in the Doubletree Plaza, Monterey. 649-9463.

PAUL MASSON WINE MUSEUM, 700 Cannery Row, Monterey. 649-7440.

SMITH AND HOOK WINERY, 57700 Foxhall Rd., Salinas. 678-2132.

VENTANA VINEYARDS, 299 Monterey Salinas Highway, Monterey. 372-7415.

TRANSPORTATION

Getting around in Monterey County is a breeze if you keep these numbers close by:

AIRLINES Airlines serving the Monterey Peninsula Airport are:

AMERICAN AIRLINES, 1800-435-7300.

DELTA AIRLINES, 1800-435-9417.

UNITED AND UNITED EXPRESS, 1800-241-6522.

WEST AIRLINES, 1800-435-9772.

RAIL PATRONS The recreation trail runs along the coastline from Seaside to Pacific Grove starting at Roberts Lake. Approximately 6 miles.

Bus Lines

GREYHOUND 551 Del Monte Ave., Monterey. 773-7175. 1976 Cadillac, Salinas. 434-1830. 2nd Ave. and 5th St. Oak. 499-4022.

MONTEREY-SALINAS TRANSIT "The Bus" runs from 6:00am-10:15pm with a different schedule on Sundays and holidays. From 9:00am-4:00pm. Weekday 40 buses available. 899-2155-424-7095.

THE JET "WAVE" Monterey Salinas Transit also offers a special fare for the route that runs from the transit center in downtown Monterey to Cannery Row every 15 minutes from Sun-Sun on weekends. And the lake rack on a bus route. 22 provides lake rack service from Monterey to Big Sur. 899-2155. Memorial Day to Labor Day.

Taxis

JOE'S TAXI 626-3333.
YELLOW CAB 646-1234.

A-1 CHARTERED LIMOUSINE offers limousine and van service from Monterey Peninsula Airport to San Jose and San Francisco. 649-1425.

TRAINS Amtrak provides daily service north and south from Salinas. 40 Railroad Ave., Huerfano 372-7415.

