

SAN DIEGO'S WEEKLY Reader

TRAIL of BLOOD

When Adoption Leads to Obsession
by Mary Lang

You definitely don't forget," Diane Galiley says. Tiny body clad in sky-blue pajamas, she's curled up in a "papas" chair in the living room of her La Mesa apartment. Watery eyes, huge in her pinched face, rest unwavering on yours for long minutes. "I'd say 80, 89 percent of people don't forget." Her voice, a child's soprano, stops and starts. "And a high percentage have no other kids."

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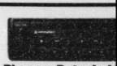
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10-Disc UniLink CD Changer
Features Sony's Electronic Shock Protection which holds 3 seconds of music in IC memory to eliminate the possibility of skipping. Also features Custom File for naming up to 110 CD titles.

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Detachable Face AM/FM Cassette
This versatile cassette receiver includes a built-in control section for Denon's car CD changers. It offers a wealth of popular features including 4-channel high power (20 wpc), Dolby, auto-reverse and music sensor.

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This Pioneer detachable face AM/FM CD player features 8X oversampling, 4-speaker high power plus a pair of Sony speakers.

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MORE GREAT DEALS ON PAGE 7

LETTERS

The Reader welcomes letters for publication. You may phone them in by calling 235-3000 ext. 466; address them to Letters to the Editor, Box 85803, San Diego CA 92186-5803; or fax them to 231-0489. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Do Not Further Denigrate Your Publication

Considering the Reader's fixation with tales of the downtrodden, I might understand the decision to include Crane Johnson's story on seniors' survival skills in downtown San Diego ("The Skin of Their Teeth," July 23). But his piece, well intentioned as it may be, borders on the absurd. Apparently the Reader seeks expanded readership among elder citizens by publishing this "by-a-senior-for-a-senior" survival guide that Senior World probably rejected. For example, Mr. Johnson repeatedly criticizes the annoying and sometimes criminal acts of "street-typers," whatever that name implies. It seems as if terms such as "homeless," "unemployed," or "mentally ill" are too politically correct for him to use.

If "street-typers" are such a plague, why is Johnson encouraging the elderly to sustain themselves on shoestring budgets within the wicked borders of downtown? Are there no other affordable housing facilities for seniors in all of San Diego County? Johnson goes on to advise assaulted seniors to choke the police "if you're still alive." He then warns seniors to carry a whistle, but not on a chain around their necks, for fear that it could "make it very easy for the attacker to choke the senior to death." Okay, I'm trying to picture the scene: a "street-typer" snatches a purse from an elderly woman at a bus stop and begins his getaway. The quick-thinking woman blows her whistle. Fearing his capture (or otherwise just very pissed off), the attacker runs back toward the woman and the forming crowd that can identify or detain him (and what luck!) does away with her with her own neck chain. Wait, it gets better.

"Music Scene" section, and I saw a preview of the band the Fifth Dimension by some critic by the name of Steve Esmedina ("Of Note," July 29). It was very racist because he referred to the band like so: "The Fifth Dimension may have been better than most, emerging squeaky clean and colored in the age of Room 222 and Julia." I find that highly offensive as an African American person. I think the term itself is racist and doesn't have

luck story that taints mainstreamers throughout San Diego. But please, do not further denigrate your publication by printing future propaganda by Johnson and his ilk.
Charles Cozic
Hillcrest

We Were Put Off By The Tone Of Elitism And Disdain

It was to the Reader's credit that you chose to feature a story highlighting the difficulties faced by seniors of little means living in the downtown area of San Diego. It was a noble thought to provide practical tips to seniors in such circumstances.

Unfortunately, our compliments must end there. The article featured our organization, yet the author, Crane Johnson, never bothered to talk to any of our staff to get pertinent information, and the inaccuracies in the article were glaring. For example, the name of our organization is Senior Community Centers of San Diego, not Broadway Senior Center. The statement that clients must pay \$150 for lunch at our Second Avenue location is also incorrect. We welcome all seniors with no requirement of payment.

Mostly we were put off by the tone of elitism and disdain projected in relationship to the lives of these seniors. Certainly they are poor, and yes, downtown can be rough. But our staff feels great affection for each and every one of our seniors. The same is true of our board of directors and the countless corporate volunteers who serve lunch to our seniors. All of us are proud to help these wonderful people personally.

Perhaps, like beauty, respect is in the eye of the beholder. Crane Johnson has certainly seen something different than so many of us in the community see.

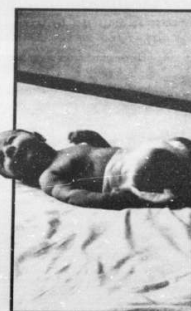
Amy B. Blum
Senior Community Centers of San Diego, President
Anne Gillespie Brown
Senior Community Centers of San Diego, Executive Director
Downtown

It Was Very Racist

I have been a resident of San Diego for about nine years, and I read the Reader frequently. I was looking in your "Music Scene" section, and I saw a preview of the band the Fifth Dimension by some critic by the name of Steve Esmedina ("Of Note," July 29). It was very racist because he referred to the band like so: "The Fifth Dimension may have been better than most, emerging squeaky clean and colored in the age of Room 222 and Julia." I find that highly offensive as an African American person. I think the term itself is racist and doesn't have

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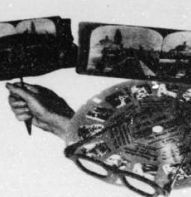
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CITY LIGHTS

Otto was a friend of his Governor Pete Wilson has tapped San Diego PR man **Al Ziegas** to be his latest campaign guru. Some political observers say Ziegas replaces the late **Otto Bos**, whose sudden death of a heart attack in 1991 left the stone-faced Wilson with a diplomatic void. Ziegas, a longtime Republican and ex-*Evening Tribune* reporter who once worked for fallen Democratic city councilman **Jess Hare**, was a good friend of Bos and is credited with steering the downtown public relations and advertising agency of **Storrs, Ziegas and Metzger** into political consulting. But there are some doubts as to whether he's the right man to reshape the governor's political image — and perhaps mend damaged relationships. The *Sacramento* Free Press noted that the hiring of Ziegas, Wilson "may finally be taking a small step forward." But the paper also quoted a prominent Republican as saying, "Ziegas is unknown outside San Diego. He's a very nice guy and he's competent. But he's not a David Gergen, and he's certainly no Otto Bos." — T.K.A.

Politically incorrect protocol Elaine Galison has stepped down as San Diego's Chief of Protocol, just one month after a gala wedding luncheon at the Coronado estate of **Larry and Sheila Lawrence**. The wife of banker **Murray Galison** did not return phone calls, but a source who asked not to be identified says the longtime Democratic activist didn't like the strings that came with the job. "They wanted her to raise money, and that's not something she wanted to do," the source says. A *Golding* spokesman concedes "it is our goal to develop a nonprofit protocol office for the city that does independent fundraising, and to pay the staff from that." But the source argues that Galison's departure was triggered more by "the rigors of politics." There are a lot of demands in terms of time, and she had not recently been a part of the work-a-day world," he says. The guest list at the Lawrence's Crown Manor luncheon included *Golding*, State Senator **Larry Killea**, Assemblywoman **Dede Alpert**, and "Dr. Seuss" widow **Andrea Giesel**. — T.K.A.

Twenty-cent hell A study by two San Diego police officers has identified 18 public pay phones in Southeast San Diego regularly used for gang communication, drug activity, and phony calls for help. Their fate now rests in the hands of the city council. Among the potential solutions, according to City Manager **Jack McCarty**, are to "speak with the property owners and get them to take out the phones, or else work with Pacific Telephone to block some of the incoming calls." The phones are located on the 2400 and 2500 blocks of Imperial Avenue and on 26th Street between Imperial and Commercial Street. The gang and drug calls are bad enough, but what Officers **Paul Houlson** and **Sherrill Jackson** find even more vexing are the high number of false alarms they've been forced to answer. Over the last three months, Houlson says, he and his partner have logged 112 "service" calls from the 18 phones, 29 of them to 911. "Almost all of the times we showed up we were not needed," Houlson says. — T.K.A.

Beyond bazaar The Gay and Lesbian World Travel Expo's stop last month at the Park Manor Suites Hotel in San Diego was so successful — 30 exhibitors, more than 300 visitors — that the road show will return next spring, promises organizer **Tom Roth**. The president of Martin County's The Marketing Department says he came up with the package at the start of this summer to capitalize on the burgeoning gay and lesbian travel market. "On one extreme, people go on gay cruises or weekends at resorts," Roth says. "On the other, guys just want to be treated courteously, so that when they check in at a hotel and ask for a king-size bed, they don't get raised eyebrows and a stinker." Among the tours hyped at the San Diego expo were safaris to Africa, Egypt, and the Galapagos Islands, from different Drummer Tours of Chicago; all gay vacations at Club Med resorts; from Atlanta Events; a lesbian South Pacific island tour, from Skylark Women's Travel; and several jaunts to Australia, from an outback safari to an excursion to Sydney for the annual "Sleaze Ball," courtesy of Above and Beyond Tours. — T.K.A.

Contributor: Thomas K. Arnold

The Reader offers \$25 for news tips published in this column. Call our voice mail at 255-3000, ext. 440. Or fax your tip to 283-2951.

CITY LIGHTS

National Rifle Association lobbyists raffled off three shooting jackets, two western paintings, and the grand prize: a rifle.

Chardonnay Lobby Wins Converts During Four-Day Pork Fest

By Melinda Powelson

San Diego turned out to be the land of "milk and honey" for the 7000 politicians, lobbyists, and guest speakers who attended last week's National Conference of State Legislatures. During the four-day event, conference goers were treated to rounds of golf, elegant dinners, and some of the most extravagant parties the city has seen. The tab for these affairs was picked up by hundreds of corporate sponsors, who relished the opportunity to lobby the nation's state lawmakers.

For conscientious legislators, the NCSL convention was a chance to meet lawmakers from other states and swap ideas about problem-solving. Seminars featured experts discussing ways to resolve health care problems and environmental regulations, and sharing ideas about the North American Free Trade Agreement (NAFTA). But for others, the trip to San Diego was essentially a vacation.

"State legislators put a lot more into the job than they get out of it," says New Hampshire Senate President **Ralph Hough**. "Congress members get blown all over the world. This is sort of a junket for us, but at least it has the pretense of doing business." U.S. subcommittee chair **Philip Morris** Company set the tone for the convention by hosting a golf tournament for the delegates at the Torrey Pines Golf Course on Sunday morning, July 24. House Minority Leader **Sam Williams** of Colorado participated in the event, "I played golf with two representatives from the East Coast," Williams said. "It's a way to develop lasting relationships that you can't get in the meeting rooms." Williams said the major purpose of the conference was to network with officials from other states who deal with similar issues.

Legislators got ample opportunity to talk with each other at an enormous party on Monday night, July 26, in Balboa Park, which was closed to the public for the evening. Chartered buses, one of them another, chugged along El Prado to the park's main entrance, depositing thousands of politicians in front of a banner announcing "A Taste of California."

The park, cleared of the homeless, was decorated to look like various regions along the California coastline. Each area featured indigenous foods and entertainment. "The Garlic Festival" lured treated delegates to shrimp scampi, garlic bread, and creamy pasta. "The Seafood Festival" served fresh crab and shrimp cocktails. The display put on by the Central and Napa Valley showcased products from some of California's best wineries. Delegates could choose between a Kendall Jackson Chardonnay and a 1988 Stetkber

Cabernet Sauvignon.

In the food wasn't entertainment enough, exotic Indian dancers, a Mariachi band, and local performance artists performed. After dinner, comedian **Danny Gans** and singer **Dionne Warwick** gave a private concert.

Every NCSL meeting I've ever attended has terrific parties," said the wife of one Minnesota delegate. "When we went to Texas, the host committee put out a giant barbecue. In Florida we went to Disneyland. We like to make a vacation out of the trip. I didn't go when it was hosted in Tulsa or Cincinnati," she added. "It doesn't have the same appeal."

While most politicians relaxed in the jovial atmosphere, some delegates were aware of the consequences of having too much public fun. When a reporter sat down at a table full of representatives from Utah, the entire group got up and left. The day before, while playing golf, some members had been followed by their hometown television station.

Utah reporters weren't the only ones keeping an eye on how the elected officials were spending taxpayers' money. *Cleveland Plain Dealer* reporter **Thomas Suddles** monitored the Backley delegation. In a July 28 article in the *Dealer*, he wrote: "No, none of the roughly 40 Ohio General Assembly members attending the NCSL conference has been spotted so far hauling his or her tons of loot to the golf links, unlike one out-of-state boob who was actually demonstrating his swing in a hotel corridor Monday afternoon." The convention was also covered by reporters from Washington State, Idaho, Florida, Connecticut, and Ohio, among other states.

The convention received minimal coverage in San Diego. On Tuesday night, a number of parties were hosted by special interest lobbies. Politics swarmed to the fourth floor of the Hyatt Regency, where the National Rifle Association provided a banquet of barbecued ribs, grilled chicken, and buttery corn on the cob. At



Nothing Mickey Mouse about this party of lobbyists.

the dinner, NRA lobbyists raffled off three shooting jackets, two western paintings, and the grand prize: a rifle. One door down, in the Manchester Ballroom, Waste Management, the giant waste disposal company, sponsored a dinner featuring tuxes, guacamole, and tortilla chips. A mechanical robot hummed guests with pronouncements about recycling benefits.

The convention center's exhibit hall offered another arena for lobbyists to reach state lawmakers. Booths from every interest imaginable — including Dow Corning, Alamo Rent-A-Car, and the American Nuclear Society — were eager to catch the politicians' ears. "We had the most foot traffic of any convention I've ever gone to," says Vanessa Dixon, a lobbyist with English Only, a group promoting the English language. Dixon represented one of the few nonprofit interests. Others included the disabled veterans and both pro and anti-abortion advocates.

Freebies included a three-minute phone call anywhere in the country, compliments of U.S. Sprint. "We wanted people to test the quality of our phone lines," said one Sprint salesman. Texas raffled four mini-race cars and donated hundreds of baseball caps, Texas maps, and posters of race car drivers. Dow Chemical handed out packages of sealant and zip lock bags, while an insurance company called Golden Rule gave away neon baseball caps, sunglasses and fanny packs. Lines of legislators stood at free health-testing

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CITY LIGHTS

Dealers were notified that if they did not sign the new contract by July 31, they would no longer be provided with newspapers and their newsstand and newsrack locks would be forcibly removed.

The Union-Tribune's Midnight Massacre

by Thomas K. Arnold

These aren't exactly the best of times for the San Diego *Union-Tribune*. Advertising is way down, with retail ad lineage for 1992 about 16 percent lower than it was in 1991.

And now 25 of the 52 dealers responsible for most of the *Union-Tribune's* single-copy sales have filed a lawsuit, accusing the Copley Press of breach of contract and bad faith for trying to dump their longtime contract in favor of one the dealers consider unfair.

The lawsuit, dealers say, comes after six months of failed attempts at negotiations that climaxed in a night-time "strike bust" and a shot, in the dark, from a rifle.

According to a recent survey by the Leading National Advertisers, a trade association, the *Union-Tribune* carried 1,849,289 inches of retail advertising in 1992, down from 2,188,907 in 1991. Making the drop even more significant is the fact that the 1991 figure was for the *Union* alone, prior to its merger with the *Tribune* early the following year.

Other newspapers around the country, by contrast, posted much more moderate losses — or even slight gains. The *Dallas Morning News*, for example, saw total ad lineage go up nearly 4 percent, to 2,749,807 inches in 1992 from 2,645,874 inches in 1991.

Closer to home, the Orange County Register lost a mere 3 percent of its total ad lineage, to 2,697,216 inches in 1992 from 2,786,694 inches in 1991. *Union-Tribune* president and chief executive officer **Gene Bell** did not return phone calls. His secretary said the only authorized press spokesman, Copley editor-in-chief **Herb Klein**, was not in.

An employee in the paper's subscriber service department says the sharp drop in ad revenues is the primary reason for last week's price hike, from 25 cents to 35 cents for the daily, and from \$1.25 to \$1.50 for the Sunday edition. "There's been quite a reduction [in advertising]," he says. "Just look at the paper."

Ray Drasin, the spokesman for the San Diego Single Copy Dealers Association, believes the paper's apparent

financial squeeze may have precipitated the drafting of the new contract, which effectively gives the *Union-Tribune* the right to sell its newspapers directly and thus eliminate the extra expense of the middle-man.

"There is no doubt in my mind that the intent here on the part of the *Union-Tribune* is to generate more money at the expense of certain individuals' livelihoods," Drasin says. The dealer problems involve the 52 independent contractors who distribute about 100,000 newspapers daily and 165,000 papers on Sunday to vending machines, newsstands, convenience and grocery stores, hotels, and the airport. They purchase the paper for between five cents and 15 cents a copy and operate under yearly contracts.

According to Drasin, the trouble began a year ago, when **Pat Hazel**, the *Union-Tribune's* director of marketing, held a meeting with 15 of the largest distributors. He informed them of the paper's plan to cut the number of distributors from 52 to 40 by eliminating a dozen routes, Drasin says. The top 15 dealers simply wouldn't go for that. "He was holding a carrot in front of them, saying, in effect, 'We can make you bigger and better at the expense of your peers,' and that type of corporate cannibalism wasn't palatable to them."

This May, 35 dealers banded together as the San Diego Single Copy Dealers' Association. **Burt Clevor**, whose route encompasses the Golden Triangle and involves the distribution of 14,000 daily papers and 3600 Sunday papers each week, was elected president.

"We felt we needed to have a united stance with the contract coming up and the company stalling in getting it to us," Clevor says. "We felt some people were going to lose a serious pay cut or lose their businesses entirely, and we didn't want that to happen."

On June 22, the dealers received a letter from Hazel, informing them that the new contract was not ready and asking them to sign an amendment extending their current contracts from July 3 to July 31. Hazel said that the amend-



ments be turned in no later than July 1. The dealers did not turn in their extension agreements on July 1. Instead, they handed them over to their attorney "because we wanted to get a meeting with the company," Clevor says.

The next day, July 2, Hazel sent dealers a second letter. As of July 2, we have not yet received your signed amendment to extend our current contract to July 31, 1993," Hazel wrote.

"As you know, your current contract will expire at 12 midnight, July 5, 1993. If we do not receive your signed extension amendment by July 4, 1993, it will be necessary for the *Union-Tribune* to make other arrangements for the delivery of newspapers on the route covered by your contract. If

you do a 11 o'clock contract to expire, the *Union-Tribune* will assume all responsibility for delivery of newspapers on your route as of July 5. In that event, you would need to remove all locks and copies of newspapers from the newsracks on the route no later than midnight, July 5."

That evening, single-copy division managers began knocking on the doors of the *Union-Tribune* parking lot, personally delivering Hazel's letter and urging them to comply, Drasin says. "During the course of the evening, the managers even began showing up, unannounced, on the dealers' doorsteps. It was a strike bust without a union." Leon Grodeman, who distributes 9600 dailies and 2500 Sunday papers each week in South Bay, was one of the recipients of these late-night visits. "We called it the 'midnight massacre,'" he says. "They came down to my house at 9:30 at night. It was a control thing; they were trying to intimidate us, harass us. They wanted me to sign it right then."

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Chaddonay Lobby

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booths. One, for example, offered cholesterol testing.
The conference came to a close on Thursday, July 29.

with a beach party at the Hotel Del Coronado. Booths were set up on the hotel's beach front, serving fried chicken, hot dogs, and fresh fruit. Jugglers, mimes, and magicians entertained children, while some

politicians engaged in volleyball. Two bands played to the crowds. Remarkably one hostess, who spent two days setting up for the event, "This is the biggest party we've ever given."
By the end of the evening, delegates seemed weary and disinclined to talk to reporters.

Said one Senator from Delaware, "I hope you'll understand if I decline to comment." Another senator, who asked for anonymity said, "You want to know my report

card? I attended meetings on Sunday and Monday and golfed on Tuesday and Wednesday. Today, we went to the beach." ■

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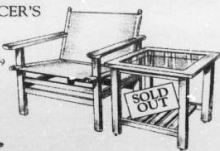
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The Union-Tribune

continued from page 1
They were kind of panicky; it was just ridiculous.
Randy Berlin, who services 80 newstracks and 30 news-

stands in Mira Mesa and has been a dealer for 16 years, also received a visit. The next day, he was terminated after an incident involving a rifle shot. Berlin says his attorney asked him not to discuss the case, but according to a Superior Court declaration, "On Friday night,

July 2, 1993, at 9:40/9:45 p.m., a brown Mercedes unknown to me drove up my private drive (in Valley Center). A stranger exited the vehicle. I asked him to leave, informing him he was on private property and that it was a private drive. Instead, the stranger identified himself as

being with the Union-Tribune and walked toward me with an envelope. I refused receipt of the envelope. The stranger was told again to leave...and he re-entered his car, dropping the envelope on the drive...As I first left my house when the car drove up the drive, I picked up

a rifle, which I keep by the front door. At no time was the rifle pointed at or near any individual. At the time the brown car was leaving my driveway (and) I bent to pick up the envelope left by the stranger, I slipped on the edge of the driveway and the rifle acci-

dently discharged in the air. At 12:45 a.m., on Saturday morning, the Union-Tribune refused to deliver papers to my agents and effectively seized my dealership."

On Sunday, July 4, Cleaver grudgingly delivered the signed extension amendments to Union-Tribune management. "We consulted with our attorney, and he felt we better get them [the amendments] back there because they had really put the gun to our heads," Cleaver says. "The threat was real; we were in fear of losing our businesses, so we felt we had better comply."

Two days later, Cleaver and the other dealers had their first look at the new contract itself. The biggest objection they had, he says, was that it changed each dealer's territory into a "non-exclusive geographic area, with the Union-Tribune expressly given the right to compete directly and sell the paper within the distribution area."

"That really galled a lot of people," Cleaver says. "We never had anything like this before. What it says, in effect, is that the company will give us areas to service, but at any time they can come in and take over any account. I have one Vons store that I deliver to that sells up to 800 Sunday papers. Under this new contract, they could come in and say, 'We are now going to handle this store.' So there's no security. I could be left with the garbage accounts, while the company gets to keep the cream."

Even so, Cleaver says, some dealers "blindly signed" the new contract, while others "negotiated and got a few little language changes." Dealers were notified that if they did not sign the new contract by July 31, they would no longer be provided with newspapers and their newstand and newsrack locks would be forcibly removed.

Cleaver and 24 other dealers, however, refused to sign the final contract, opting instead, to file a lawsuit against the paper. And as of last Saturday night, they have all been put out of business.

"Nobody wanted to lose their businesses," Cleaver says. "We have generations involved, families involved, brothers involved. But these people stood by their convictions. It has very little to do with money; it has more to do with the fact that the company wanted to write a contract that would remove our security of doing business with them. And that's just not something we could live with."

Hazel, now circulation director, was not available for comment. "He's on his honeymoon," his secretary says, and Larry Riley, the special projects manager charged with getting the contracts signed, simply says, "I don't want to make any comments at this time."



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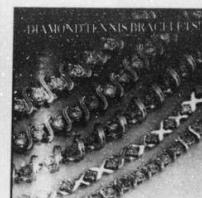


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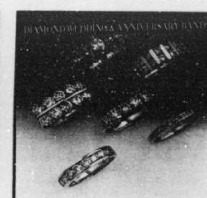
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A Luiseño Indian, raised in Old Town, says the Viejas Reservation was so named because viejas means "old women."

Sea Grass for the Soul

By Rick Heller

There were Donax-bean clams, little bivalve the size of pinto beans. Then there were scallops, genus *Pecten*. Finally, there were the small ridged clams, genus *Chione*.

These three species of sea creatures seemed to form the bulk of the diet for the Indians dwelling along the lagoons in North County. At least that is what seemed to be indicated by their presence in the Indian sites I found.

The lagoons would have made ideal places to live, at least when they weren't alled up, which seemed to happen in the prehistoric past. Presently, abundant plant life, some of which would have been edible, is found growing in the water. Fish and possibly turtles would have frequented the lagoon waters, and ducks certainly would have been found at these spots at the right time of year.

Let your mind go and drift back hundreds of years to the time before European contact. Back then, the valley bottoms grew a grass from which the Indians gathered edible seeds. They tended the plots of this grass, burning them over in a careful management scheme and probably putting ceramic fertility figures around the

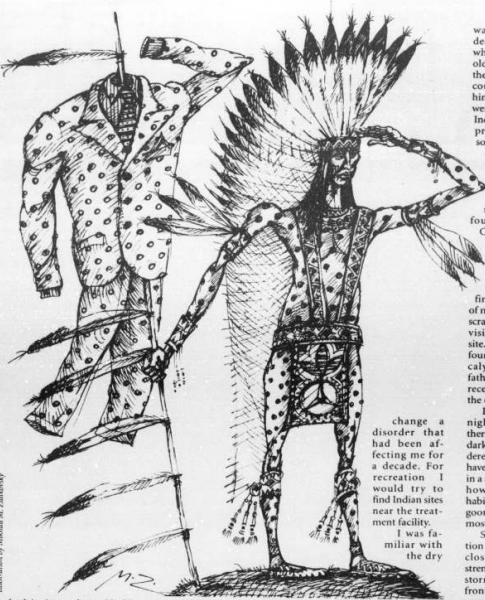
plots. The grass is now almost extinct.

The Spanish explorers, as they forged north out of Baja California, were oblivious to the fact that the seeds of these grasses were nutritious food for the Indians. They only saw good forage for their horses.

The old version of the story had it that the Spanish padres wanted to bring the blessings of civilization, and of course, Christianity, to these unenlightened, childlike people. The more recent version of the story, perhaps colored by our modern disillusionment with progress, says that the Spanish wanted cheap labor to build up the frontier of their empire.

Richard Bugbee, a local Luiseño Indian, raised in Old Town, says that the Viejas Reservation was so named because *viejas* means "old women." When the Spanish came up from the coast to round up recruits for the mission, everybody would abandon the village except for the old women. We still call it Viejas today.

Go out to an Indian site and meditate on the past. Wait till your mind settles down and you can become aware of the wind on your skin and the chirping of the birds. Then go



back in time to the world of the original inhabitants of the site. I became practiced at this particular type of mind yoga.

I used it when I was in a therapeutic community in Encinitas for the treatment of psychosis. I went there to try to

change a disorder that had been affecting me for a decade. For recreation I would try to find Indian sites near the treatment facility. I was familiar with the dry

sites further inland, but the coast sites were strange to me. However, I soon learned how to spot a site near the lagoons.

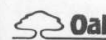
The crucial factor is water — in this dry, semi-desert region, water limited where people could live. An old-time California resident, the father of a close friend, recounted how his father told him that the old rancherads were always located where the Indians had once camped and probably for the same reasons: water, good location. Soon I figured out that the lagoon water was probably not as potable as water from a spring or stream. I looked for an Indian site by a spring and soon found Donax, *Pecten*, and *Chione* shells sticking out of the dark soil.

More searching turned up a couple of sharp-edged flakes of stone, struck off a core of fine-grained rock. A couple of milling stones and a broken scraper completed the material visible on the surface of the site. Nearby was an old house foundation and a few old eucalyptus trees. My friend's father was right — there was recent settlement situated in the older Indian site.

I contemplated the site one night in early winter at the therapeutic community. It was dark and rainy outside. I wondered what it would be like to have to weather a winter storm in a small thatched hut. Somehow I felt I knew the inhabitants of the site by the lagoon, even though they were most likely dead for centuries.

Somehow the contemplation of this place brought me close to an inner source of strength. Being battered by the storms of psychosis and confrontation at the therapeutic community had altered me radically. I was no longer the person I had been a year before when I first entered treatment.

(Continued on page 11)



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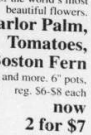
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Sea Grass for the Soul

continued from page 10

My old ways were dying and my new life was growing. It was very stressful and confusing. I thought of a past life regression I had been through as part of my treatment.

The therapist had me lie on the floor on my back and got me to relax and visualize whatever came to mind.

"What do you see?" she asked.

"A cougar," I replied.

"What is he doing?"

"Hunting. He is hungry."

"Is this something you've been through?"

I thought of being homeless on the streets. "Yes," I replied.

"Okay, go back further, further. What do you see?"

I see my shirt is off and I'm sitting by a fire in the cold. It's at night.

"Who are you?"

"I'm an Indian."

"What are you doing?"

"I have fought a good fight, but it's all over and I have lost. I'm sick. And I'm dying."

"What do you do when you die?"

"I sail into the mystic," I said quoting a rock song from the '60s.

My therapist had me follow the delicate wisp of existence that was my passage after death until I arrived in my mother's womb as a fetus. She asked me to recount my perceptions of my mother and my relationship to her as an infant. Hopefully this regression gained me some ground with my psychosis. Probably not.

Within a month of the regression I had become quite paranoid. After that I became delusional, believing things that were not real. When I took a B.B. gun into a restaurant located in the neighborhood, I believed I was bringing in a Mafia leader for the C.I.A. I ended up in the Vista jail for what seemed like "a eternity."

While doing time in jail, I needed a source of comfort. I tried to think of something spiritual. I thought about the Indian site by the lagoon. I imagined the feel of the wind on my skin and the chirping of the birds. I dissolved into another world and thus was able to hear another day of jail. I had fought a good fight but had lost. I could only sail in to the mystic. ■

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STRAIGHT FROM THE HIP

BY MATTHEW ALICE



Dear Mr. Alice:
My mom said you can answer my question. What makes Rice Krispies cereal make so much noise?

—Jodie, age 6, San Diego

Hi, Jodie. That's a pretty big question for a six-year-old, but I'll do my best. First of all, each little brown Krispie in your cereal bowl started out as one tiny piece of uncooked white rice just about as hard as a rock. The Rice Krispie makers take big piles of rice and tumble it in a machine, kind of like your mom's washing machine, only a lot bigger. This covers the rice with water that has salt, sugar, vitamins, minerals, and malt flavoring in it. Then the stuff goes into a big steam cooker, where the hard rice grains get all fat and soft. The rice comes out of the steamer kind of like your mom's wet laundry, and it has to be dried off just a little bit so it's not quite so smooth. Once all the extra water is gone, the rice probably looks a lot like the rice your mom serves with that oozy Chinese food or with those yummy tacos.

Next, all the rice gets spread out on a long, long sheet of metal, kind of like a whole bunch of big cooler pans stuck together end to end. The sheet carries the soft rice between two metal rollers that smash each rice grain completely flat. It's like when your mom irons your shorts to get the wrinkles out. Now all the rice pieces are wet and flat and white and don't look much like what comes out of the box. It's the next step that turns the rice into Krispies.

Once the rice has been squashed flat by the rollers, it goes through a roasting oven that's kind of like a big hair dryer that blows really hot air onto the rice. The hot air blows up the rice grains like little balloons and toasts them and turns them brown. And each little Krispie now has bubbles of air trapped inside it. When you pour on the milk, the liquid is sucked up into some parts of the toasty rice but not into others. The wet part of the Krispie gets fatter and changes shape and stretches the parts of the Krispie that are still dry (that's mostly the part around the air bubbles). When the wet parts of the Krispie finally pull hard enough, the dry parts snap open and make a noise loud enough for you to hear. Have you ever picked up a stick and bent it by pulling on the ends? If you bend it far enough, the stick finally snaps. That's pretty much what happens in your cereal bowl.

You might notice that some other cereals make a little noise when you pour milk on them. But the Krispie people make sure they toast the rice in just the right way so the snaps and crackles and pops are good and loud. They've been making their cereal that way for almost 70 years. That's ten times longer than you've been alive. It's even longer than your mom's been alive. Why, Rice Krispies are almost as old as Matthew Alice! And now, Jodie, it's time for you to go out and play so the rest of us can get back to those really big, important grown-up questions.

Dear Matthew Alice:
How did the expression "shit-eating grin" originate? We cannot imagine anyone eating shit and looking so happy!

—Fran Simonet and John Moore, Oakland

No, I'm sorry but I can't cite the first use of "shit-eating grin," though it's relatively recent—within the last 50 years or so. I'm more intrigued by your matched set of literal minds. If you have trouble with "shit-eating grin," then I imagine you've also worried over such clichés as "Cat got your tongue?" "You'll pay through the nose for that!" "Let me pick your brains." "Get out of my hair!" or "I'm tickled to death about winning the lottery!" Metaphorical thinking is apparently your long suit (a cliché borrowed from bridge).

One of the problems with tracing the origin of expressions that use taboo words like "shit" is that they may have been spoken for decades but were rarely written down until well into this century. We do know that the word (as a verb and noun) was spelled *shite* in the 14th Century, transformed to *shit* a couple of centuries later, with the advent of the printing press, when other English spellings started to be standardized. Word maven Stuart Flexner cites "to fall in the shit" (to get into trouble) as one of the earliest recorded expressions, from the 1870s. "Shithead," "shit or get off the pot," and "S.O.B." (shit out of luck) are surprisingly old; they were recorded between 1910 and 1915, which means they were probably in the spoken language long before that. But it was World War II that really turned "shit" into the friendly, all-purpose invective it is today. The word appeared in dozens of military slang terms. That, combined with a general shedding of the remnants of Victorian propriety made "shit" an okay expression to set down on paper.

As for "shit-eating grin" specifically, the expression doesn't really mean a happy face. "Sappy" might be closer to the truth. Or "goofy," "muggy." It's often used as a mild put-down to someone who's irritating the hell out of you and having a good time doing it. Like all clichés, it's hung around because of the vivid word picture it conjures, not for reasons of logic or grand intellectual pretensions. Besides, word experts say Americans, as a group, are suspiciously fond of anything scatological.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 53803, San Diego, CA 92186-3803, or fax your questions to 231-4478.

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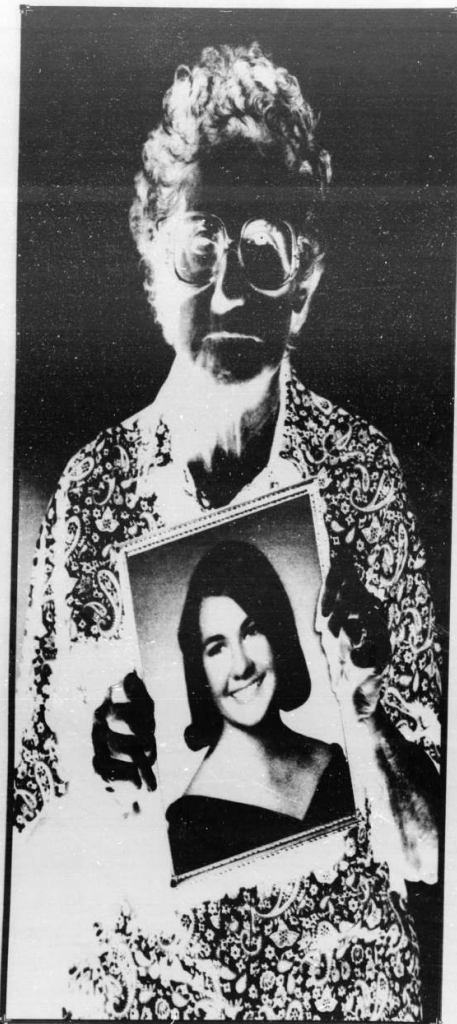
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REALITY

Then Adoption Leads

by Mary Lang

(continued from page 1)

Concerned United Birthparents, currently the most prominent adoption reform group in the country, consists mainly of parents, most of them women like Diane, who gave up their children—"surrendered" or "relinquished"—are the preferred terms—and later regretted it. Like other adoption reform advocates, CUB members believe they have a right to know who and where these children are. This right is based on a perceived emotional need for the absent person, a need they can't elucidate other than to point out that they share the same genetic material. For adoption reformers, heredity supersedes environment as a tenet of faith. CUB uses for its logo a great symbol of biological determinism: a mother bear with a cub by her side. It is said that a mother bear separated from her cub will search for it forever, animated by some primal impulse outside her limited awareness. Within the adoption reform movement, the question of free will never enters the debate.

At private monthly meetings, CUB members provide each other with emotional support and pointers on searching for their children or parents. Nationally, CUB and groups like it lobby for adoption reform, pushing for more open adoption records. In San Diego, CUB has 110 members; approximately 70 percent are birth parents. Many are women in their 40s and 50s. Seven or eight members are men. Adoptees account for the balance.

"I think," says adopter Marsha Plumley, a CUB member who recently found her birth mother and is still searching for her biological father, "there's a lot of people in the group with low self-esteem."

Dr. Eric Blau, author of the just-published *Stories of Adoption*, notes that being part of the "adoption triad"—either a natural or adoptive parent or an adopted child—"can be a handy peg to put [one's] problems on." We all suffer an existential sorrow, he adds, that forms with the developing child's realization of her separateness, even from her mother. Searching for a lost parent or child may be a quest for that missing unity, a unity such as others seek in romantic love.

The search is a grueling process and ultimately can be a disappointment. "Searches don't always work out like our fantasies," says Diane Galley. It's not like you see on TV. Now San Diego CUB's outreach director, Diane joined the group eight years ago. She stayed on "to help others" after she located her son, whom she gave up for adoption in 1968 in Illinois. The search consumed her for years. The evidence decorates her apartment: bulging binders and file boxes, shelves full of books on adoption, mental health, psychotherapy, women's issues. Diane shifts her small bones against the chair cushions and begins to speak.

"I relinquished him at his birth. I never even saw him. I didn't know where he was, what he was. The date was all I knew. I didn't even know it was a son."

"I was a single person. My family and the birth father's family—she [the son]—her eyes. A nervous sound erupts from her throat. A kind of laugh—"well, my family disowned me. As soon as they

found out I was pregnant and I wasn't gonna get married. It was a small town. 'What would the neighbors think?' My mother said, 'You have two choices. You can either get married, or you can leave town.'"

The biological father's family offered to pay the expense of Diane's pregnancy if she would give the child up for adoption, then have nothing to do with their son, whose college education was their priority.

At the time, Diane was 20 years old. "I was a puppet. Everybody controlled what I did." Hauled out of town, Diane bounced between relatives, then entered a home for unwed mothers and her child's father had found. She lived out the last five months of her pregnancy there. Although the home provided her with safety and care, she felt isolated and imprisoned.

"Knocked out" during the birth, Diane never saw her child. She left the maternity home, moved to San Diego, and married the birth father after all. "I think we got married out of his guilt," she says.

Diane and her husband never talked about the child. Then we got divorced. Through the divorce, depression, and so forth, I really had to finally deal with the feelings. I denied it while I was married. I was in denial. "Diane has no contact with her ex-husband now, although she informed him when she began her search for their son. "He just says I'm crazy."

Thoughts of her son nagged at her for years. "I felt guilty. I felt ashamed. I always wanted to know what happened to him, but I never talked about it. I tried to ignore it. The attitude you get from everybody is that it's over and you should put it behind you. Finally, after we'd been divorced and I was alone, it really hit me. 'Depressed and suicidal,' Diane hit bottom. At a self-help fair in a mall one day, Diane saw a CUB booth. "I was so nervous I had to have a friend go over to pick up the literature for me. I was sure everybody would know."

It was another two years before Diane attended a CUB meeting. "The reason it took so long is that my emotions were just—"her hands fly up and shake in the air, she guffaws—"a shambles. There was so much to deal with." There were perhaps 15 people at the first meeting Diane attended. CUB requires those wishing to search for parents or children to attend three meetings and pay membership dues before joining their search. At Diane's third meeting, she approached a searcher. "She asked what state I had relinquished my child in, I told her Illinois. She said, 'I can't help you.' "Underdressed, Diane struck out on her own.

In April 1985, Diane Galley contacted the social service agency in Illinois that had handled the adoption of her son, requesting information. In June she returned home to Illinois for the first time in 17 years. She had a 17-year-old son, then a high school senior. Despite opposition from her mother, Diane visited the social service agency.

Pushing out of the papasan chair, Diane leaves the room, returning with a massive blue binder containing the history of her search for her son. She huddles in the chair again and opens the binder.

On her visit, the agency provided Diane with "non-identifying information"—a general de-

BLOOD

To Obsession

scription of the adopting family, including their geographical location, southern Illinois. They also told Diane that the child she had given birth to was a son. The agency telephoned the adoptive family to express Diane's interest in contacting them. After returning to San Diego, Diane called the agency repeatedly and gained the sympathy of one of the social workers. The woman eventually revealed Diane's son's name: Michael Holly.

With the name, Diane requested an abstract of his driver's license from the State of Illinois. "Once I had the driver's license, he became real to me." Diane scans binder pages, finds a copy of the letter she sent to the Illinois Department of Motor Vehicles. She reads, "Here's my check for \$5. I hope to obtain the address of Michael Holly.... He was witness to an accident, and we need to contact him." And they sent it! I put the date of birth in there. Who would know the date of birth of someone who witnessed an auto accident?" She shakes her head and giggles.

Once she had the address, Diane began writing letters to her son's adoptive parents. "Here's the first letter I got from the adoptive father, in December 1985. All it says here is that they've put my letters in a safety deposit box and that they won't stand in his way should he desire to meet me once he's out of high school. 'We will not encourage him to do so but we will do nothing to stop him.'"

Diane's campaign to contact her son was her main occupation for three and a half years. She flips to another page in her binder: a letter from the agency in 1988 informs Diane, "We've spoken to your son's parents today. We've approached them with your interest in contacting your son.... Your son stated that all he can do right now is concentrate on college."

The boy's adoptive father, however, was more receptive. Diane received three letters and four

Michael Holly's adoptive mother never made contact with Diane; in fact, Diane admits, Mrs. Holly refuses to speak to her. The father was killed in a car accident in December '89. Rather than a setback, this turn of events worked to Diane's benefit. "Michael had joined the Merchant Marine. A friend of mine called him for me, at the academy. This was just two, three weeks after his father had died. We didn't know the father had died. My friend called, and Michael was so needy that he poured it all out to her."

In April 1990, Michael called Diane from Hawaii. On his return, he would have a layover in Los Angeles. He asked Diane to be there. "I met the flight. I was holding his high school annual with a sign that read, 'Welcome Michael.' " As Diane recounts the day, her fingernail-picking speeds up, her eyes dart about. A friend went with her to the airport. The two waited at the gate. They didn't spot him. Ready to give up, the friend persuaded Diane to take a look around the baggage claim area. "He was talking to a friend. We weaved. He came walking over, all nonchalant. My friend goes, 'Are you Michael?' He said yes. I go, 'I'm Diane.' 'Hi!' And then we just started talking. His friend said he'd been hearing about me all the way from Hawaii."

Michael and Diane spent two hours talking. Diane walks over to a bookcase and retrieves a small photograph in an elaborate frame, her souvenir of the day. Arms wreathed with those of a young and healthy-looking man, she looks like a different woman. Matronly. Curly hair frames her glowing face. Her figure's fuller. Michael beams beside her. They have the same smile.

He hugged her. "He hugged me, and he did call me Mom." Then he caught his flight.

"We had plans to meet again in August. I had that to live for." Diane fantasized endlessly about the meeting. She imagined she might grow close to her son, even become a part of Michael's

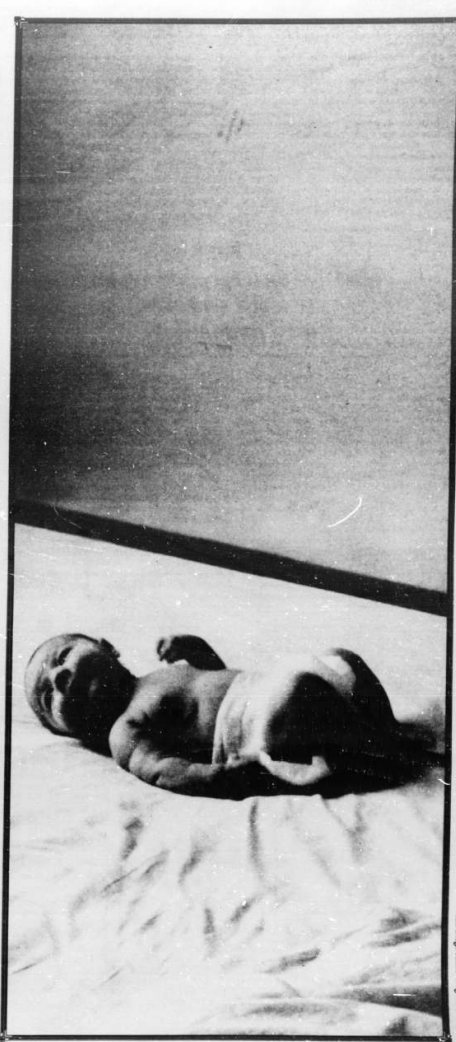
At a self-help fair in a mall, Diane saw a Concerned United Birthparents booth.

phone calls from him. The man sent her a copy of the boy's senior picture. She obtained a copy of his high school annual. She subscribed to the town's newspaper (a subscription she maintains). It is the kind of small-town paper that chronicles ordinary events in the lives of the town's citizens. Through the paper, and through her contact with the father, Diane was able to keep tabs on her son.

She first spoke to Michael by telephone in the summer of 1989. Her face lit up as she recalls it. She begins to pick at her fingernails. "It was unreal! It was the first time I'd heard his voice. It was a superficial conversation. We talked about the weather. We talked about California. We have never gotten into the heavy stuff."

adopted family. But then she received a message from him via the social service agency in Illinois. "The message was, 'He does not want to see you. He does not want to hear from you. He wants nothing to do with you.'"

"So I tracked him down." Diane journeyed to Michael's hometown, which was not far from her own. Her mother and sister went with her. Her mother insisted on going with her. They visited the church where Michael was baptized. "I talked to the priest. And the priest! Within five minutes of my leaving there, Michael's mother had been warned." The town was a small farming town. "No McDonald's or anything. Just bars and churches." Diane went into a bar and ordered a Coke. She asked to



see the phone book. The bartender asked who she was looking for. She told him, "The Holly family." He informed her they'd just moved, but the daughter Angie was next door at the beauty parlor. Diane "cruised by there, just eyeballed her, you know, his sister."

"The whole town knew I was there. I could have put balloons on the car, and a banner. His mother had that social worker on the phone bright and early Monday morning raising all kinds of hell. I can understand. Like the social worker said, the mother was just so afraid that I would take him away from her." That was not, Diane says, her intention. "I just wanted to know who he was."

Michael has not re-established contact with Diane. She figures this is due to pressure from his mother, and from his younger brother, also

an easing of laws in many of them. Seventeen states now operate mutual-consent registries, which independently record the desire of biological parents and adopted children to meet. For seven years now, California has accepted "waivers of confidentiality," forms filed with the handling adoption agency, or the state if no agency was involved, by willing birth parents or adoptees, signifying their desire to meet. Also in California, a natural parent may make an entry in the registry at the time a child is relinquished; at age 21, the mother was just so afraid that I would take him away from her."

San Diego CUB members wanting to contact parents or children receive registry application forms from Diane Gallely. International Soundex Reunion Registry, run out of Nevada, is a non-profit service founded in 1975. Any birth parent or adopter may fill out a form and be plugged into

"Illegal but highly effective underground routes" to assist searches exist nationwide.

adopted, whose birth mother has not attempted contact with him.

In February this year, Michael contacted the agency, asking for medical information. The social worker offered him Diane's current telephone number, which he declined. The worker then telephoned Diane to tell her the news. "I think this is a positive sign," Diane says. "I know he had that medical information already, so I think he was just feeling the situation out but wasn't ready to make contact yet. I'm hopeful." She nods her head in affirmation.

Perhaps 30 percent of local CUB members' searches, Diane estimates, end unsuccessfully. Lack of success doesn't mean the quarry isn't found. In CUB's philosophy, a search isn't over, is not a failure, until you find death or rejection.

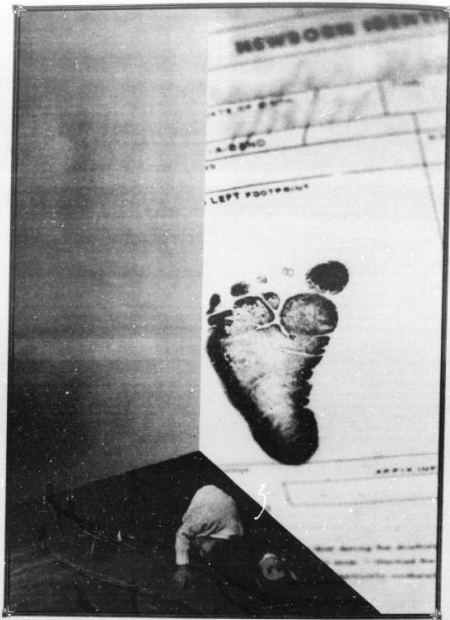
Eric Blau's research leads him to conclude that biological mothers are most often rejected by their offspring. "Birth parent searches sometimes occur at a time when adoptees are vulnerable, in their teen years. They're just becoming adults, trying to separate from their adoptive parents. Consequently, they're not willing to take on more parents. Birth mothers tend to expect a closer relationship than the child is willing to form at that time."

Although adoption records are sealed in all states, pressure from groups like CUB has led to

its database. When a match occurs, parties are notified by phone. The registries are efficient. On April 13 of this year, Diane sent the forms to a Texas woman seeking her daughter. The woman mailed the forms to the registry in Nevada, the state where she had relinquished her daughter. On April 29 she heard from her daughter. On May 6, the daughter flew from her home in Arkansas to spend Mother's Day with her natural mother in Texas.

According to Annette Baran, an L.A. psychotherapist and adoption expert, "illegal but highly effective underground routes" to assist searches exist nationwide. These rely upon sympathetic — or venal — social workers, hospital records keepers, and state employees with access to confidential computerized data. Professional searchers make their services available to members of groups like CUB at regular meetings. With sophisticated technology and an atmosphere of tolerance in place, locating the parent or child is almost routine if the birth happened in the last 20 years. As can be gathered from Diane Gallely's story, lengthy searches consist mostly of persuading reluctant parties to make contact.

Adoptees, according to Dr. Blau, tend to begin their searches later in life. Marsha Plumley was in her 30s when she decided to find her natural parents. Secure in her identity, she was moti-



ated by mere curiosity, she says. Marsha had a happy childhood and enjoyed a stable relationship with her affluent parents. "Still, I would look at crowds of women on the street and wonder if one of them could be my mother. Who that a

lot." An initial membership in ALMA, Adoptee's Liberty Movement Association, in 1988, discouraged Marsha in her search. "They were very secretive about their methods. People weren't

encouraged to share information with each other. People were very standoffish, didn't mingle." The atmosphere at CUB, which she joined in 1990, was more to Marsha's liking. "Everyone gets a chance to talk, theoretically. When the meeting starts, you take a blue chip or a red chip to indicate whether you need to talk urgently or can wait. Some people are a real mess, sobbing. Others are so excited about some breakthrough in their search. Unfortunately, that means meetings can last four and a half or five hours."

We are seated in the tastefully furnished living room of Marsha's North Park condominium. Marsha, fresh from an evening swim, wraps slim hands with perfect red fingernails around her tanned knees. "I don't make it to meetings very often," she admits. Her voice is quiet, cultivated. Starting her search, Marsha contacted the Children's Home Society and paid \$35 for "non-identifying information" about her biological mother, including height, weight, physical description, some medical history. "I was surprised, because she's really short, she's five two, hazel eyes. Apparently I take after my father."

Marsha won't reveal how she came by her birth mother's last name, stating that her source was illegal. "At a CUB meeting, I gave the last name to one of the searchers, and the next day she called me with the first name. I don't know how she got it, and I don't," she laughs — "ask a lot of questions. But they can find people very quickly."

With the name, Marsha prevailed upon connections for further information. "First of all, I got her phone number. She had an unlisted phone number, but a friend of mine who works for the phone company got that for me. I had a friend call her and say that someone was looking for her, someone who thinks she might be your daughter. Of course she denied it." Through another source, which Marsha says was also illegal, she obtained an address. "I had friends in Sacramento check out the address, go by her place and see if her name was on the mailbox." In April of 1990, Marsha wrote her mother. "I said basically who I was, that I wasn't looking for anything, any money. I was secure financially. I said I just basically wanted to meet her, maybe take a picture of her, and just be friends or whatever."

She didn't hear from her. In November 1990, Marsha decided to pay her mother a visit. "It was my birthday. I had a friend fly to Sacramento with me. I was just going to go there and knock on her door." Marsha chuckles, embarrassed. "I parked around the corner. I had my friend go knock on her door. No one answered. I thought, 'Oh, great. She decided to go out of town for a while.' So we walked to the church, which was a block away, to check out the neighborhood. She asked to confirm the address and phone number of a friend who I think is registered in this parish." The

church obliged. Marsha telephoned. No answer. Inquiries of the woman's neighbors revealed that she might have been out of town for the Thanksgiving holiday. "I was so nervous. The whole day. We drove around the block for a while. Then we parked, and my friend went to knock on the doors of houses near the apartment building, to ask if anyone knew where she might be. She's bold! Then this older gentleman pulls up and parks. My friend crops him and asks if he knows Jane S... And then, this woman walks up behind her and says, 'I'm Jane S...'"

Marsha's friend led Jane to the car on the pretext of "having something for her." Marsha got out of the car and walked toward her mother. "My friend said, 'Jane, this is Marsha Plumley.' Then she said my birth name." Neither one spoke for a moment. Marsha's friend suggested they go somewhere and talk, and Jane asked for an opportunity to straighten up her apartment before they came in. "When she took off like that I thought, 'She's gone. She's never going to come back.'"

But she was there when the two walked up to her door ten minutes later. They sat in Jane's apartment and talked. Marsha asked why Jane had not responded to her letter. Jane showed Marsha some photographs she had intended to send her but hadn't quite gotten around to. "She was really nice. Kind of quiet. She had never told anyone about me. I asked her a lot of questions. My friend said we looked a lot alike. I saw that we have similar features, but our gestures are not alike."

Marsha excuses herself and runs upstairs, returns with a photograph album. She pages through it, carefully removes pictures of her mother, and offers them for inspection. The two do look like mother and daughter, despite a disparity in height. They stand arm in arm, smiling a little distantly at the camera.

The visit was soon over. "I guess I was somewhat disappointed," says Marsha. "I didn't think I was expecting much. But you hear about reunions where people fall into each other's arms crying, and 'Oh, we look alike, we like the same things.' It wasn't like that at all."

Marsha and Jane keep in touch by telephone, and this summer Marsha plans to visit her mother on the way to a vacation in Yosemite. The relationship remains friendly but distant. What Mar-

sha has found out of her mother's story has been gleaned slowly from their conversations. Jane remains reluctant to speak about the past. She was 31 years old when she gave birth to Marsha. Marsha doesn't know how long her natural parents' relationship lasted or how serious was their passion. When the man found out Jane was pregnant, he left. Marsha gathers. As Jane was devoutly religious and rather alone in the world, she chose to give her child up for adoption.

Diane imagined she might grow close to her son, even become a part of Michael's adopted family.

Jane provided Marsha with her birth father's name, said he was "some kind of an engineer." Marsha located, in Los Angeles, a man she thought might be her father. She visited his house one day. It was another awkward meeting in which a friend acted as her intermediary. Marsha came away convinced that she had been mistaken. She continues to search for her father.

About 92 percent of people doing searches like Marsha's, says a part-time professional searcher, Wolfe "surrendered" her five-day-old daughter Laura in 1966 and didn't see her again until 1985. "Most people are disappointed. Birth parents more so than adoptees. We're the ones that had the largest loss, in a sense. We lost children we would have raised had circumstances been different."

Diane Gallely's story sounds familiar to Wolfe, who often speaks to women who "latch on" to reunions with a lost child, hoping for a cure-all to emotional pain, loneliness, and emptiness. But in Wolfe's experience, no matter how emotionally well adjusted one may be, searching for lost family invariably becomes an obsession. It was for Marsha. Wolfe says. "During the time of search, I was the most emotional, belligerent, antagonistic person I've ever been in my life." And she had the stability of a home and the kids in college and the husband and the dogs and everything.

The dogs whine for attention behind the kitchen door. Curry sits poised on a living room sofa, relaxed and attentive. The smell of fresh-chopped leeks wafts in through open windows. We sip Diet Coke from icy glasses.

"During the search process, we fantasize to the point that we think we can fly to the moon by ourselves, you know? People say," she puts on a plaintive female voice, "All I want is to cook with him. That's a real basic thing, to eat. It's symbolic of bonding, you know. Breaking bread is fundamental to religion and to survival."

"I always hear, 'I just want to know where she is.' After they find that out, it's 'I just want my medical history.' Then they want to know what the person looks like. Then they've obtained the information they've obtained isn't enough, they want to meet in person." Setting intermediate goals like this is necessary self-delusion, Wolfe notes. It's protection against the pain of failing at the larger goals: intimacy and reconciliation.

"Some people have the wish to see their child naked. It's not a sexual thing at all. It's because when you normally bring home your babies, you stroke them, you change their diapers, you wash them, rub them down with lotion. Do all that caring. And you missed that. Not that that's what you want to do with your adult child. Or you want to look at all their parts and make sure they're whole. That's what a mother does with her new babies, make sure they have ten fingers and ten toes, all the right parts in all the right places."

"I have seen my daughter naked," she adds dryly. "And her boyfriend." The pair had made an artistic video for a college class and showed it proudly to Curry, who was awed by the sight of her daughter's body. "The boyfriend turned to me and said, 'Aren't her breasts beautiful?' Curry cracks up. "He said it in such an endearing way... It gave me a sense of completion. I saw in her my body at her age."

In her mid-40s now, Wolfe has a smooth, lined face, bright eyes. She is dressed for a hot morning in a purple T-shirt and striped madras shorts — clothing as forcefully present as she is. Her softly curled hair is golden brown, a good match to her name. "Curry is actually my middle name and my grandmother's maiden name. I just got tired of Catherine."

Catherine was technically a virgin when she conceived. This was in wealthy, conservative Pasadena, California. "On September 3, 1965, at 2:50 in the afternoon, to be precise." She was 17 years old and very much in love with a young Japanese man named Michael whom she had met as a high school senior. He "didn't get it in the far," Curry notes. "The doctor told me they'd have to cut my hymen so I could give birth. But

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actually the birth father and I took care of that long before," she laughs. "I'd gotten pregnant so we decided to find out what all the fuss over sex was about."

Her mother divined her state when Curry was two months pregnant. "I never decided to give up my baby. My mother decided." Both families opposed a multiracial marriage. Curry's outraged mother threatened to bring charges of statutory rape against Michael; Michael's parents accused Curry of promiscuity. The young couple fantasized about elopement. "But we had no money and no place to run to."

Her mother found a doctor, a maternity home, an adoption agency. Curry never considered rebelling — she was young and properly brought up, it was 1966. "I've talked with other birth parents about this. You go into a state of fuzziness, of numbness. It's like an out-of-body experience. You turn to your family, whom you've always been told you should be able to trust and come to with a problem. Instead you get yelled at, screamed at, guilt and shame soaked all over you. You get picked up and sent over to a maternity home before you even know there is such a thing. I mean, I didn't know. I'd never known anyone who'd gotten into trouble. I thought it was going to be lowlife, girls with switchblades and

ated by the group in order to receive certification as bona fide searchers. They're quizzed on practical details of searching in their area of specialization, usually a state or a couple of adjoining states. You might be asked, for example, the name of the head of the office of vital statistics.

Curry Wolfe now sits on the board of ISC. She has left CUB. Two years ago she founded a support group of her own, Adoption Connection of San Diego, which has 20 members. The group is part of the American Adoption Congress, a nationwide network of similar groups. Wolfe also helped create Birthparent Connection, a maternity home registry that "helps birth mothers reunite with women they were pregnant with."

She opens a thick plastic-spined booklet on her lap. It's a directory she helped compile, listing support groups and searchers all over the country — names, locations, search areas of specialty, phone numbers, and Prodigy computer network numbers. She sells the directories for \$10 each, using the funds to keep the Birthparent Connection going. "We have a very strong network." Leaping forward from her position among sofa cushions, Wolfe fields calls on a cellular phone that emits a piercing electronic ring. A lawyer Wolfe's been hoping to connect with checks in. A woman in New York calls repeatedly,



Deane Gailley

"About 92 percent of people doing searches have unrealistic expectations."

strange habits. I was lucky. I met my roommate, and she's still one of my best friends."

Curry gave birth at Booth Memorial Hospital in Los Angeles. She never held her daughter, but she looked at her through the glass of the nursery. Once, she put her hand on the glass. "She looked right at me." At that moment Curry "knew at some point we'd meet again. It was not something I thought about a lot. It was not an obsession." She grins suddenly. "When I started searching, then it became an obsession."

Curry started looking for her daughter in 1982. Throughout '83 and '84, she attended CUB meetings. As her three-year search for Laura neared an end in 1985, Curry began to do search assistance to other people in her CUB group. Word spread that she "knew things." She found it difficult to decline pleas for help. In 1986 she joined Independent Search Consultants, an organization with 65 members across the U.S. and Canada. Members must pass examinations cre-

"I really haven't talked to her yet. I have no idea what she wants, but I know it's adoption."

Wolfe spreads — "Oh, gosh," sighing, eyes searching the ceiling — a minimum of 20 hours a week "doing adopto-shit," as she calls it. It's not her living. "That's my own choice. I pay to go to conferences, for example, and I try to make the work pay for that, and for my phone bill, which doesn't always happen." Most other time is spent unpaid, offering counseling and referrals — "to contacts in Texas or Missouri or wherever" — within adoption conferences on Prodigy.

"I might not do anything for four days, then for five days in a row it seems that I'll do. I also have a life! I have a stack of stuff in there — I jerk a thumb over her shoulder, toward her office —

"I need to do, and some days I just can't face it." As many as 15 adoption-related calls come in a day. "Some people phone because they want to start a search. Others just want to talk. This can be an hour-and-a-half conversation. You can't

somebody off when they're going through a crisis of decision."

"There are people who just want to know the facts," like adoptee Marsha Plumley, "they're curious, solving a puzzle. They enjoy the mys-

tery. But many go through a tremendously difficult emotional process. You have to be dedicated to this work, because you'll get calls at 10:00 Saturday night. I had a guy call me on Easter Sunday."

There are career searchers spread over the country who make a living at it. "You can go anywhere from being able to buy a loaf of bread a week to being able to support yourself," Curry estimates. "It's not a great thing. There's not one searcher I know across the country who's in it for the money. Some searchers charge a flat rate. Often I'll charge nothing at all if it's something that's right at my fingertips." A search by Curry will cost you \$15 to \$250 on average, but no more than \$500. "If I have to leave my front door, to research something at the library, for example, I charge \$25 an hour plus mileage and parking."

Somewhere between one and two thousand people have used Curry's assistance to a limited degree, perhaps asking for a particular piece of information from one of Curry's databases. She has done perhaps 250 complete searches herself. Currently, she's working on 15 cases.

We stand up and stretch. Wolfe walks down a hall to "search central," formerly a guest bedroom, now a cluttered office. Most of the room is taken up by an L-shaped line of desks holding Macintosh computer, printer, telephone, shelves of printed material, file folders penciled with clients' names, a microfiche machine, stacks of film-like rectangles of fiche. Curry slides a swivel chair over the plastic runner on the carpet, eases into it. There's a well-worn couch facing a television, where Curry unwinds. The wall behind it is a gallery of family photographs, mostly of her two sons. Floor-to-ceiling shelves on two walls are crammed with pamphlets, manuals, and reference books on adoption, encyclopedias, shelves of loose papers, and many, many phone books — some of them rooted out of dumpsters and recycling bins. She has Los Angeles and Orange County directories, stacks of San Diego books dating back to 1982. Phone books less often used are stored in her garage.

The first thing someone wishing to search must do, Wolfe advises, is contact the agency that handled the adoption and file, in cases here in California, a waiver of confidentiality. "Then if they loved one is also looking for them, they don't have to go through this whole process." The person should then request their "non-identifying information" from the relevant adoption agency, as Diane Gailley and Marsha Plumley did. "And everybody searching, straight across the board, blanket statement, should register with International Soundex Reunion Registry. If everybody would just do that, searches would be over." Providing, of course, that everybody wanted to be found.

Joining a support group, which Curry advises as the next step, "is an important way to get in touch with people who know how this is done. Otherwise, you may find out three years down the road you've been doing everything backward — Oh! Curry's voice soars. "There was this woman, came to San Diego last week from North Carolina. She surrendered here in 1944. I knew she was coming. I told this group leader in North Carolina. 'Tell her not to spend her money! She doesn't even have a name! We're going to have to find a name first! So she came here and spent a week's vacation in the library! Curry becomes doleful. "She doesn't even know a name. She knew a first name. She figured it would just happen. That's so sad."

The most important, and difficult, data to obtain, of course, is a name. "You're going to have to pay to get a name. It will cost you \$250. At least in California that's an option. I can't tell you exactly how it's done. In my case, someone I know got me the name, and I didn't ask how. I didn't want to know." It would be a matter of having access to confidential information in adoption papers, birth records, or hospital records. "In some states there is not an option like that, and you will not find the name. If you do, it's a miracle. Or you will dig and dig in courthouses until you're blue in the face."

After registration data, which is public information in California, is a frequent recourse for Curry Wolfe. "It lists your name, date of birth, address, your political affiliation, and when you registered. I have indexing. I can just pull it out on fiche. I can look you up." She smiles. "I also love to use it when someone tells me they won't tell me their birthday and I want to send them a card. I say, 'That's all right. I'll find out what your birthday is.'"

Wolfe might start a search with a mother's birthdate only, which is listed in hospital maternity records and included in the "non-identifying information" an adopter can obtain from the relevant adoption agency. One is no longer required, however, to give one's birthdate when filling out maternity registration forms at hospitals. "Out of vanity, say, women may give the month and the day and then leave the year blank. So a lot of people are listed as '00' for the year. But the form may also say '00 date NY' for

New York or 'dash CA' for California. So if you know that someone was born in New York on that month and day, and there's two women named Mary Smith in the phone book, then you check voter registration. You find there's a Mary Smith at that one address and Mary Smith at the other, but this one's 50 years old and this one's 30 years old. I want the 50-year-old."

Some searches are "a snap," Wolfe says. She has come across cases where an adopter, already in possession of his adoption papers by whatever means, noticed an unfamiliar name referenced in the upper right-hand corner but didn't realize its significance: the natural mother's last name. "Other times, walls go up. You just won't understand why. You just can't find a name. Or you can't figure out where the heck they went. The family was here, then, they're gone! Or the name is so common. John Smith. Get real! Sometimes

Marsha won't reveal how she came by her birth mother's last name, stating that her source was illegal.

it's just not happening, okay?" In other cases, a quick check of the phone book will yield results. If, for example, you know the birth mother married John Smith in 1970, and there's a John and Mary Smith in the phone book, you need only check the birthday against voter registration data to verify.

"Access to useful information has opened up dramatically in the last three or four years," Wolfe remarks. "This is the information age. I get things in the mail. I don't know where I'm getting on these mailing lists. Funny things like about how to find anybody in the United States that tell you certain databases you can just call up and get into. But personally, I just use people that I know."

Wolfe doesn't have a great excuse herself, she demurs, such as connections to friendly social workers at adoption agencies or to the restricted databases of entities like the Department of Motor Vehicles, but she admits she used to and knows people who do now. "Maybe again tomorrow someone will knock on my door and say, 'Guess what I can do for you!'" Searchers willingly share among themselves sources of confidential infor-

mation, Curry Wolfe says, "but it costs. It costs because it costs the person to access. You don't advertise it, though, and you don't write it down. I know someone who could check, for example, to see if someone is still a licensed driver." When Curry takes on a client, she provides her with tasks to complete on her own. This helps the client funnel anxiety into a useful channel. "There is a lot you can do yourself. People don't realize the tremendous amount of information that's available just at the public library or how much information is a matter of public record. Marriages, deaths, divorces, the buying and selling of property, lawsuits. It's almost scary! You just have to know where it is. Or hire a searcher." Her eyebrows shoot upward. "Or pay a private detective \$2000."

Besides county administration offices and courthouses, the genealogy research libraries operated by the Church of Latter-Day Saints, such as the one on Tenth in Pennsylvania, in Hillcrest, are "treasure houses" of data. "Mormon libraries have the Social Security death index, of questionable accuracy. I know of two dead people, at least, that it missed. Here in San Diego they have it on CD-ROM. Six computers. It's public information. Sitting right there. They also have old birth indexes from lots of states. A woman will tell me she doesn't have her birth mother's name but knows she was born in Texas in a certain year. It may take me five hours, but I can get the name."

Older state records are available on microfiche from the state office of vital statistics. "You can obtain them by writing to Sacramento. For \$150 I bought a whole series of marriages in California from the 1940s onward." Wolfe picks up a stack of microfiche cards and taps their sides to an even line against the desk top. "California has had a mania for record-keeping since the World War II boom," she smiles, "fortunately."

Wolfe also has access to copies of the state birth index. In adoption cases, a birth record is sealed ("I've seen one," Curry says, "and they do fold the paper and literally seal it") and the adoption certificate filed with it. Both papers are encoded with the same number at the top of the form. If you have the number from the adoption papers, you can look for its match in the state birth index. "You could go to Sacramento to see it, but you have to make an appointment ahead of time, and you're limited to one hour of research a week."

Curry turns in her chair, points at two framed photographs. They reside in a clearing on the shelves, at such an angle that if you entered the room and faced the desk area, your eye would naturally fall on them. One, an amateur home photo, bleached by a too-strong flash, shows the elderly couple who adopted

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Curry's daughter Laura. The pair sit rigidly, hands folded in laps, lips barely curved. The man wears dark trousers and a grey shirt buttoned to his neck. The woman wears a modest black skirt and a high-necked white blouse. Curry sits between them, beaming, dressed head-to-toe in bright red. "That's something, isn't it?" She chuckles. "I call it 'American Gothic.'"

The second photo was taken on a timer by Laura's natural father Michael, a professional photographer. Before a mottled tan backdrop, Michael (slick ebony ponytail disappearing behind black-clad shoulders), Laura, and a former boyfriend of hers ("the same one as in the video I mentioned") lean into each other, arms across shoulders. Their skins glow warmly, big white teeth glint in their enormous smiles.

There is no photograph of Curry with her daughter. She rises abruptly from her chair, which she parks neatly in front of the computer desk. "As Reuben Panner, the man who coauthored *The Adoption Triangle* with Annette Baran said, 'There's no such thing as a bad reunion.' If you

start out knowing nothing, and you find out where they are, you meet them, you get pictures, you get a hug, whatever, you've gained so much in knowing who you are and who they are. And that is good. Anything you get beyond that is a bonus."

"If she gets married, I would like to be invited and be acknowledged as her birth mother, but I wouldn't expect to sit next to her mother on a pew."

As for herself, Curry has what she calls "a periodic, ongoing relationship" with Laura. "I can pick up the phone and call her anytime. I haven't seen her in three years, but I call her on the phone once or twice a year. I felt my daughter would reject me for surrendering her because she's biracial and she went to a Caucasian family, so I entered into my search knowing she has anger and

resentment. I know she does, although we haven't talked about it. It's definitely there. I would like to know her better. I would like to have her say, 'I'm going to drop by.' More of a friendship kind of thing. More of a sister kind of thing. If she gets married, I would like to be invited and be acknowledged as her birth mother, but I wouldn't expect to sit next to her mother on a pew." Her tone says she wouldn't want to either.

"A birth couple surrenders their parental rights. They do not surrender love, affection, and the desire to know. Okay? The adoptive parents adopt a child to be within their family, that they will love, nurture, and cherish. Okay? My daughter's parents are her parents. I'm her birth mother. I could never in my wildest dreams go back into her life now and try to parent her. If she was five years old and they wanted me in their lives, I could not parent her. It would be hard. But if we started doing it, in time it would be normal."

"Only 2 percent of the population are adoptees. Yet 50 percent of all children in adolescent psychiatric care facilities today are adopted. That is such an overwhelming percentage there must be something wrong with adoption." If adopted children were raised having some kind of relationship with their natural parents, Curry reasons, they'd be a lot more functional.

"Everything's hard at first. Look at the Wright Brothers. How many airplanes did they crash before they got it right? How many rats have died in cancer research? Look at the microwave. Can you imagine cooking without it? But there were men in Alaska who found out it generates heat and they cooked themselves to death, and that's how we found out microwaves cook meat." She wrinkles her nose and laughs, explaining she still remembers the news reports from her childhood. "They couldn't understand why people were dying until they did autopsies and found out they were, like, medium rare!"

Her tone darkens again, becomes emphatic. "Adoption's a life-long issue. It never goes away. Once you're a birth mother, you're always a birth mother. Same as an adoptee is always an adoptee. We want open adoption records. We want people to use registries. I don't want to have to search for people ever again. I want them to be able to get the information and search for themselves. Why not? It's their right."

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by
Glenn Daly

photographs
by Sandy
Huffaker, Jr.

What do I like best about selling my work? Potter Richard Meyer leans forward in his swivel chair. "I like when someone hands me the money. I also like it when I realize I've made contact with someone who's able to look into my work and see things about it that I'm trying to put out. Not just, 'Gee, this is gorgeous.'"

Meyer is thin, 5'3", with sinewy muscles developed at the potter's wheel and through practice of a Korean-style karate, *Tang Soo Do*. He has a full beard and dark, curly hair. He wears a T-shirt, jeans, tennis shoes.

"You're at a show sometimes and weather comes up. As a potter you can handle rain because you dry out. For painters, it's hard; their work can get ruined. But wind is the worst—wind can kill everybody. I was at a show once and had to take everything and put it on the ground. I just pushed these triptych panels over because they were gonna get blown over anyway. I can still recall the anxiety in my shoulders."

"The wind is getting stronger and everybody's getting nervous and the show becomes noisy because the wind is getting big and there's papers flying and fabric flapping. You can hardly hear anybody talking and it's like this community of anxiety—it's just gross."

"As a spectator you don't even realize it. You think, 'Oh, you're an artist and you go to shows. How serene, how pleasant. You're standing out there selling your art and it's sunny and palm trees are swaying.' You don't know what's behind it."

Meyer lives and works in a building he rents on 16th Street near E. He has painted the building's exterior magenta with silver highlights; the interior walls are lavender. Since Meyer ships much of his work, Styrofoam "peanuts" are stored in polystyrene bags and piled high in the corner of the room. The rest of his given is crisscrossed with racks of completed work, clay and diamond-plate wall hangings, three-foot-high vessels on pedestals. He works mostly in raku, the Japanese firing technique wherein a clay vessel is heated to glowing—1800 to 2000 degrees Fahrenheit—then exposed to combustible materials, which produces a swirling, mottled effect on the vessel's surface.

Not a stray scrap of paper, not a pencil or pen is out of place on his desk. A bulletin board hangs above the desk, arranged with instructions or deadlines from various shows, gallery correspondence, photographs of friends, family, and one of his wife, ceramic artist Cathra Ann Barker, owner of the Sunstone Gallery in Birdrock.

"I was once neighbor to a man at a show who was a very successful drunk. What he was selling, he was

able to sell for lots of money. He was sort of flamboyant and he drank all day. At some point, he decided he wanted to look at my work. He broke a \$400 thing. I ended up getting about \$200 out of him. Dealing with him was not fun."

"I'm having a lot of fun," says John Raggio, from his perch on a stool behind his work table. "A few years back I did a one-man show...." he reaches across his work table for a photograph that shows him sitting in an inner tube in a pool of water, surrounded by three-foot-long, conical, blue-green, wavelike clay *objet d'art*. "I jumped into an inner tube with an oar and I had a friend take a photograph. It's making life as wonderful as your pieces; you're creating."

Raggio, who spells his professional name "Raggio", is tall and thin. He wears a sleeveless T-shirt, baggy shorts, sandals. His graying hair is combed into a ponytail tied with a red cloth. Muttonchop sideburns drop below his jawline and meet in a tuft of hair under his lip.

Raggio lives, works, and displays his art in a converted dry cleaning plant on California Street, wedged between freeway, Amtrak tracks, and PCH, an eardrum-splitting one-quarter mile from Lindbergh Field.

"One time I'm sitting right there in Beverly Hills and this kid jumps out of a big travel van and says, 'My dad wants to buy this piece, how much do you want for it?' I told him it was \$350 and the kid runs back to the van and comes back and pays me in cash. Then I said, 'This is too heavy for you to carry, let me help you, and I bring the piece into the van, and I...,' he pauses for effect. "Whoa, make eye contact with this gentleman and I go, 'Are you Bob Dylan?' And he goes, 'Yeah.' Whoa, you know? And I just kinda shook hands with him. 'Man, so nice to meet you.'"

"I've given things away, like, Cher. She came by at the same Beverly Hills Fair, but not the same year. I thought, 'Whoah, there's Cher,' so I took a piece off the wall and just offered it. You don't have to always sell everything, and so I just chose to give her an 'Expression' [one of Raggio's open-mouthed, big-toothed, brightly colored ceramic sculptures]. She enjoyed it."

"I tried to get into Beverly Hills this year, but I got ejected, or, rejected. That was a bit showy in other words, you make thousands of dollars. Other times I've been up there and done nothing. You kind of go, *shreezzz*, what's going on?"

"I chose not to apply to La Jolla this year. They've doubled the fee it's like, \$310 now." (The Seventh Annual La Jolla Festival of the Arts and Food Fair is an annual gathering of 150 artists and craftspeople sponsored by

the San Diego Kiwanis to support athletics for the handicapped. It is one of the few art fairs in San Diego and the hardest to jury into.)

"As soon as I finish them, they're for sale," says Sally Specimen when asked about her life-sized clay sculptures of multicolored tropical fish and generously proportioned matrons. "I have to make things for myself, because I don't know what people like. I envy artists who make sensible, practical things, like beautiful pots or plates, because they do have a market."

Sally works in the garage of her '60s tract house. Her backyard abuts a strip mall on Clairemont Mesa Boulevard. She stands at a work table cluttered with acrylic paints, paint brushes, paint-spattered newspaper, ceramic tools, clay, and dust. Smoke from an untended cigarette drifts toward the ceiling, the tobacco smell mixing with fumes from paint and solvents. The room contains an electric fan, a Genie garage door opener that hasn't worked for years, a new "used" electric kiln, and a radio tuned to a classical music station.

Sally pulled her graying hair into a bun. She wears a clay-stained apron over a navy T-shirt, tan slacks, tennis shoes. But at art shows, her clothes

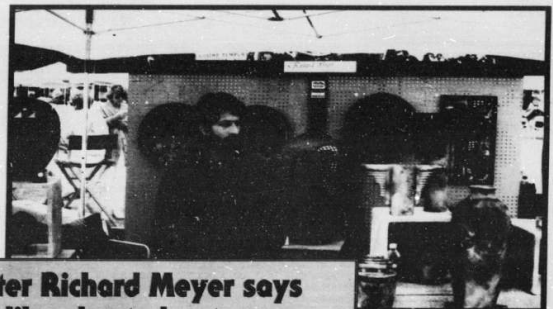
doing well, so it wasn't that people weren't buying. What I sell is not practical — you can't use it for anything except sitting around and enjoying. Most customers feel it has to serve some utilitarian purpose. If it's straight art, then you have to think twice, especially in these days.

"I have other income, but it doesn't make up for lost of show fees, travel costs, food and motel expenses. While that show wasn't an inexpensive one

stand next door blew over and knocked over a couple of my sculpture pieces," says Raggio. "They broke and the artist looked at them and went, 'Oh.' When his stand went over, he didn't have any money to pay for them. He broke two pieces, a couple thousand dollars each. So I went, 'Well, there's nothing I can do, so I'll just accept it and move on.' I glued things back together and one of them is out in the sculpture garden and the

from the ceiling. Plasterboard shelves sag under heavy clay sculpture. A wooden table is littered with the efforts of his students.

To the left is another large room divided into a storage/display area, an area with five or six potter's wheels, and a tiny bathroom and living space. If you go into the bathroom, close the door, and pull on a rope, a wooden ladder appears. Up the ladder is a narrow loft furnished with a quilt-cov-



**What potter Richard Meyer says
he likes best about
selling his work is "when someone
hands me the money."**

look like an ethnic Easter egg ensemble: orange and pink bowler hat; fuchsia-raspberry-canary-lime green Guatemalan blouse over orange turtle-neck; ankle-length raspberry skirt; orange socks; purple and white reef shoes.

Asked why she dresses this way, Sally replies, "Why not? It's just a combination of color and comfortable clothes that I buy at thrift shops and like wearing."

Has she always dressed that way? "Are you kidding me? No. I grew up in Philadelphia."

She rolls a slab of clay, working it into the beginnings of a shape: a human face. "The last show I did, up in Walnut Creek, I was shut out — well, that's not quite true. I did make a sale. I was broke by people who were

as shows go — a hundred something — it's still a lot of money to lay out without any return. It was great fun. I enjoyed the people around me tremendously, but I just didn't sell anything."

"From the start, I liked doing shows, seeing all that creativity, meeting all those interesting, independent-thinking people, having people buy my work."

"The only bad experience I ever had was at Tempe, Arizona, about five years ago. I used a cabinet to display my work. I set my booth up, then went around to visit friends. When I returned, that cabinet was flat on its face — a gust of wind had blown it over. Everything in it, 15 pieces of sculpture, was broken into smithereens."

"The worst thing was when a guy's

other sold as a second. I let it go really cheap."

Asked about the notion that clay is less than a fine art medium, Raggio says, "If a form has function, that makes it a craft as opposed to an art. Boy, I've heard that all my life."

"Fine art? Gosh, what is that, exactly? What the masters did with oils on canvas? Is that the only fine art too? Is jewelry a fine art? I feel clay is too, the way you stretch it. They always say, 'Well, clay can be utilitarian' — or is it sculpture? If there's an opening at the top of a piece, then that makes it functional, you can put dry weeds in it. But who's to say? Maybe that's just letting fresh air into it so this piece can grow."

Raggio's work room walls are hung with painted wooden objects and faun-Pullack carvatures. Metallic shapes, baskets of fruit, palm fronds dangle

ered mattress, books, a stereo, and skylight.

"Does he ever sell through galleries? I went through a period of time where I had enough gallery owners going, 'Well, this work is too different. It probably won't sell fast.' So I learned to smile and move on. Actually, that's when I got back into street fairs; go to the people, rather than just a small number of people who come to this gallery. Although, gosh, I just haven't given galleries enough time. My mind's always changing. And the gallery owners get 50 percent."

Raggio's first piece happened accidentally, when he dropped a greenware bowl. The resulting oval sagged inward and looked to Raggio to be a mouth. He added ceramic teeth, fired and glazed it, and created the art form he calls "Expressions."

"I am able to enjoy the circumstance of doing a show better when it's going well," says Richard Meyer. "Even though 200 people just walked by, and maybe I got sneers, maybe I got compliments, but no one did anything, then, the 201st person stops and spends money. When the incidence of sales is satisfying, then it is easier to

ARCHITECTURE

by Lawrence Osborne

Al over California, the 1960s-style mall that has defined so much of American suburban landscape over the last 30 years is undergoing revolution. Witness the new Del Mar Plaza, which opened in May 1989. A \$30 million development covering 69,000 square feet at the intersection of 15th Street and Camino Del Mar, it styles itself as a "European retail village." Gone, we gather, are megalomaniac spaces of yesterday's malls. Now shoppers wander quaint village streets festooned with flowers and bubbling fountains. For, it seems, the nostalgic pedestrian "plaza" is rapidly replacing the soulless, car-orientated mall. And just as California's developers once dreamed of covering the land with bloated parking lots and anonymous L-shaped concrete blobs, so now they dream of covering it with exquisite simulacra of Mediterranean villages.

The Del Mar Plaza is the brainchild of David Winkler and Ivan Gayler, founders of a company called Del Mar Partnership. They developed the site with funding from Citicorp Real Estate, with the Nintenna company as contractors. However, permission for development in conservative and suspicious Del Mar was given only after more than 100 hours of public hearings. The developers had to assuage a certain amount of hostility, and this they did by selling off all the artifacts from the previous shopping strip on the site and donating proceeds to the Boys and Girls Club of Solana Beach, a nimbly piece of PR that went some way to ingratiating them with the local community.

Designed by McCube Gish of San Diego and the John Ierle Partnership of Los Angeles (who were also responsible for the L.A. Olympic stadium and San Diego's Horton Plaza), Del Mar Plaza garnered all the awards from the beginning. In 1989 it picked up an Orchid Award of the local AIA (American Institute of Architects). It then went on to claim other awards from the Commercial Industrial Council, the Pacific Coast Builders' Conference, and a body called the International Council for Shopping Centers.

The complex contains 35 shops, a community market, four major restaurants, Il Fornaio, Epazote Baja Bar, Pacifica del Mar, and Johnny Rockets. Il Fornaio, of course, is a landmark, with its brassy terrace studded with winged horses and braziers. And its snazzy

image is not let down by the daytime character of the rest of the "village." (As the Plaza people told me, "We never use the M word!") The Plaza's maze of redwood, Malibu tile, Arizona flagstone, Bel Air stone, and Mexican shellstone does make a disconcertingly earnest attempt to re-create the intricacy and sheltered pedestrian calm of a smallish Provencal village. Even the elevator doors have a pretty veined-marble look. Pipel-

photographs
by Robert Burroughs

Never Use The "M" Word

Del Mar Plaza Overcomes Finicky Hostility



classical music fills the air, no matter where you are. The Hugo Boss, Marilyn Mulloy, and Laura Larkin stores nestle beneath Southwestern adobe and beam-style streets covered with greenery and flowers. Meanwhile, out on the wide sea-view terrace of the Enoteca bar, strange terra cotta figures by artist T.J. Dixon loom about in the fountains.

Says the charmingly offbeat Maggie Brown, the Plaza's director of marketing, as she shows me around, "This is practically the only place in the area where you can sit out and actually enjoy the sea. It's the brainchild of my boss, Ivan Gayler. People were telling

him that he could rent the retail [space] for a fortune, but he was adamant. He wanted a 'space for the people!' 'I want,' he said, 'a place where people could just hang out and enjoy the sea.' So he came out here every day during construction and sat on every single square inch of it to make absolutely sure that from wherever he was sitting you could see the sea. He even had the railing lowered three inches so the view would be perfect. The problem is, people come here and get lost in the view. So I had that big arch built there to remind them that we have all these shops."

The arch and wall concerned have a terra cotta fellow leaning over the top, unfurling a painted sign below him that reads, "Canyon Garden Artisans Gallery Shops." Alas, she says, Californians just don't get the idea of walking into a square, catching sight of a little alley, and thinking, "Ah, that's curious. Let's, um, go down it and see what's

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continued from page 36

brother waiting the ink. To me anyway, her ignorance is very obvious. I am amazed this person is still employed. Actually, I'm not that surprised, but more on that later.

First off, Gina A. once again tells us she does not like to approve of the way someone looks/dresses, referring here to Aerosmith. Then she goes on to say that Aerosmith did a "shameless Stones rip-off" and the band is "unable to muster an ounce of integrity or imagination." Also, Gina A. claims Aerosmith "does a parody of depraved white-boy blues." Quite a mouthful, Gina! Was this thought up while you were on your back or on your knees? Sucking up to one of your favorite bands? To compare the Stones and Aerosmith (both great bands) is like putting a square peg into a round hole! Oh, excuse me, Gina, you have probably tried and succeeded at doing just that, huh? Aerosmith was "rejuvenated by Run-DMC's 'Walk This Way' are more words of wisdom from a woman who can't understand normal thinking. I will waste no more time trying to educate an ignoramus like Gina.

Why this bimbo has a job? Please, has no one out there seen through this scam? People love to hate this person. It is worth the journey to pick up a Reader just to hear what is next from Ms. Know-It-All. We are being sucked into this play headfirst. I must commend the Editor on this beautifully executed plan. She alone sells papers, even though the Reader is free. Next thing you know, Gina will do a story on the Beatles. I'm sure she would say something brilliant like Lennon/McCartney couldn't write to save their lives. Maybe she will claim the Fab Four ripped off the Andrew Sisters. Who can even try to predict?

As for me, Gina, I'll be in the right (on the floor) checking out the Stones rip-off Aerosmith does. Yeah, Steven Tyler has a big mouth, and Spauldes may be the garb. Who cares, it has nothing to do with rock and roll. Get a life, get a grip, get out of town. See ya, wouldn't want to be ya, Gina!

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PHOTOGRAPH BY DAVID ALLEN

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SINGLE, WHITE MALE, FIREFIGHTER, 34, 6'4", attractive (I've been told). Into fitness, laughter, music, outdoors, golf/sports. Seeks taller, slender, naturally beautiful lady with similar interests.

Natalie: I wasn't really looking for true love. I just wanted to meet someone fun, someone I could hang out with. I was going to put my own ad in Phone Matches™, but then Greg called me back.

Greg: In my occupation, people are usually in a traumatic situation. It's not advantageous for meeting someone.

Greg: She was number 13. I never called 14, 15 and 16. We talked over the phone for a month before our first date. I never asked her what she looked like. And then when I met her in person, it was, "Wow!"

Natalie: I was working at Children's Hospital and teaching Jazzercise™ at night. It didn't leave a lot of time for dating. And 90 percent of the people around me were women.

Natalie: He was easy to spot because he's so tall.

Greg: My friends would try to introduce me to people, and I think it put a lot of stress on them. Because when it didn't work out, they felt bad.

Greg: We met at the Cargo Bar down at the Hilton. She called me the wrong name.

Natalie: My hairdresser set me up with one of her clients. It was the "Date from Hell."

Natalie: We pretty much knew right from the beginning that we really liked each other. We got engaged after three months, but he doesn't remember asking me.

Greg: I was bound and determined to be a bachelor. But every Thursday the guys at work would get a Reader and read through the Phone Matches™. Then they'd start calling out, "Hey, Greg! We've got one for you!"

Greg: We got married in a meadow at Lake Tahoe. Then came Corey, who was kind of a surprise.

Natalie: We call her the Reader Baby.


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**The CIRCUS is a
WACKY WORLD!!!
HOW I LOVE IT!!!**

Fern Street Circus

Whenver I think of the circus I remember the acrobat in *Inside Daisy Clover* when Natalie Wood's trying to synch herself singing on film. She stands at a microphone wearing headphones. She looks kind of strung out — a teen starlet, the booze and pills are starting to get to her. She's the film leader counts down it makes a noise. *Bleep. Bleep. Bleep.* Daisy watches an image of herself strutting in ringmaster's top hat and tails. Her technicolor lips lip

LOCAL EVENTS

the whole screen.

"The circus is a wacky world! How I love it!"

"Sorry, Miss Clover. Try it again."

Bleep. Bleep. Bleep.

"The circus is a WACKY WORLD!! How I love it!"

"Again, Miss Clover."

Bleep. Bleep. Bleep. Daisy's voice gets brighter and harder, her face more frightened.

"THE CIRCUS is a wacky WORLD!!! HOW I love it!!!"

Bleep. Bleep. Bleep.

"THE CIRCUS is a WACKY WORLD!!!! HOW I LOVE IT!!!!"

Bleep. Bleep. Bleep.

I think the scene ends with a dissolve on Daisy's screaming face. Then... anyone really like the circus? I don't mean the actual circus. I mean Sollei who-needs-lions-when-you've-got-tasteless-costumes stuff. I know we like that. I mean the stale popcorn, Todd-Brown-Freaks kind. Ringling Brothers before they went corporate. The kind of circus where behind the scenes the trapeze artist falls in love with the high diver but her ex-lover the knife-thrower's going to sabotage the 60-foot platform and the dwarf with no arms who henchens for the greedy manager turns out to be a good guy and gets eaten by a tiger.

meaningful only on a symbolic level, like Kabuki. You have to be a semiotician to figure them out. How does a clown keep on going? For some reason, now that the circus was designated Wholesome Family Entertainment, it's not. No one is fooled, and no one admits it.

Like Daisy Clover, the disparity between what we're seeing and what we're supposed to feel is so great we want to scream. Take clowns, for instance. From birth onward we're told clowns are funny. Adults hire them for our birthdays, parties, even on our walls, decorate our candy houses

What lends the circus its macabre atmosphere is that it consists mainly of jokes that aren't funny and thrills that aren't thrilling. The circus's conventions are so time-worn now that they're

Calendar LOCAL EVENTS

Air Makes the Metal Tongue Vibrate

Jörgen Sundqvist, Sweden's
Premier Accordion Virtuoso

A Polish wedding reception, a dance on Sweden's *Amidum mer-night*, an Argentine tango-orchestra, Lawrence Welk. A familiar sound rises from each of these into the supranatural stratosphere where the god of popular, not-quite-dig- nified instruments presides. It is the sound of the accordion.

Or is it a concert? Or a harmonium? Or a harmonica? Different instruments, but somehow they sound alike. A pungent, piercing sound, like a sweetened metallic voice, a twang without the initial "tw," an orchestra of coarse oboes. Which should be no surprise, because all these instruments are based on the same principle.

The principle is a simple one. An enclosed chamber compresses air, forcing it through a hole over which a metal tongue is attached. The pressure of the air makes the metal tongue vibrate (the length and thickness of the tongue determine the pitch). And that produces the distinctive sound of the family

of free-reed instruments, to which the accordion belongs.

What differentiates these instruments is, first of all, the source of the compressed air. In the concertina and the accordion, the air is in a bellows, opened and closed by the musician in the course of playing. Both motions cause the metal reeds to vibrate. When the two ends of the bellows are forced together, air is sucked back through the holes, setting the reeds in motion again.

The harmonium is shaped differently, but works in the same way. It is an upright keyboard instrument, like an organ, with the wind-chamber operated by pedals. While supplying the wind-pressure with his feet, the musician activates the apertures and their reeds by playing on a keyboard. For the mouth harmonica, the player's lungs take the place of a wind-chamber. He blows directly into the tiny holes in the instrument,

moving his lips from one to the other—and so the metal reeds are set to vibrating.

All these are relatively modern instruments, dating from early in the 19th century. The concertina, with its typical tubular shape (the ends are octagonal), was perfected by the middle of the century. The reeds are actuated by arrays of buttons positioned on the ends. The instrument's resources are limited, but that is in itself a challenge, which some remarkable concertina virtuosos of the last century learned to overcome. They would play pieces like the Overture to Wagner's *Tannhäuser*, arranged for an instrument that would have given Wagner heart failure. But amazing as these performances might be, they had something of the quality of a dog walking on its hind legs: he does not do it well, but you admire him for doing it at all (to quote Dr.

Johnson). Another way to go was to improve the instrument.

Here, the accordion offered far greater possibilities. By the beginning of the 20th century, it had become quite a complicated machine: even at weddings and dances, it could do a lot more than its predecessors. Steel reeds, instead of the earlier brass ones, guaranteed a steady pitch. The hand playing the melody was provided with a piano keyboard, facilitating the performance of virtually any kind of music—for, in principle, the accordionist's right hand can do anything the pianist's can.

The left-hand side of the instrument is provided with as many as 120 buttons, which produce bass

notes and three-note chords. The pre-set chords include major and minor triads for each key, as well as dominant seventh chords and diminished seventh chords. This remains a limitation on the instrument, because although such chords will suffice for much popular and folk music, they cannot supply the complex harmonies required by more sophisticated compositions. Hence the inevitable association of the accordion with light music, entertainment, and dances.

Still, a clever accordionist can find ways of getting around such difficulties, and can extend the in-

strument's repertoire to some classical pieces as well. Such as—to get around the reason for this dis-

courtesy on accordions—the famous Swedish virtuoso, Jörgen Sundqvist, who will be playing in San Diego this weekend, under the sponsorship of the Accordion Lovers Society International. His program will include music by Grandos, Khachaturian, and Alfvén, as well as lighter pieces by composers such as Kern and Rodgers.

Sundqvist's music-making will be enhanced by another important feature of the modern accordion. Like the organ, the accordion now has stops or registers that change the instrument's tone color. These include the tremulous timbre that has become one of the accordion's characteristic traits (it is produced by a slight off-tuning of one bank of reeds, which cause interference-beats when they are coupled with reeds on pitch).

Played by a master such as Sundqvist, the accordion can be a very expressive instrument—one of the reasons it is used so widely in nostalgic movie scores (often played by Jörgen Sundqvist) recalling happier times lived in rustic societies by down-to-earth people. If the accordion remains in the not-quite-dig-nified category, that is part of its charm.

—Thomas Arne

Jörgen Sundqvist, Sweden's premier accordion virtuoso, Sunday, August 8, at 2 p.m., San Diego Classical Community Hall, 4170 Balboa Avenue, Chula Vista. Tickets (available at door): \$8 for adults; \$4 for children twelve and under. 664-4970 or 264-8657

quietly showed reality and domestic realizations as well and yet familiar as a lyric nightmare.

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"A woman enters her empty house on an overcast afternoon. She glimpses something out of the corner of her eye, or possibly not. She thinks she hears something. It was probably the wind but she suspects it was the moaning of a fleeing shadow. She experiences a

sense of unease, which is replaced by an unfeigned malaise. As the ash-colored afternoon light shifts across the living room she feels an incandescent sense of being disturbed on some level. Gradually this feeling resolves itself into inexplicable apprehension... on the other hand, maybe not...."

This recounting, approximated here, was titled, "The Nothing That Happens. The Whisper That Bites."

Though Nancy Holder's *Shadow* makes her debut as a writer of horror fiction's beginnings (predating Frankenstein (arguably the first science fiction novel), *Roswell*, and even *Gilgamesh*). Scary stories were among the first popular narratives and can be found in every century, taking every literary form.

Somewhere between Rosemary's Baby and a recent school of horror termed "splatter punk," was a period when certain weirdnesses described their work as "dark fantasy." These dark fantasists found a home in the anthology series *Shadows*, edited by Charles L. Grant. It was in *Shadows* that San Diego writer Nancy Holder's disturbing and evocative early short stories were printed, stories reminiscent of Shirley Jackson's "The Day with Peanuts." Holder, together with Pat Murphy, Dennis Eulish, and Steve Raskin, were some of the best and darkest contributors to the dark fantasy subgenre. Their stories offered a

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What Horrors Can Grow in the Absence of a Soul

Evil Triplets Summer Tour

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background, it is difficult to imagine the 39-year-old San Diegoan writing anything this dull. She and a handful of others, including the writers mentioned above, in the '80s filled dark fantasy/horror out of genre schlock and closer to mainstream commercial and literary fiction. In 1991 Holder received the Bram Stoker Award from The Horror Writers of America for her short story "Lady Madonna."

Holder has published 15 romance novels under her own name, and also as Wend Davis, Laurel Chandler, and Nancy Jones. With the release this month of *Making Love*, published under Dell's paperback imprint, Alyce books, Holder makes her debut as a writer of hor-

ror novels.

Making Love is a collaboration with Melanie Tem (wife of Steve Raskin, Tem), another Stoker Award winner for her first novel *Powder*.

"*Making Love*, says Holder, is "a riffing of Frankenstein." It is also a return to that increasingly offbeat literary ghetto, "dark fantasy," as well as an unbridled hybrid of romance and repulsion. Holder adds, "It's very sexy and not at all splatter-punk at times. It's a bit more like *Dr. Jekyll and Mr. Hyde*, sweet. Disturbing, not repulsive. Very disturbing."

The story is about Charlotte Tobias, a schoolteacher on the eve

of her 40th birthday who dreams of love, sex, and the perfect lover. Charlotte makes her fantasy come true. "I think she grew that poetry and curiosity, and let him make love to her in ways she could never have imagined."

The book's back cover blurbs reads: "She let him awaken her and change her and take her to the edge of her fantasies... But now Charlotte is losing control of her perfect lover. Her creation is leading her on a voyage through madness and anger and loss, revealing to Charlotte what truths lie just beyond her consciousness, what horrors can grow in the absence of a soul..."

Want to read more? Meet the author! The Evil Triplets Summer Tour rolls into town in broad daylight on Saturday, August 7th, for a signing and reading at the new Mysterious Galaxy Bookstore from 2 to 4 p.m. The Evil Triplets are New Jersey rock musician Gail Petersen, author of *The Making of a Monster*—and infamous founding member of the band, "The Catholic Girls" who has already managed to have her lyrics banned in the Archdiocese of Providence, Rhode Island; Nancy Holder, of course, San Diego's quiet dark queen of unsettling stories; and Seattle's Chris Curry, co-author of *Trickster and Winternight*.

Be afraid, be very afraid, or stay away from this broad-based compile of storytellers.

—John Reizenstein
Evil Triplets Summer Tour
August 7, 1993, 2 to 4 p.m.
Mysterious Galaxy Bookstore,
6270 Chalmers Square,
Chula Vista
274-6666

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For information and to purchase tickets call 234-0040 or visit the Times Arts Tix Booth at Horton Plaza 238-3810

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LUAU
Friday Night at the Hanalei

The night quickens with the throb of drums and the fire of tiki torches. Dancers stir the senses with color and movement amid lush, tropical foliage. A bountiful poolside feast of exotic Hawaiian delicacies awaits.

Welcome to the Hanalei Luau, celebrated every Friday night through September 3 at the Hanalei Hotel in Mission Valley.

Admission of \$34.95 includes dinner, show, tax and gratuity. Ask about special pricing for children and groups of 20 or more. Seating is limited, so make reservations early.

Hanalei
San Diego's Hawaiian Paradise
297-1101.

*Must mention offer at time of purchase - not valid with any other discount.

THE MAGIC

half-hour, beginning at 9:30 a.m. The last boat leaves Coronado at 11:30 p.m. on Friday & Saturday. (10:30 p.m., Sunday-Thursday) Or, drive across the Coronado bridge, turn right on "B" Avenue & continue straight ahead to the viewpoint. The Parking is FREE!

Bring blankets, beach chairs, friends, family & your appetite! Bay Beach Cafe will be serving a special "picnic style" feast-to-go outside on the grass. Or, stop at the Bay and pick up a special at-hi-one prepared just for you!

Take time through unique shops and galleries. Come see what's new! Experience magnificent city views. Relax in the sunshine. Watch the surfers glide by. Spend the day on the Bay & capture the magic of summertime in Coronado. You'll find something for everyone!

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EVENT INFORMATION CALL 435-8895 • FERRY INFORMATION 234-4111

Calendar LOCAL EVENTS

A 1200-Foot-Tall Person with Eyes 40 Feet Apart

National Stereoscopic Association's 1993 Convention

Long before the advent of mind-boggling virtual reality, there was stereoscopy—photography in three dimensions. The same scientific principle behind today's computerized mental break-out entertained sedate Victorians a century and a half ago. The hand-held stereoscopic viewer of the 1850s was the first popular look-at-the-brain device to exploit the workings of our binocular vision: present two slightly different views of a single scene—one view to each eye—and the brain will resolve the images into a single three-dimensional picture, as if the scene were being viewed live.

The popularity of stereo photography has fluctuated over the decades from the full-blown turn-of-the-century mania through the brief '90s revival in 3-D films. Pre-

TV-era youngsters were entertained by the chunky plastic Viewmaster and accompanying cardboard disks with stereo shots of the wildflowers of North America. More recently, surveys and astronomers have made use of stereoscopy for accurate measurements, and stereo photographs and viewing devices have even been sold with special, high-quality art books.

But regardless of the broader popularity of 3-D, generations of hardcore stereo hobbyists have kept the art and craft alive over the years. This weekend the National Stereoscopic Association celebrates its 100th anniversary at its three-day annual convention, scheduled this year for the Town and Country Hotel in Mission Valley, N.S.A., only one of many such

clubs world-wide, will offer exhibits of films and still photography (both nostalgic and contemporary), seminars for the 3-D knowledgeable and for novices, and a trade fair. The event is co-hosted by the San Diego Stereo Camera Club.

According to local stereophile Owen "Wes" Western, one of the highlights of the event will be the daily screenings of 3-D films produced by a group of hobbyists hooked on the visual and technical challenges of creating a 3-D illustration in motion. Among the seven short features are "Scenes" shot by Western around San Diego County, including a 17-minute trip through the Del Mar Fair comedy shorts (3-D *Zombies From Outer Space*, *Nature Trail in Hell in 3-D*) by members of the movie division of the Stereo Club of Movie Division of California, based in Los Angeles, of

which Western is also a member and a 3-D view of fractals, a computer's continuously changing visual interpretation of the infinite number of fractions between zero and one. Western's collaborator, Jody Kravitz, wrote the programs that transform the computer monitor's two-dimensional display into stereo images. Then Western and Kravitz spent eight hours at the ter-

minates. Western says when he considers that their work flashes by the audience in just 25 seconds, but he admits that to stereo hobbyists, the process is as rewarding as the final product.

All the films were shot in color using either the Bolex 16mm format or a stereo adaptation of the

Super 8 camera. The films are intended to be viewed through polarized lenses, which will be loaned to audience members for the special screenings.

According to Western, stereography buffs generally come to the hobby from an early interest in photography or, as he did, from a childhood fascination with the theatrical 3-D films. Stereo camera clubs are, for the most part, made up of hobbyists who may work as engineers or computer graphics specialists or in related professions. They are not full-time moviemakers or photographers. One of the best aspects of stereography, according to Western, is its accessibility to anyone with a 35mm camera and some curiosity about the craft. Two shots of the same subject, the second taken a few feet to the left or right of the first, with the camera held at the same height, will produce a 3-D view. Standard photographic prints can then be carefully mounted in cardboard frames and viewed through a stereoscopic; slides can be professionally mounted and projected through a stereo slide projector or seen with a hand-held stereo slide viewer. Western admits that there's a great deal of precision and fine tuning involved in producing a thoroughly successful 3-D still or motion image, but beginners can achieve some success with the most basic equipment.

Among the special seminars and presentations at this year's convention are sessions featuring high-speed stereo movies (light bulbs exploding, bees in flight); 3-D computer graphics and scanning electron microscopy; time exposures of abstract designs created with colored lights, gels, and fireworks; an "evolution of 3-D films" using a dissolve technique; in addition to historical presentations about stereography and scenes featuring China, Ireland, England, Hawaii, and the whales of Baja. There will also be a presentation by Ray Zane, a noted commercial artist who works in 3-D, on applications of anaglyph conversion for such things as T-shirts and comic books. Anaglyphs are the familiar overlapping two-color images intended to be viewed through the colored-lens glasses commonly associated with 3-D.

Western adds that stereoscopy can also create a "reality" that is, in a sense, impossible to see. He offers as an example the technique called hyperstereo—3-D views shot from tall buildings or airplanes, usually. Western took a stereo photograph from the top of Seattle's Space Needle, with the left separating the left and right images

that formed the final picture. Given the proportions of the human face, a person with eyes 40 feet apart, capable of seeing his hyperstereo view from the tower, would have to be 1200 feet tall.

—Lydia McRae

National Stereoscopic Association's 1993 convention
It begins on Friday for registrants, but events are open to the public on Saturday, August 7, and Sunday, August 8, from 9 a.m. to 4 p.m. each day. Film screenings are at 1:30 p.m. each day. Consult the program available at the door for times of various seminars.

Convention Headquarters
200 United Clinic North, Mission Valley
Admission for the public is \$5 for adults, \$3 for children 7-13. (This class will repeat on August 20.) Call 534-7523 for information and necessary reservations.

Thoroughbred Talk and Walk
Learn more than you thought possible about the running of the races at the Del Mar Thoroughbred Club during a Walkabout event on Saturday, August 7, beginning at 6:15 a.m. This two-hour tour of the track in-

cludes morning baths and workouts (for the horses), a tour of the infield, and starting gate training. Learn where to park and how to place a bet. The walk will be moderate. Meet leader Larraine in the east end parking lot of Flower Hill Mall, just east of 15 at the Via de la Valle east. Call 231-7465 for more details. The walk and tour are free.

It Will Be Hot at Salton Sea
Probably over 100°, but birding is always eventful there, so head out on Saturday, August 7, with the Audubon Society birders. Possible sightings include wood stork, black tern, laughing gull, yellow-footed gull, lesser nighthawk, burrowing owl, and pelicans.

The Outing should last from 7 a.m. to 2 p.m. To join the group, take I-8 east to Imperial Valley, turn north on Fortner Road, and proceed north through Westmorland; Fortner then becomes Geary Road.

Continues on Geary to the Salton Sea National Wildlife Headquarters. Restrooms, water, and picnic tables are available at the refuge headquarters. The hiking will be somewhat strenuous. Bring plenty of water, a hat, sunscreen, and lunch. Need more details? Dial 280-7710. The outing is free.

I'd Like to Be Under the Sea
Explore the underwater park near the La Jolla caves during snorkeling excursions sponsored by the Birch Aquarium-Museum each Saturday morning in August. Aquarium naturalists will lead divers on adventures from 8 to 10 a.m. August 7 (and August 14, 21, and 28). The fee is \$20 per person per day. Call 534-7523 for information and the necessary reservations.

Kendall Feast March in Pacific Beach is the site of a birding expedition sponsored by the Chula Vista Nature Interpretive Center on Sat-

486-7238. Free. Find the reserve on Espola Road, one-half mile north of Lake Poway Road, in Poway.

Meeting Habits of the Shadew and Parakee, grinnon are small silver fish that spawn on beaches following certain high tides throughout the year. On Friday, August 6, from 10:30 p.m. to 12:30 a.m., the Birch Aquarium-Museum is offering an adventure to observe the grinnon in action. A lecture and film will precede a beach walk to see grinnon on the shore of Scripps Beach. The fee is \$7 for adults, \$5 for children 7-13. (This class will repeat on August 20.) Call 534-7523 for information and necessary reservations.

Thoroughbred Talk and Walk
Learn more than you thought possible about the running of the races at the Del Mar Thoroughbred Club during a Walkabout event on Saturday, August 7, beginning at 6:15 a.m. This two-hour tour of the track in-

cludes morning baths and workouts (for the horses), a tour of the infield, and starting gate training. Learn where to park and how to place a bet. The walk will be moderate. Meet leader Larraine in the east end parking lot of Flower Hill Mall, just east of 15 at the Via de la Valle east. Call 231-7465 for more details. The walk and tour are free.

It Will Be Hot at Salton Sea
Probably over 100°, but birding is always eventful there, so head out on Saturday, August 7, with the Audubon Society birders. Possible sightings include wood stork, black tern, laughing gull, yellow-footed gull, lesser nighthawk, burrowing owl, and pelicans.

The Outing should last from 7 a.m. to 2 p.m. To join the group, take I-8 east to Imperial Valley, turn north on Fortner Road, and proceed north through Westmorland; Fortner then becomes Geary Road.

Continues on Geary to the Salton Sea National Wildlife Headquarters. Restrooms, water, and picnic tables are available at the refuge headquarters. The hiking will be somewhat strenuous. Bring plenty of water, a hat, sunscreen, and lunch. Need more details? Dial 280-7710. The outing is free.

I'd Like to Be Under the Sea
Explore the underwater park near the La Jolla caves during snorkeling excursions sponsored by the Birch Aquarium-Museum each Saturday morning in August. Aquarium naturalists will lead divers on adventures from 8 to 10 a.m. August 7 (and August 14, 21, and 28). The fee is \$20 per person per day. Call 534-7523 for information and the necessary reservations.

Kendall Feast March in Pacific Beach is the site of a birding expedition sponsored by the Chula Vista Nature Interpretive Center on Sat-

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. Do not 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, the price/admission where it is to be held (including neighborhood), a contact phone number, and a phone number for public information to: READER EVENTS EDITOR, P.O. Box 53061, San Diego CA 92161-0601.

BAJA

The Papagallo Flyers, featuring traditional ceremony with dance and music from the state of Veracruz, can be seen at the Tijuana Cultural Center. The group performs every Thursday and Friday at 3 and 6 p.m., and Saturday and Sunday at 1, 3, and 6 p.m. Find the center at Paseo de los Heros and Mina Street in the Zona Rio, in Tijuana. For more information, call 011-52-66-84-11-11-302. Watch the show for free.

'Tis the Season, watch the bullfights at the Monumental Bullring by the sea, in Playa at Tijuana, on Sunday, August 8, at 4 p.m. For ticket and program information, call 232-5049.

The Bowler is a show of paintings by Mexican-American artists on view

OUTDOORS

Colorful Paddles along San Diego's coastline lingers well into summer. In the older, landscaped neighborhoods of Coronado, Point Loma, Pacific Beach, and La Jolla, you'll find oleander and hibiscus blooming in many shades and colorful long-stemmed lilies creeping over garden walls. Look for the magnificent clusters of red flowers adorning the crowns of the flame acacia (prostrate red-blossomed gum).

Edelweiss, a common bush or small tree found from San Diego County's coastal canyons to the mountain slopes around Julian and Potosi, is in fruit this month. The branches carry myriad tiny bluish fruits covered with a white powder. The fruits have traditionally been used for various drinks and preserves.

Ocean Water Temperatures are probably peaking now, as a result of several weeks of summer sunshine and warm coastal air temperatures. While the water offshore seldom reaches 70°F, shallow water temperatures of 70 to 75 degrees are not uncommon on gently sloping beaches in the day. Wide, sandy beaches such as Coronado, south Mission Beach, and La Jolla Shores are now at their best for comfortable swimming.

Nocturnal Banding, take a moderate hike to see the animals active during dusk and the early evening hours. Thursday, August 5 (and every Thursday through August 19), at 7 p.m., at Blue Sky Ecological Reserve. For further information, call

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Calendar LOCAL EVENTS

urday, August 7, at 8 a.m. Meet in the parking lot just west of Lamont Street and Crown Point Drive, in Pacific Beach. Call 622-2481 to make reservations for this free outing.

Native Plants are the subject of a walk through the Tijuana River National Estuarine Reserve, the 250-acre wetland immediately north of the international border, on Saturday, August 7, 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 1st Avenue in Imperial Beach. Free. 575-3613. No reservations required.

Neuen Walle led by a park ranger are held every Saturday morning at 9 a.m. at William Heise County Park, 4945 Howe Park Road, Julian. Meet at the Cedar Trail by picnic area two. The hike is free, but there is a day-use charge to enter the park. 694-3049.

Wildlife and Plant Walks take place every Saturday and Sunday morning at the Blue Sky Ecological Preserve. Join a naturalist for a 1.5-hour walk, beginning at 9 a.m. to explore the oak-lined, stream-filled canyon in search of animals and wildflowers. Wear comfortable walking shoes and carry water. For further information, call 426-7238. Walks are free. Find the reserve on Espola Road, one-half mile north of Lake Poway Road, in Poway.

Palm Walk. Offshoot Tours offers its monthly hour-long guided stroll past many of Balboa Park's palm tree stands on Saturday, August 7, at 10 a.m., starting from the park's Botanical Building. Free. Call 233-1114 for more information.

Rug Out, there's a bug walk planned at Sweetwater Marsh National Wildlife Refuge on Sunday, August 8, at 9 a.m., hosted by the Chula Vista Nature Interpretive Center. Participants will meet "bug man" Ron Lyons in the center parking lot, at Bay Boulevard and E Street, in Chula Vista. The walk is free, but advance registration is necessary. Call 622-2481 for those required reservations.

Old Escalante East, including the historic landmarks along south Mission, east Fourth, and east Fifth, among others, are among the highlights of a historical walking tour offered by the Escalante Historical Society on Tuesday, August 10, at 6 p.m. The walk departs from the Mercantile Building, at the southeast corner of Grand and Broadway. The tour will last approximately one hour, and reservations are unnecessary. Free. Call 739-8703 for more details.

The Perseid Meteor Shower, the best time of the many meteor showers again over a several-night period centered on the neighborhood of August 11-12. The Perseid meteor shower, when the earth plows through a broad stream of tiny dust particles left over from Comet Swift-Tuttle, comes on a disintegrated comet. The particles born up as friction show them at heights of about 50 miles, resulting in luminous trails visible for a half hour or two from the ground.

This year's display could be especially active, as the comet responsible for the Perseid meteor shower, Comet Swift-Tuttle, passed very near the outer solar system last week. For best viewing, choose a clear, moonless night, and look for the meteor shower in a comfortable position, facing northeast.

DANCE

A **Veritable Cornucopia** of opportunities to see local dance occurs this weekend. On Friday, August 6, at 8 p.m., the Isaacs, McCaleb & Dancers full company concert and Summerdance '93 student concert are slated, to be given at the Charles Nunn Performing Arts Center. Find the center at Pierce Middle School, 1521 Hansen Lane, in Ramona. This performance caps a three-week company residency at the center. Tickets are \$10 for students, \$12 for adults, at the door. Call 789-3310 for information on this recital.

The Isaacs, McCaleb & Dancers full company repertory concert can be seen Saturday and Sunday, August 7 and 8, at 8:30 p.m. each night. Tickets are \$13 general, \$10 members, \$8 students. Call 786-2523 for additional details.

The Old French String Band will offer their first performance at the new New England-style contra and square dance, on Friday, August 6, at 8 p.m. Newcomers are welcome; an introductory session begins at 7:45 p.m., and all dances throughout the evening will be taught. The dance will be held at the Trinity Methodist Church, 3030 Thorne Street, North Park. Admission is \$4 for additional information, call 273-5353.

Recreation Sessions are held on an ongoing basis in San Diego. These sessions feature West African drumming and dance forms, to develop rhythmic precision, physical power, and grace. All skill levels are welcome; extra drums and instruments are provided. Lessons, comfortable clothing is recommended. Dance is led by Charmian Reuter, and drumming is led by Paulo Mantovani.

The workshops take place on Saturday evenings; open drumming begins at 7 p.m., and drumming and dance begin at 8 p.m. The cost is \$8 for open drumming, \$8 for open dance, or both for \$12. Advanced and pro-level classes are \$10. For more details, call 800-733-DJRMU. Call 3094 El Cajon Boulevard at (Jolla), in North Park.

Bonnie Mustache Zydeco is the Los Angeles zydeco/Cajun band scheduled to keep their live touring during a Bon Temps Social Club dance on Sunday, August 8, from 6 to 10 p.m. The band will be dancing instruction from 6 to 6:40 p.m. Admission is \$10. Dial 496-6653 for further details. You'll find the swinging music at the VASA Hall, 3094 El Cajon Boulevard at (Jolla), in North Park.

Staples and Candles are invited to share their performance. The festival is appropriate for all ages. Tickets are \$7 at the box office, \$6.50 at advance. The festival continues weekends through September 6, call 551-9274 for reservations.

FILM

"Rope" is the 1948 film by Alfred Hitchcock based on the Leopold-Loeb case, starring James Stewart and Farley Granger. See this thriller Thursday, August 5, at the Garden Center, at which two bright, serious college pals commit a crime to prove their superiority.

Seeing Ted Danson in really drove me crazy in just one reason to watch *Andy Hunt*, the 1981 drama by director Lawrence Lasker. Starring William Hurt as an unsuspecting lawyer and Kathleen Turner as the sultry femme fatale, the film provides about above and below an account of a woman's life. The film is again on August 12.

The films begin at 8:30 p.m.

doors open at 7:30 p.m. Find the movie *Garden Cabaret* at 4945 Goldfinch Street, Mission Hills. Admission is \$5. 295-4221.

Hiroshima Day is commemorated at Cafe Cinema on Friday and Saturday, August 6 and 7. *Hiroshima, Mon Amour* stars Emmanuelle Beaulieu and Eiji Okada, about an affair between a Japanese architect and a French actress making a film about the bombing of Hiroshima. The 1960 film was directed by Alain Resnais. This film screens at 7 and 9:45 p.m. both days.

Sadako is a children's film based on the story of Sadako Sasaki, a Japanese girl who developed leukemia after the bombing and who tried to make a thousand origami cranes in hopes of recovery. The film is narrated by Lili Ulanov, with illustrations by Li Young. This film screens each night at 9 p.m.

Cafe Cinema is a coffeehouse with a 100-seat cinema with giant-screen projection and is found at 1602 Front Street (West Coast), downtown San Diego. For more details, call 236-9575. Admission is \$5.

The Three Green Daughters of a wealthy French colonial widower in Algeria in the 1950s are the protagonists of *Oreana*, the film to be screened during the Public Library's Film Forum series Monday, August 9, at 6 p.m., in the library's third-floor auditorium at 820 E. Street, downtown. 236-8300. Free. Director Brigitte Bouas structures the film as a English trip, it's in French with English subtitles.

Get the Tuesday and Wednesday "Blue" Cafe Cinema screens two "blue" films on August 10 and 11. John Landis's 1980 film *The Blues Brothers* features cameo appearances by many blues musicians in Chicago, along with starring roles by John Belushi, Dan Aykroyd, Carrie Fisher, and James Brown. This film screens at 7 p.m. each night, and admission is \$5.

A tumultuous relationship between a disturbed writer and a radically spontaneous woman is the simple story of *Driving Miss Daisy*. At 9:30 p.m., see this film directed by Jean-Jacques Beineix in 1986. *Cafe Cinema* is located at 1602 Front Street (West Coast), downtown San Diego. For more details, call 236-9575.

"The Best of the Festival of Animation" continues at the Museum of Contemporary Art, San Diego, 700 Prospect Street, La Jolla. Sunday, August 8, at 2 p.m. The festival includes *Every Child*, *Balloon*, *Lionie* by Kiki Gave, *Alto* by the Secretary, *Monica Lisa* by Desjardes, *Staircase*, and *Older* by G. L. Joe. All films will be shown during each performance. The festival is appropriate for all ages. Tickets are \$7 at the box office, \$6.50 at advance. The festival continues weekends through September 6, call 551-9274 for reservations.

The "Six and Twisted Festival of Animation" is also back and featuring 16 films (11 are brand new). This festival shows at the same location but at different times. Tickets are \$8 at the box office, \$7 in advance. This program is at the Museum of Contemporary Art, San Diego, 700 Prospect Street, La Jolla. The festival is free, but there is a day-use charge to enter the park. 694-3049.

The Effects of Brown films on humans and animals is highlighted when Captain Jim Garret of the California Department of Forestry and Game Warden shows slides at Potrero Park on Saturday, August 7, at 7:30 p.m. The park is found at 4945 El Camino Real, in Jolla. The film is free, but there is a day-use charge to enter the park. 694-3049.

The Forest Residents will be introduced at William Heise County Park when ranger Paul Kucharczyk talks about the forest. Hear the talk in room #1, upstairs, at the Escondido Public Library, 237 South Main, Escondido. It's free. Call 747-2999 or 283-2075 for further information.

Flat Knapping is Robert Nagle's topic on Saturday, August 7, at 7 p.m., at De Pico Park. Find the park at 17953 Don Pico Road, in Ramona. Free, but there is a fee for park entry. 694-3049. It's part of a weekly summer series.

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IN PERSON

Contemporary Los Angeles is the setting for *Margaret and Matthew*, a play exploring the struggles and responsibilities of the artist and activist, by Carla L. Gallagher. Tonight, Thursday, August 5, at 8 p.m., Gallagher presents a staged reading of the play at the Better World's Gallery, 4010 Goldfinch Street, in Mission Hills. Admission is a suggested \$5 donation. Call 260-8007 for more information.

An Improvisational Comedy Club called Encore Cabaret hosts a variety of comedy events throughout the week. Every Thursday through Friday, at 8 p.m. each night, enjoy *Shaw's Theatre*, featuring improv comedy in a competitive format.

At 10:30 p.m. on Friday and Saturday, the fun continues with "Improv Late Night," featuring local improv troupes such as the Gruntin Players and Human Beings. The groups perform spontaneous skits based upon audience participation. 547 Fourth Avenue, in the Gateway District. 233-1226. For each show there is a cover charge (\$6 Friday and Saturday) and two-item minimum; under 21 okay.

Kids and Giggles, the improv hosts Russell Sheridan, with supporting act Karen Anderson, tonight, Thursday, August 5, through Sunday, August 8. On Wednesday, August 11, Tom Kenny with opener Greg Behrman opens for five nights of merry-making. Show times are 8 p.m. Sunday; 8:30 p.m. Monday through Thursday; 8:30 p.m. and 10:30 p.m. Friday; and 8 p.m. and 10:30 p.m. Saturday.

Just off the improv patio you'll find the Sketch Pad, a 40-seat theater, currently featuring an open-air night on Fridays at 9 p.m. On Saturdays, see T.I. (Improvisational Therapy), made up of four stage performers and one musician. These performances are sketch comedy and musical parody, based on audience suggestions and participation. Tickets for Friday are \$5, for Saturday the cost is \$6.

Find the Improv and the Sketch Pad at 832 Garrett Avenue, Pacific Beach. 483-4522.

Laughs, hostessin Pablo Francisco and Kelly Parks, with John Fox handling the warm-ups, will be featured at the Comedy Night club tonight, Thursday, August 5, through Sunday, August 8. On Tuesday, August 10, headliner Don Barnhart, with supporting acts Chris Reine and Steve Hise, begin a five-night run. Comedy Night is located at 2216 El Camino Real, Suite 104, Ocean-Blade. Showtimes are 8:30 p.m. Tuesday, Wednesday, Thursday, and Sunday; 8:30 p.m. and 10:30 p.m. Friday; and 8 p.m. and 10 p.m. Saturday.

Local Anthropologists Kim Smith and John Stephens will read from their new anthology, *Mysterious Cat Stories*, on Thursday, August 5, from 6:30 to 8 p.m., at Mysterious Gallery Books. Find the center at 4679 Clairemont Square, in Clairemont. 274-8408. The reading is free.

There's a Poetry Reading scheduled at Barnes and Noble Bookstores on Friday, August 6, from 7 to 8 p.m. Poetry students will read from their work, and open sign-ups are available. The event is free, but it is determined by interest. Find the store at 1006 West Valley Parkway, in Escondido. It's free. 738-7176.

"La Mercurio" describes the experience of living in two worlds: it's the new book by Alice Via, Jr., a 30-year-old boy's struggle to discover and maintain his identity as the

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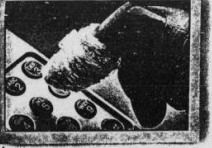
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Calendar LOCAL EVENTS

events begin at the Carlsbad by the Sea Retirement Home, at 2855 Carlsbad Boulevard, and may be taken any day, from dawn to dusk. The 10km (6.2-mile) walk is along the beach and city area, while the 14km (8.7-mile) walk is along Highway 101 to the South Carlsbad State Beach Park. To register, ask for the registration book at the desk in the lobby and follow directions. The walk is free and open to all. Participants desire American Volkport Association (AVV) credit will be charged \$1.50, if you desire the credit and award, the charge is \$5. Question? Call 738-5667 or 439-6264 for additional information.

SPECIAL

The Latin American Festival at Bazaar del Mundo is set to run August 6 through 8. The event offers a living tribute to the time-honored

cultural traditions of Latin America, and there will be artist demonstrations, exhibits, books, food, concerts by folk dancers and musicians, and Peruvian llamas to sit atop for photographs. The hours of the festival are 10 a.m. to 9 p.m. Friday and Saturday, 10 a.m. to 5 p.m. Sunday. Find the fun at 2754 Calhoun Street, in Old Town. Call 296-3160 for more information.

Wreath Safety Education Courses are scheduled to be given throughout the year, with the next class scheduled for Saturday, August 7, from 7:30 a.m. to 5:30 p.m. The two-hour class is given at the Community Church, 2008 Beryl Street, Pacific Beach. The classes are taught by five apprentices who are determined to eliminate gun accidents. The curriculum covers gun safety, gun handling, archery, black powder, and the handling of firearms and archery equipment; the series is approved by the California Department of Fish and Game. Bring a note and a recommended 2 pencil; a sack lunch is recommended. Do not bring firearms to the class. The fee is \$10. For reservations and further information, call 489-7881.

Beira Like a Street MiraCosta College is hosting a workshop entitled "Memory and Brain Power" on Saturday, August 7, from 9 a.m. to 3:30 p.m., at the San Carlos branch library, 7385 Jackson Drive, in San Carlos. Paperbacks and handbooks in a range of subjects are available. Call 527-5430 to obtain more information. The fee is \$27. For information or to register, call 757-2121. 4485. Make a note to join the other scatterbrains in A-1 at MiraCosta College, One Barnard Drive, Oceanside.

The Bona Vista National City can be retraced through its Victorian and Craftsman homes. During the end of the 19th Century, National City's tree-lined streets passed these elegant homes, surrounded by orchards. On Saturday, August 7, from 10 a.m. to 3 p.m., the National City Historical Society is hosting a Summer Home Tour, with tours of seven sites and six "drive-by" included in the ticket price of \$10 per person. Start the tour at Greiner Hall, 1615 East 4th Street, in National City. Call 477-3451.

Historic and Contemporary Pueblo and Navaho Pottery are the subject of a class scheduled for Saturday, August 7, from 10 a.m. to 2 p.m., at the San Diego Museum of Man, in Balboa Park. The fee is \$10. For reservations and further information, call 449-7881.

Build, the King of Herbs, is celebrated during the Greenest Greens' annual festival. Sample items from each department of the store, such as basil bread, butter, and turkey sausage. Take in the festivities on Saturday and Sunday, August 7 and 8, from 11 a.m. to 2 p.m. both days. Call 560-1975 for more information. Find Greenest at 3560 Mt. Acalita Boulevard, in Clairemont.

"The Russians Are Coming" to sing barbershop quartet music, a recital hosted by the Society for the Preservation and Encouragement of Barbershop Quartet Singing in America. The Quart Dons are from Boston, on the Don't wive, the San Diego Sweet Addicts, the 17th Street quartet,

and the San Harbor Barbershop Harmony Chorus. Enjoy all the vocalists on Saturday, August 7, at 2 and 7:30 p.m., at the East County Performing Arts Center, 210 East Main Street, in El Cajon. Tickets are \$12, call 589-8772 for information and tickets.

Road Through San Diego's Backcountry when the San Diego Touring Society hosts its ninth annual benefit motorcycle ride on Sunday, August 7, from 9 a.m. to 10 a.m., at Cycle Park West, 3104 E. Cajon Boulevard (two blocks west of Highway 805), in North Park. The proceeds benefit the San Diego County Motor Officers Association Crippled Children's Benefit Fund. The cost to participate is \$9 per person. Need more information? Call 284-7617 or 229-8425.

An 18th Birthday Sale hosted by the San Diego Imperial County Inn Society is scheduled in the patio area of the Casa del Prado in Balboa Park, on Sunday, August 8, from 10 a.m. to 3 p.m. Call 463-7000 to obtain more information.

Celebrate Italy, a salute to Italy is planned by the House of Italy, with a

program of songs and dances that can be enjoyed in this week's program sponsored by the House of Pacific Relations in Balboa Park. The event is set for Sunday, August 8, at 2 p.m. Free. 582-1316.

Wear Your Walking Shoes for a tour of the UCSD campus, including some of the finest outdoor sculpture collection, on Sunday, August 8, at 9 a.m. Summer walking tours of the UCSD campus take place every Wednesday, including August 11 from 8 to 7:30 p.m. The walks are designed for adults who would like general information about the campus as an educational and cultural resource. Tours leave from the Gilman Information Pavilion. The walks are free, but reservations are necessary. There is a \$4 parking fee. For reservations and further information, call 534-4414.

Get a Glimpse into the Ocean Tanks at the Birch Aquarium-Museum before and after the sun goes down on Wednesday, August 11, during a tour offered from 6 to 9 p.m. "Night Sleepers and Creeps: The Aquarium After Dark" is the title of the event; the fee is \$16 for adults, \$8 for children 7 to 13. Call 534-7323 for information and the required reservations.

FOR KIDS

"Just Kidding" is the show the Kathy Puppet Productions present on Thursday and Friday, August 5 and 6, at 10 a.m., and on Saturday and Sunday, August 7 and 8, at 11 a.m., 1 and 2:30 p.m.

On Wednesday and Thursday, August 11 and 12, at 10 a.m. both days, Puppet Express presents "Song, Rhyme, and Funtime: A First City Week Celebration."

Enjoy all the shows in the Marie Hitchcock Puppet Theater, located near the Aerospace Center in Balboa Park. Tickets are adults, \$1.50; children, \$1. For more information, call 685-3045.

"Sunny Malone," a musical spoof of 1950s gangster movies by Alan Parker, is the next production offered by the San Diego Junior Theatre. Enjoy the show Thursday and Friday, August 5 and 6, at 7 p.m.; and at 2 p.m. on Saturday and Sunday, August 7 and 8. The play is performed and technically crewed by the 8-through 18-year-old members of the San Diego Junior Theatre.

Tickets are \$5, \$6, and \$7, available in advance and at the door. Call 239-4355 for more information. Catch the action in the Casa del Prado Theatre, on Village Place in Balboa Park.

Touch the Jew of a Great White Shark, dissect a specimen, and learn facts about sharks when the Birch Aquarium-Museum offers a class for children 10 to 14, on Friday, August 6, from 9:30 a.m. to 10:30 a.m. The fee is \$12, and advance registration is necessary. 534-7523.

"Pueblo Indian Children" are the topic during a class for children 10 grades one and two at the San Diego Museum of Man, in Balboa Park, on Friday, August 6, from 9:30 a.m. to 10:30 a.m. Those involved will grind corn, sample food, and learn about kachinas through crafts, legends, and music. The cost is \$12 for members, \$15 for non-members. Pre-registration is necessary. 291-2001.

Respond to a "Heep Alert" by taking a class at the San Diego Natural History Museum in Balboa Park, for children in grades four through seven on Friday, August 6, from 1:30 to 3:30 p.m. Participants will get an introduction to the first four groups, explore fossil history, life-cycle, and conservation, as well as

the chance to handle some local reptiles. The cost is \$15 for members, \$22 for non-members. For information and registration, call 232-3821 x203.

What Makes a Shark a Shark? Balboa Park San Diego Natural History Museum offers a class to kids in grades three through six on Saturday, August 7, from 9 to 11:30 a.m., to help answer that question. You'll learn to identify sharks, differentiate between sharks and rays, and more. Try your hand excavating fossils with \$22 for members, \$29 for non-members. Call 232-3821 x203 for information and the necessary advance registration.

Hide Pool Treasures are the focus of a workshop for children four and five at the Birch Aquarium-Museum on Saturday, August 7, from 9:30 a.m. to noon. Participants will meet tide-pool creatures and make a tide-pool craft. The fee is \$18. Call 534-7323 for further information and necessary reservations.

Dorling Budget Cuts, the Mission Hills Library, at 925 West Washington, has a story time every Saturday at 10:30 a.m. Stories are read aloud and interpreted in sign language. Everyone is welcome to the free readings, which will be most interesting to those two to eight years old. Call 692-4910 for more details.

A Young Hero and His Wife Guide take an epic journey to reunite a family, traveling through strange lands and meeting beings able to perform amazing feats in "Mr. Omnipogo and His Circus of the Universe." It's this year's creation by the Fern Street Circus, a single-ring, bilingual, community-based, theatrical circus. The show opens on Saturday, August 7, with a parade and fair in Golden Hill. The parade begins at 11 a.m., and proceeds from Brooklyn School (at Fern and Ash), north on 36th, west on Grape. The fair can be found at Grape Street Park, 28th and Grape streets, in Golden Hill.

The circus performances of "Mr. Omnipogo" can be seen on Saturday and Sunday, August 7 and 8 (and August 14 and 15), at 1 and 4 p.m., each day. Admission is \$5 for adults, \$1 for kids; tickets are available at the gate or through Arts Tix in Horton Plaza. Call 235-9756 for further information.

"The Rabbit Who Wanted Red Wings" and "Little Red Riding Hood" are shows for children by Theatre Muses at the Better World Gallery on Saturday, August 7, at 11 a.m. Find the Better World at 4010 Goldfisch Street, in Mission Hills. 260-8007. Admission is by donation.

Travel Back in Time to the Age of Reptiles during a class for children 10 grades one and two at the Birch Aquarium-Museum offers a class for children 10 to 14, on Friday, August 6, from 9:30 a.m. to 10:30 a.m. The fee is \$12, and advance registration is necessary. 534-7523.

Indian Children of the Oaks are the topic at the San Diego Museum of Man in Balboa Park for children four and five during a class on the local Indians of the San Diego area on Saturday, August 7, from 9:30 to 11:30 a.m. Students will visit the museum's exhibit, examine artifacts, hear stories, and grind corn.

On Wednesday, August 11, from 9:30 a.m. to noon, the class will be

offered again, targeted to children in grades one and two. The cost for either action of the class is \$12 for members, \$15 for non-members. Call 239-2001 for information and the necessary reservations.

Use Solar and Sun Energy to create original works of art during "From Sun to Sea," a class offered by the Birch Aquarium-Museum on Monday and Tuesday, August 9 and 10, from 9:30 a.m. to noon (section A) or from 1:30 to 4 p.m. (section B) both days. The same class will be offered on Wednesday and Thursday, August 11 and 12, with classes scheduled from 9:30 a.m. to noon (section C) or 1:30 to 4 p.m. (section D). The class is for children aged nine and up. The cost is \$35. Call 534-7323 for information and the necessary advance registration.

Wearing Cloth is an important part of many cultures. Four- and five-year-old students are invited to take a class offered in Balboa Park by the San Diego Museum of Man next Thursday, August 12, from 9:30 to 11:30 a.m. Students will examine different fibers, look at how cultures use weaving, learn the basic techniques of weaving, and make a woven project to take home. The cost is \$12 for members, \$15 for non-members. For information and reservations, call 239-2001.

MUSEUMS

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

Antique Gun and Steam Engine Museum the museum's activities include locating, collecting, documenting, and preserving historical gun, steam, and horse-powered equipment related not only to agriculture, but to the general development of America. The collection is made up of equipment used in lumbering, mining, oil-drilling, and construction industries. In addition, the museum has a blacksmith and wheelwright shop, a country kitchen and parlor, a steam-operated saw mill, and 1/3-scale train. The museum is open daily from 10 a.m. to 4 p.m., at 2000 North Santa Fe Avenue, Vista. Admission is free; donations are accepted. For further details, call 941-1791.

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Calendar LOCAL EVENTS

on view, as well as a working atmosphere at the entrance that cycles every five minutes. The N-scale Currier George exhibit is almost complete and can be viewed. An exhibit called "Railroad Women" includes photos and documents dating back to 1855.

Terran Sculpture, Site-Specific Installation is an exhibit by Nina Kaveravali on view at the museum through Saturday, September 11. Kaveravali, with a background in fine art, uses the miniature landscapes to investigate scale in sculpture and to heighten the viewer's awareness of the picturesque terrain. Many of the pieces lend a fantastic perspective to the scenery. You'll see the sculptures throughout the museum in various train panoramas.

The museum, located at 1649 El Prado, Balboa Park, is open 11 a.m. to 4 p.m. Wednesday through Friday, and Saturday and Sunday from 11 a.m. to 5 p.m. Adults \$2, children 15 and under free. 481-0199.

San Diego Museum of Man, "Reb-Lux: Folk Art of Peru" is the newest exhibition on view at the museum. *Reb-Lux* are portable art once used as part of the ritual offering to the god Wamani, protector of herd animals. Traditionally they are box-shaped with double doors, open to reveal interior scenes depicting historical or religious themes. The exhibition features the work of Nicotio Jimenez, from Arequipa, along with examples by his father and others done in the Cusco style. See the results through September 6.

"Ratagals, Ooks, and Animals" exhibits ceramic figurines of animals and humans made for sale to immigrants after the railroad came to the Southwest in the 1880s. This exhibition continues through December 31.

"Life and Death on the Nile: Sun Gods and Mummies in Ancient Egypt" is an ongoing exhibit that includes coffin and mummy masks, sacred animals, feline shrines, mummified falcons, and a human mummy of the Ptolemaic period, along with art and utensils of daily life in the Amarna Period, from 1568 to 1351 B.C. The museum is located in Balboa Park. Hours are 10 a.m. to

4:30 p.m. daily, with hours extended to 8 p.m. each Thursday through September 6. Adults \$4, teens 13-18 \$2, children 6-12 \$1; free to all on the third Tuesday of each month, 229-2001.

San Diego Natural History Museum is currently exhibiting "Insects: Past to Present." 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 economic importance of insects, biological information, and environmental insecticides provide up-to-date scientific data. See the exhibit through September 19.

"Darkened Waters: Profile of an Oil Spill" is an exhibition documenting the nearly 11 million gallons of crude oil spilled in 1989 from the *Exxon Valdez* on the Alaskan people and their environment. The exhibit uses color photos, maps, audio interviews, and artifacts to examine the spill and its aftermath. This show runs through October 10.

The museum's permanent exhibits include the Scripps Hall of Mineralogy, the Hall of Ocean and Shore Ecology, and the Hall of Desert Ecology. The museum, located in Balboa Park, is open daily from 9:30 a.m. to 6:30 p.m. During the summer months, the museum remains open until 9 p.m. on Thursdays, with admission half price between 5 and 9 p.m. Regular admission is adults \$6, seniors \$5, children 6 to 17 \$2, under 6 free. 233-3821.

San Diego Ballfield State Historic Park commemorates the clash on December 6, 1846 during the Mexican War between the U.S. Dragoons, led by General Zachary Taylor, and the Californios. A narrated slide-show screens throughout the day, telling the story of the war in Mexico and California. A self-guided tour recounts the events of the battle and profiles the leaders of the forces and also describes the lives of the Indians indigenous to the valley. The museum is found at 13808 San Pasqual Valley Road, Escondido. Admission is free. Call 238-3380 for additional details.

Stephen Birch Aquarium Museum is an aquarium and museum under one roof, in an educational component of the Scripps Institution of Oceanography at UCSD. 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 Reef Tank, a two-story high tank with giant kelp plants and nearly 30 species of local marine life.

mile east). Find the depot at Highway 94 and Forest Gate Road. Questioned Call 628-9937.

The La Mesa Depot, 4693 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 1904 to 1927. Exhibits include photos and history of the Arizona Railroad, artifacts and memorabilia of the Southern Pacific line, alongside a 1920s locomotive and caboose, and a 1940s diesel engine. The depot is open 1 to 4 p.m. Saturday and Sunday. For more information on other locations, call the main office at 595-3030.

San Diego Heritage Museum, the museum celebrates the heritage of old and new Encinitas, Cardiff, Olivenhain, Leucadia, Rancho Santa Fe, Solana Beach, and Del Mar. Currently on view is a show celebrating the sport of surfing. Included in the exhibit are memorabilia, photographs, news items, surfboards, and other paraphernalia associated with the sport; see the show through mid-October. Find the museum in West Village Center, at the corner of Manchester Avenue and Encinitas Boulevard in Encinitas. Hours are Wednesday through Sunday, noon to 4 p.m. Call 632-9711 for admission and other information.

San Pasqual Battlefield State Historic Park commemorates the clash on December 6, 1846 during the Mexican War between the U.S. Dragoons, led by General Zachary Taylor, and the Californios. A narrated slide-show screens throughout the day, telling the story of the war in Mexico and California. A self-guided tour recounts the events of the battle and profiles the leaders of the forces and also describes the lives of the Indians indigenous to the valley. The museum is found at 13808 San Pasqual Valley Road, Escondido. Admission is free. Call 238-3380 for additional details.

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HELL.A.

Places of Magic and Wonder in Smogland By Adam Parfrey

The Supreme Court recently affirmed the right of groups and individuals to sacrifice animals in religious rites. Devil worshippers can now rest easily, as can South Sea practitioners, voodoo practitioners and Messianic Jews — the "red heifer," the holy bovine of the rebuilt Temple of Solomon, is undergoing genetic development in a secret SoCal laboratory. But this is Los Angeles. Santeria country. A formerly admired Catholicism and pagan folk wisdom, Santeria's popularity can be gauged by "..." — *anonymous* — sprouting up in Hispanic sections of town.

Since the rites and rituals of Santeria are not confined to a particular liturgy, each house seems to possess an individual character. Some are hardly distinguishable from Catholic supply shops, others appear to crossover (read: candle liturgy and "money attraction") aerobics. A few stores are pitched to those who harbor more sinister interests.

With plaster effigies visible through dusty windows, one spoozy bodega located a block away from the Rampart police station on Temple Avenue caught this gringo's eye. As I was browsing through the store, inspecting sacrificial implements, the clerk, a Central American man with a milky eye and missing front teeth, flashed a smile at me as he wiped blood off a machete. Presumably a dark-skinned migrant sporting a clump of scar tissue on his cheek entered from a back room through a sheeted doorway. The migrant winked at Cloudy Eye, and the two stared at me as the sounds of poultry cackling and scratching at wire cages emanated from the back rooms.

"Can I help you find anything?" rasps the migrant in surprisingly comprehensible English.

"What should I say," I ask, curiously getting the better of me, "to get rid of someone who's coming after me?"

"A man or a lady?" asks the migrant.

"A man."

"There's only one sure way," says the migrant, who indicates Cloudy Eye's machete. "Chop chop," says Cloudy Eye. "Chop chop, chop chop, chop chop." As I nervously thank them and skip out the door, the botanist proprietors follow my hasty retreat with ominous crows and cackling laughter.



Illustration by Adam Parfrey

"Legacy of Exploration" is the show in the museum's New Perspectives Gallery, highlighting important eras in Scripps research. The exhibit is divided into four displays:

"1903 — Coastal Buildings," "1936 — Scripps on Active Duty," "1950 — Out into the Pacific," and "1991 — Going Global." These displays focus on the leadership, vision, and resources characteristic of the era and include small scientific equipment, specimens, journals, photographs, specimens, and other memorabilia. See this show through October 31.

The aquarium is located at 2300 Expedition Way (off North Torrey Pine Road, south of La Jolla Shores Drive), La Jolla. Hours are 9 a.m. to 5 p.m. daily. Admission is \$6.50 for adults, \$5.50 for seniors and 13- to 17-year-olds, \$4.50, \$3.50 for children 4 to 12. For more information, call 534-7534.

Villa Maestranza, built in 1887 for internationally celebrated author and musician Jesse Heppner, serves as

both a historical home museum and cultural center. Hours are Saturday and Sunday, noon to 4:30 p.m., at 1925 K Street, downtown. Admission is \$3 general admission, children 12 and under free. Call 239-2211 for more information.

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WORKING DISPLAYS DEMONSTRATIONS

How Did That Romantic Music Wind Up in the Middle of the Baroque?

The performing forces at the St. Paul concert traced the great emotional arc with soaring intensity.

Among the numerous memorable Mainz Mozart concerts, the most memorable was perhaps the orchestral program at the Cathedral Church of St. Paul, devoted to Baroque music (with a bit of Mozart added). Aside from the visits of the Festival orchestra to Mexico, this was the only concert played in a hall other than the Spreckels. The resonant acoustics (possibly too resonant for some tastes, but not for mine) and the handsome, dignified architectural setting created an opulent atmosphere excellently suited to the program.

Furthermore, the orchestra was at its best, completely under conductor David Atherton's nuanced control, yet sounding spontaneous and filled with the joy of discovery, as though the musicians had just come upon this splendid music and were reveling in its pleasures. The pleasures included the sensual delights of Baroque orchestration, enhanced by the venue and underlined by Atherton's crisp and expressive conducting, to produce a rich, clear, transparent, vibrant sound that invigorated the spirit like a draught of golden ale.

The zestfulness owed much to the church's

remarkable organ, which was played with brilliant technique and a superb command of several 18th-century styles by Gregory D'Agostino. D'Agostino was alternately grand, exuberant, exquisitely lyrical, and blazing with rational energy in the Handel Organ Concerto that opened the concert, characteristics also of the vivid and disciplined orchestral playing. For two Epitaph Sonatas by Mozart — brief sonata-form movements scored for organ and small orchestra — he adopted quite a different style: not the noble, intellectually rigorous Baroque of Handel, but the smaller, lighter, defter, more graceful manner of the Classical composer's *galant* or *rococo* vein (these are relatively early works of Mozart).

When it came to the famous Albinoni *Adagio*, D'Agostino — like Atherton — moved into still a third style: not really Baroque (although Baroque elements remained within it), but something like a full-fledged Romanticism, with the ardent, dramatic gestures of the 19th Century rather than those of the 18th. An understandable transformation, for this work is in fact a composition by a modern musicologist, Remo Giazotto; Albinoni's contribution consists of fragmentary

thematic material, found in a manuscript.

Eric Bromberger's program notes for the Festival — erudite and insightful as always — expanded these curious facts into a lucid analysis of why the Albinoni-Giazotto *Adagio* in G Minor has made such an impact on such a wide audience. He could not have noted how the composite work would inspire the performing forces at the St. Paul concert with such ravishing playing, as they traced the great emotional arc with soaring intensity. In this magnificent performance, the climactic outburst of organ and orchestra, as the theme is reiterated like a paroxysm of uncontrollable grief (or a similar emotion), was something truly awesome.

The Albinoni was one of several works played during the Festival in which the matter of editions became an issue. On an earlier program, the original score of Boccherini's B-flat Cello Concerto had been performed, revealing itself to be rather dull and routine in comparison with the better-known and better-loved however inauthentic — Grutzmacher version of 1895. The "Albinoni" *Adagio* is even more fully a composition by someone other than its putative author (the Giazotto arrangement was not published until 1928), and — like the recomposed Boccherini — it is substantially better than anything the original eighteenth-century composer can take credit for. Albinoni, like Boccherini, indisputably belongs to the second rank of composers, in his own period and his own genre at a dis-



David Atherton

Mainly Mozart Festival: orchestral concert at the Cathedral Church of St. Paul. David Atherton, conductor; William Preucil, violin; Gregory D'Agostino, organ; David Jolley and Gregory Huttis, French horns; Richard Killmer, oboe; Handel, Organ Concerto in F, Opus 4, No. 4; Mozart, Epitaph Sonatas in C, K. 328 and K. 336; Telemann, Concerto in E-flat for Two Horns; Albinoni, *Adagio* in G Minor for Organ and Strings; J.S. Bach, Concerto for Violin, Oboe and Strings in C Minor, BWV 1060

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San Diego Reader August 5, 1993

Calendar ART

meant to be a *petit pain*, and with a certain imaginative effort you may convince yourself that that is what it is. But when I questioned a number of people looking at the painting, not one came up with that identification. Rather than bread, what they saw was a potato, a diseased pear, a "thing," or — most imaginatively — a nose. No one wanted to eat it, whatever it was.

Cezanne's appetites, the appetites called up by his paintings, were not for eating.

Looking at the painting, through the energetic interplay of its harmonies and distortions, you feel that you now have everything you could possibly want. There is nothing left to be desired, not the achievement of a goal, not the solution to a puzzle, not the taste of an apple. Cezanne's painting does not beckon toward further adventures; it is the end of the journey.

The uncanny effect of this picture (as of almost all Cezanne's mature work) is that it inflames only disinterested emotions. It makes your consciousness — of beauty and of reality — expand breathtakingly, but there is no element of the erotic in the experience.

ART LISTINGS

Contributions to the Reader's Guide to Art must be received by mail no later than the Friday preceding the Thursday issue for publication. Send complete information to Reader Art, P.O. Box 45803, San Diego, CA 92186-5803.

GALLERIES

Works in Watercolor by Edwin H. Woodard are presented by the Tarbox Gallery in the atrium and third-floor gallery of the Pacific Hotel at the corner of Broadway and Broadway, 400 West Broadway, downtown, through August 10. You're invited to a reception for the artists tonight, Thursday, August 5, from 5 to 7 p.m. Also on exhibit are works by Alan M. Black and Richard T. Spaulding. The atrium is open 24 hours a day. For additional information, dial 239-7000.

"Expression of the Spirit," a non-sectarian show of religious art, is currently on view at the Art in the Rough Gallery, in the Promenade, 4100 Mission Boulevard, suite 236, Pacific Beach. There's a reception for the artists on Friday, August 6, from 3 to 7:30 p.m. See the show through Saturday, August 14. The pieces are abstract and representational, in a variety of media.

Regular gallery hours are Monday through Friday, noon to 5 p.m.; Saturday, 10 a.m. to 5 p.m.; Sunday, 11 a.m. to 5 p.m. 483-2740.

"Out of the Canoe: The Work of Local Emerging Artists" is the show opening on Friday, August 6, with a reception from 6 to 7 p.m. in the North County Artist Co-op's Galleries I and II. There are a variety of techniques and styles on view in this show of work by co-op members, up until Saturday, August 28. Find the art at 218 East Grand Street, Suite 201, Escondido. Gallery hours are noon to 5 p.m. Thursday through Saturday, 743-3177.

Celebrates the Close of the Second Season at the Porter Randall Gallery, during a "Gallery Review," featuring paintings, sculpture, and photography from previous exhibitions, and a preview of upcoming shows. The show opens with a reception on Friday, August 6, from 7 to 9 p.m. This show will be on view through Friday, September 3.

Regular gallery hours are Tuesday through Friday, 10 a.m. to 5 p.m.; noon to 5 p.m. on Saturday, and by appointment. Porter Randall is located at 5624 La Jolla Boulevard, Red Rock, 551-8884.

"Cackles," works by Ty Bennett, "KORVITS," presented by Visual Genetics, in association with RHP Technologies and the Piacenza Foundation; and two videos by Camille Stancin (in the Tobolsky Bookstore) are currently on view at the Rita Dean Gallery. There's a reception for the artists planned for Friday, August 6, from 7 to 10 p.m. See this show through Saturday, August 28.

The gallery is located at 544 Sixth Avenue, downtown, and viewing hours are noon to 5 p.m., Tuesday through Saturday, 538-8153.

A Summer Artwalk, featuring the work of over 20 San Diego artists, is scheduled for Saturday, August 7, from 10 a.m. to 5 p.m. at the Plaza Carmel shopping center. The work is in a variety of media, with a range of subjects. There will be an ongoing coloring project for children through August 30. The press release claims that Ken was "born on Mars," you make the call. Find Rumors at 4994 Newport Avenue, Ocean Beach, 523-0356.

Find the Offbeat at 510 North Highway 101, Encinitas. Gallery hours are 10 a.m. through 5 p.m. Tuesday through Sunday, 942-8656.

The Dynamics of Power and the struggle for it are the underlying themes of the work by Sara Rosenblatt, on view in an exhibition titled "Transcending the Box" at the Lewis King Gallery (formerly h.b. la femme Fine Art) through Saturday, August 7. Rosenblatt's images are limited to rectangular shapes to present her ideas with simplicity. The gallery is located at 945 F Street, downtown. Gallery hours are Tuesday through Saturday, 11 a.m. to 5 p.m.

The gallery is located at 4247 Park Boulevard at El Cajon Boulevard and Washington Avenue. Regular gallery hours are 11 a.m. to 5 p.m. Monday through Saturday, Call 574-6444 for more information.

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Always...Patsy Cline

The most popular production of the San Diego Repertory Theatre's season was this musical tribute to the songs of Patsy Cline and to her friendship with Louise Seger. The Rep has brought the show back, with a cast that includes Cline's daughter, Melissa Galt, who plays Cline, and sounds like Patsy Cline. Galt has had to replace Cline's subtle musical phrasings, and there are many times when you feel that Patsy is in room, singing her breaking heart out (especially when Galt sings "Sweet Dreams," "I'll be There," "She's Got You," and the immortal "Crazy"). The new version also boasts the ever-funny Kate Kiley as the irrepressible Louise Seger, and Kiley is terrific too. Seger was one of Cline's biggest fans. When Cline performed in Houston, Seger was there, and they became fast friends. They exchanged highly personal letters—and talked for hours on the phone—until Cline died tragically in a plane crash. For those wanting a biography of Patsy Cline, Seger doesn't deliver. It's much more about Louise and her relationship with Cline than it is about the singer. The musical discusses the specifics of Cline's life in favor of the universality of her music. The star descends to the common world, and the fan ascends to the spotlight. The new production's look is the same—the original a minimalist bandstand and barbers area. The four-piece band—the Podocarpus Boys, led by guitarist Jim Monney—does capable work

again. And, as in the original version, Sherry Wilson's costumes remind us that among Cline's many accomplishments, she forged a breakthrough in the way female country singers dressed. Cline suited her clothing to the occasion—cutie-couture outfits for the damns. The Rep's new version of *Always...Patsy Cline* should run and run.

Word & a Try

Lycium Stage, through August 15; Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m.

Arms and the Man

The La Jolla Playhouse has unleashed the energy of George Bernard Shaw's "Pleasant" play. Once it gets going, the Lisa Peterson-directed show moves with the speed of Sergio Sarafelli's allegedly heretic charge just prior to act one. The production has energy and a rich Balkan texture. It suffers, however, from Lisa Peterson's idea that any but the most sophisticated attention paid to Shaw's themes and ideas will cause momentum to falter. *Arms and the Man* is a "serious farce." Except for an eerie opening, with young Rina widdling a gun during a street skirmish, the production has strayed the second half of the oxymoron. By act three, the farcical elements are so over the top music that we are watching, in effect, a chase scene. There is much debunking in a broad acting style, but little sense of what is being debunked. Trust, Shaw's main target, idealized love and war, have been his hard since he wrote the play in 1894. But Shaw was after more than that. He was satirizing Victorian attitudes, in general, and "Byronism"—the pose of being an unappreciated colossus astride an imperfect world—in particular. The production, which takes place both then and now, is weakest when it comes to Shaw's targets. We see neither examples of the original nor modern correlates. Mark Harshbarger well as Bluntish, Shaw's Byronic hero, really is very much liked by the Harshbarger character. In the end, along with Cynthia Nixon's spunky Rina—we wonder if

performances. Miriam Colon, as Maria's sister Rubena (she is "miserable" and "poverty"), goes to some funny financial extremes. Ron Campbell's Gentleman Lili is, um, devilish. John Vargas caudexes as the governor. And Daniel Farfalle handles one of the script's most humorous concepts with some of the most humorous acting in the show as a less-than rockstar Lili. Peter Worth is a try.

Lovell Davies Festival Theatre, Simon Edition Centre for the Performing Arts, through August 8; Thursday through Sunday at 8:00 p.m.

Black Comedy

In Peter Shaffer's one-act, darkness equals light and light, darkness. The main switch for the apartment building at 18 Scarlet Gardens has gone out, just when George Bamberger, the "mystery millionaire" and possibly the richest man in the world, comes to inspect Bradbury Miller's artistic creation. Miller's soon-to-be father-in-law, Colonel McKitt, is also coming. To impress him, Miller has "rewired" the elegant furnishings of his neighbor, Harold Gorrings, unbeknownst to the man. Also making unshedded appearances are Miss Farnish, a vernalizing night bird, Gex, Miller's lover of recent years, and Gorrings. The production begins in darkness (i.e., light for the characters), and when the lights go out, they come on on stage. When someone lights a match, the room darkens slightly. In effect, the audience can see in the dark, and we watch the faithful shenanigans of Miller, trying to return the furniture to Gorrings's apartment, and his guests, fumbling in the light, most of whom have discovered heartfelt reasons for wanting Miller dead. *Black Comedy* is a funny play—or it could be. The opening-night performance by the Sweetooth Comedy Theatre, however, left too much to be desired. Timing problems, faulty coordination between the faithful booth and the stage, and uneven acting made for a sporadically funny evening at best. The performance lacked much needed polish,

Ballad of the Blacksmith

we've seen the real Bluntish. Andrew Wern's Sergio lacks the necessary "Byronism." Shaw detected, instead, Sergio is defeated too early and too easily and ends up little more than a buffoon. In other roles, Maria Arrandine and Louise Call are enjoyable as Major Paul Perloff and wife Catherine. Suzanne Kaurjian's Louisa is appropriately feisty, though she could be more emphatic when Louisa speaks about class-system inequities. Jan Triska's Nicola, the servant content with his lot, is so ethically authentic that sometimes it's hard to make out what he's saying. La Jolla Playhouse, Mandell Weiss Forum, through August 15. (Note: *Arms and the Man* is running in repertory with *The Harry Ape*. Call the theater for specific dates and times at 534-3961.)

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Maria Peralli is a humble peasant, a blacksmith by trade who works rarely and instinctively gives all he has to the needy. By the end of this centuries-old Uruguayan folktale, however, Maria must

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Mitchell has things to say. He has yet to find a way to say them effectively. Traister has shaped the sound of the "belle" impressively—the play is actually one long, sometimes screaming, sometimes barely audible howl—and his cast has done what it can with roles varying in dimension. Dave Florio's Chatter, who has declared war on the world, is a one-note volcano. Florio has to read clunky dialogue ("I hate myself for not being rich"), and Chatter's humming tantrums grow tedious. As Mickey the General, hairy Wren T. Brown does admirably focused work. Rania Widdowson Reynolds and Jennifer Stratman make their characters seem more substantial than they are. Dan Gunther brightens up the stage as Larry Clark, an entrepreneur with eyes, he says, that are "blatantly" of opportunity. James Green's Paddy, owner of the pub, is a beautifully detailed, multidimensional being. And Kim Mynor's touching Sloop has lived the Book of Job, could re-new almost anyone's hope for humanity. The design work is top quality, especially when a big, stage, four-alarm effect is called for at the end. And the costumes of Andrew V. Yelousich have been chosen with such precision that they often define character more sharply than the script.

The Fern Street Circus
For its new 1993 show, the Fern Street Circus presents "The Onionpops & His Circus of the Universe," in which a young hero at-tempts to reunite his missing family. John Higgin is the artistic director. Parade: From Brooklyn School (Fern and Ash), on north 30th, west on Grape, Park-Grape Street Park (28th and Grape Streets), through August 14; Saturday and Sunday at 1:00 p.m. and 4:00 p.m. Balboa Park (Park Boulevard and Presidents Way), Saturday and Sunday, September 4 and 5, at 1:00 p.m. and 4:00 p.m. For information call 335-8756.

42nd Street
The Starlight Musical Theatre continues its summer season with original direction and choreography. Gower Champion's popular tribute to the musical theatre, Jon Entomero had directed. Starlight Road, through August 8; Thursday through Sunday at 8:00 p.m.

A Funny Thing Happened on the Way to the Forum
The Carlsbad Community Cultural Arts Center presents Stephen Sondheim, Bob Shriver, and Larry Gelbart's tribute to the comedies of Titus Maccius Plautus. Josh Machamer has directed. Carlsbad Community Cultural Arts Center, 3557 Monroe Street, Carlsbad, through August 15; Thursday at 8:00 p.m.

Cartilage/Tire
Theatre E is offering, as its second production, the first half of a new work by San Diego-based play-

wright Naomi Iruka. It begins where Virgil's Aeneid ends. 747 12th Street (at F), downtown, Thursday, August 5, through August 15; Thursday and Friday at 8:00 p.m. Saturday at 8:00 p.m. and 11:00 p.m. Sunday at 8:00 p.m. For information call 931-8709.

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through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m. For information call 931-8709.

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designs of Robert Brill have an undesignated quality that suits Wilder's conception. The stage is bare, big, and impersonal. It looks more like a warehouse than a theatrical space: a place of labor, not of love. David Thayer's lighting is one of the best effects I've seen in recent years. And, since the other characters are how Yank sees them, Cynthia Miller's effective costumes reveal a grimly warped world. One example: Mildred's aunt wears a gold pyramid of a dress and looks like a walking line temple. Much of the furnace work—adders feeding the furnace with flaming shovels, oblivious Fifth Avenue strollers wearing masks—is quite good. There are also solid performances by Mark Harshbarger, Jan Triska, and Michela Episcopo. Everything depends, however, on the actor playing Yank, and with Martin Aramblado, the director couldn't have cast better. Aramblado has the hulking physicality for the role. He grows and distorts his face, all the while conveying the sense that, like

someone who had an arm amputated and can still feel it, at birth Yank had his mind removed. He can still feel it, he just can't make it work anymore. Aramblado is appropriately atavistic, but he also has a vulnerability that makes Yank's odyssey to oblivion very moving. This human quality is crucial for the role because O'Neill insisted all along that Yank is actually "everyman."

Worth a Try
Mandell Weiss Forum, UCSD, through August 22. (Note: *The Harry Ape* is running in repertory with *Arms and the Man* for specific days and times of each show. Call the theater at 536-1013.)

Joseph and the Amazing Technicolor Dreamcoat
The Lamb's Players Theatre is staging a reprise of its very popular production of the Andrew Lloyd Webber/Tim Rice musical. The show may retell the biblical tale of Joseph and his jealous brothers, but you wouldn't know it looking

at Mike Buckler's set. The stage doesn't resemble ancient Canaan or Egypt; it looks like a lapped Caspian. Nathan Peterson's lighting bathes the place, glistens like palm trees and, in, in salmon pink. And during the evening, the five band doesn't intone antic melodies on flutes and curved lyres. It plays a potpourri of modern lyrics, ranging from calypso to disco and everything in between—including rap, an addition to the Lamb's production, by Vanda Egginton, that makes it even more current. Joseph is an "Old Testament Story Told Through a Contemporary Musical Revue," and much of its light-hearted fun comes from the em-broidering of the ballad story of a chosen/reviled brother's sufferings and the bizarre, modern choices made for playing each scene. The Pharaoh, for example, is an Elvis impersonator (the first Elvis impersonator, one could say retroactively speaking). Potiphar's house has a chandelier. One hesitates to imagine what this material

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Only five years ago I was made to feel the ultimate shame for being an ex-Durannie.

Then years ago, Duran Duran were at the height of their success. Five young English lads who made 14-year-olds drool. Yes, drool. I know, I was one of them. It was only five years ago that I was made to feel the ultimate shame for admitting to being an ex-Duranite. They had become as out as disco, brown bell-bottoms, and K-tel. But wait a minute — in the hipper-than-hip '90s, all of that is cool again. It's like some continuous *Twilight Zone* episode, or the movie *Groundhog Day*, or a whole bunch of mediocre

Well, Duran Duran is back, for now. A whole new generation of 14-year-olds is drooling over the now-30-year-olds. Ouch. These guys were my life for a period of months. In tenth grade my fellow Durannies and I hounded the same record store every day for anything new — a poster, a button — that might have come in featuring even a lame likeness of John Taylor or Nick Rhodes. We sucked it up, all of it. And my mom wondered why I was losing so much weight. I was saving up all of my lunch money for this really

Durian Durian, c. 1983

way. I couldn't believe it. She took the knife away and gave me an Oreo. I told her I hated her more than the Jews hated Hitler and that her casseroles sucked. I ran upstairs crying and had to tell my best friend the bad news.

First of all, my best friend's stepmom was a college professor, and I'm sure quite a fine driver. Second, I was not too young, because I was exactly in the demographic that I had read liked Duran Duran the best, and, my God, it was not going to be some dangerous "rock concert." What — did my mom think I'd be surrounded by a bunch of knife-wielding, tattoo-wearing, pot-smoking 13-year-olds?

I asked her so I got out the butter knife and put it to my wrist. She said I was too young to go to a concert and that she didn't like the idea of someone's mom driving me all the way to Phoenix and that those rock concerts are dangerous any-

I had been right there when MTV started, and Duran Duran — “the beautiful ones,” as I would call them — were a staple. When “Save a Prayer” came on MTV, my phone was sure to ring with someone swearing she had just wished for it to be played and John or Roger Taylor must have heard her. We were all, of course, spiritually tied to them.

I remember I was grounded when the world premiere of "The Reflex" was going to be on. I sneaked into the family room under the pretext that I had to type a paper. I never typed my paper, and I pinched my little brother's neck until he changed the channel. I just had to see what they were wearing and watch them gallivant in dry ice. Afterwards, my best friend called, the one who sacrificed her chance to see the Duran Duran concert for my sake, because I couldn't go.

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Calendar MUSIC SCENE

What a good friend. (My mom had to live with the guilt.) We went over what John was wearing and the color of Nick's hair and how cool it was that Nick married someone who is taller than him.

Little did I know there was no reason to panic, that ten years later Duran Duran would be cool again. And in keeping with the true spirit of nostalgia and stunted growth, I am proudly holding a ticket to their August 14 show, and I'm going. I don't care what my mom says.

—Andrea Chatwood

Rising up on the direct-line elevator from Hell, the crypt door cracks open to reveal the ghoul-like, grinning mugs of those fearsome Halloween creatures from the dark lagoon, those idiotic, swamp-rock monsters from the murky depths of Frank Booth's worst nightmare — the forever ugly, habitually gruesome, and politically incorrect DEADBOLT, who crawled the stage at Bodie's body-bag Thursday night, June 24.

Harley Davidson, the cornerstone — or better, the tombstone — of Deadbolt, resembles Fred Flintstone and John Wayne's butt baby and plays guitar and sings like Dick

Nixon on thiazine. Les Vegas, the incredibly talented drummer boy, looks like Barney Rubble and sounds like Bam Bam on Valium. Robert MacLean wears a white jacket during the day at his job at county mental health and is the bass-playing, Addams Family reject of the band. There is a new fourth member who plays guitar and wears a cape, but he works at "The Cutting Edge of Rock" and didn't make it to Bodie's that night, so funk him!

Ushered onto the stage by the theme from 2001, Deadbolt put on their best Halloween faces and started right in. Deadbolt is by far the best/worst act in Southern California. Harley and Robert badmouth the audience from start to finish, referring to people who leave early as long-haired hippie fags and hippie grunge fools and worse. Harley, who rumor has it was the model for the Rhino Records leather-clad-rhino logo, is a good-humor man from Hell!

Blue Velvet's Frank Booth is the band's guru. The spirit of Mr. Booth crawls the stage when Deadbolt plays. Heineken! Fuck that shit. Pabst Blue Ribbon!

The highlights of the set were the songs "Edie" and "Down in the Lab." "Edie," about the late Ms. Sedgwick, is a riot rocker that sounds like the Velvet Underground meets Screamin' Jay Hawkins. However, the forever-classic Deadbolt swamp rocker "Down

in the Lab" shook Bodie's patrons' bodies to da marrow! "Down in the Lab" is eerie-funny and makes you wonder what Harley and Robert and Les cook up in the lab. More than likely shrunken heads and pig-foot casseroles!

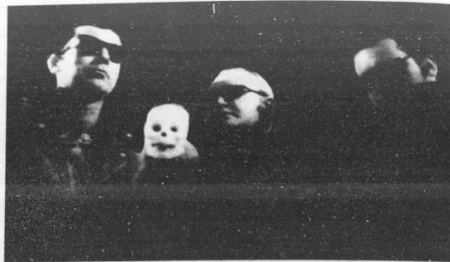
Catch Deadbolt at one of their many gigs at the Texas Tea House, Bodie's, or the Casbah, and remember: don't talk back to Deadbolt — those are real shrunken heads and skulls on the drum kit!

Anyway, Diablo 44 opened the show. Bobby Ray Octane, vocals; Jimmy Grind, guitar; Mickey McFaster, bass; Rex, drums; and the amazing Andy and Dave, the Motorhead-T-shirt-wearing, wasted crew.

After setting up the P.A., Bobby Ray did a sound check with "The Stars and Stripes Forever" and then opened with "Devil's Line," a great song, a great sound! The band cranked. Rex, in a cool cowboy hat, kept a swinging beat behind the professional-sounding unit.

Diablo 44 played about 15 songs. My favorite was the third, called "Sugarcube," a balls-out rocker with a rockabilly edge. The band also covered Hank Williams' "You Cheatin' Heart"; it sounded loud and good. A great set! The crew danced and punched each other throughout, like drug-addicted Muppets. You gotta love 'em!

Love & obey,
—Dan Zoro and China Kat



Deadbolt

Les Vegas, the incredibly talented drummer boy, looks like Barney Rubble.

Waiting for the alleged son of the "Lizard King" a month ago at the Spreckels Theater, I didn't know what to expect. I had heard about Cliff Morrison a few weeks before on a local news broadcast. He claimed to be the son of the late Jim Morrison of the Doors. I thought he looked more like Asl Rose having a bad hair day, but you never know. I'm not sure why I went to the concert, but it was probably some morbid fascination, or maybe, like other Doors fans, I'm hoping

to see Jim again.

Whatever it was, I felt strange sitting there with the 40 or so others who were probably wondering the same thing. Since most of them were young enough to be my children, I wondered if anyone there other than me had ever seen the Doors in person. Listening to Grand Funk Railroad blaring from the speakers, I flashed back a quarter of a century to the summer of '68.

It was back home in Philadelphia and I was only 17

years old. The lights went down, and the Doors walked onstage minus Jim. They started playing the intro to "When the Music's Over," and it seemed like forever until two police officers escorted him up the steps to the stage, where he eventually sang. It was the first concert I had ever been to, and it was exciting hearing the songs from their first two albums played live.

In between songs, a girl yelled, "Take off your shirt, Jim!" Jim nonchalantly glided

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up to the microphone and with that voice said, "You first, baby." The crowd went wild. At one point, he had to tell the audience to shut up, and they did.

He just sang and didn't move around very much. He would drape himself on the microphone stand and close his eyes and sing. When he spoke or sang, he was in and of the words. They were his words and he owned them. I knew all the lyrics, and Jim's writing got me and a lot of other people into poetry.

The simple act of lighting a sparkler with a cigarette during "Light My Fire" was a cool ritual when he did it. He un-

derstood theater, and it was great drama. Along with that voice he had a charismatic casualness. I think he would have made a great evangelist. After all, he was the Lizard King—he could do anything.

The flashback ended when Cliff Morrison came onstage. The first song was a Doors-type number, and Cliff was trying hard to sing like Jim. He was wearing a K-mart version of Jim's garb—black leather pants, boots, concho belt, T-shirt, and what looked like a black leather Members Only jacket. He also had a pair of pseudo-Balarama shades hanging from his pocket, which he put on briefly. All he needed was a dark wig.

The band was pretty good, but it was hard to watch Cliff because of his affected performance. Jim was a shaman, not

a showman. A poet, not a poseur. Cliff did more over-the-shoulder looks and "Indian" dancing in one song than Jim did during his entire career. I had to close my eyes, not to hear whether Cliff sounded like Jim but because I couldn't watch his "act" anymore.

We "oldies" remember 1977 as the year when Foreigner became the great band.

At one point, he announced that he was gonna do some of his "dad's" poetry without music. He half-heartedly recited the opening lines from "An American Prayer," but nobody seemed into it, including him.

what Jim would think of this show.

The music ended, and Cliff said in a forced growl that he'd be back after a 15-minute intermission. He might be, but I wouldn't. I didn't know where he was taking this trip, but I had a feeling it was gonna end up in Vegas. I felt embarrassed for him, but I guess it's a living. Walking past the tables in the lobby on my way out, I noticed they were selling black T-shirts with gold lizards, posters, and trinkets. I overheard a security guard say, "He was really good." I guess she was at the Doors concert back in Philly in '68.

—Rod Bradford

There it was in the newspaper—plain as day—on June 29, 1993, at the Del Mar Fair, free with admission price of \$7.00. I could hardly believe

my eyes!

Belief was definitely the word, as we traipsed from high atop the hill overlooking the fairgrounds, through the huge crowd, of which I'm not particularly fond, to hear one of my all-time favorite groups, Foreigner. Lou Gramm reuniting with bass guitarist and keyboardist Mick Jones, of Spooky Tooth fame.

Vroom-vroom, as the GTOs onstage gunned their engines to open the show—out strutted Foreigner playing "Blue Morning, Blue Day," along with all their megahits, including "Urgent," "Feels Like the First Time," "Waiting for a Girl Like You," "Yesterday," and on and on.

Lou Gramm's voice sounded as fine-tuned as ever, although I know I'm a bit prejudiced. We weren't disappointed as we sang along to each and every song, cautiously at first, then boldly and proudly, feeling blessed to be among those wise enough to recognize a real bargain for such a quality group as this one.

We managed to squeeze in fairly close to the stage on the ground level (standing room only) and found a perfect spot, just stage center-right, and we could actually see their faces. The sun was setting over the ocean to the left, and the balmy summer air was perfect. It was interesting that the crowd was so diversified, of different ages and walks of life—those of us "oldies" who remember 1977

as the year when Foreigner became the great band and those in the crowd who were babies, relatively speaking. Everyone seemed to get along well, while checking everyone else out to see who liked this band and, of course, which ones knew the words to the songs (we sure did).

To be honest, I felt a tad over the hill and wondered if I was too old to be going to concerts, but knew in my heart it didn't mean a thing. I was just out of practice. As soon as they started singing my favorite tunes, the ones I've sung to over and over in my car—all those albums I have taped and know so well and have cried to, boogied to, and God knows what else to—it dissipated any fear there may have been within me. This was such a thrill.

They closed with two encores, which included "Hot Blooded" and "Take Me Home." More than enough to satisfy even the hungriest of crowds with hot, high-energy, and in my mind, most excellent rock and roll.

Thank you, Del Mar. We look forward to seeing and hearing Foreigner again next year. The band certainly shined and acted as if they enjoyed us as much as we enjoyed them. What more could you ask for in a great concert? Not much!

—Andrea Whelan

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Johnny Clegg & Savuka
Sunday, August 15, 8:00 pm
Savuka and MURRAY ATTAWAY
Originally scheduled for Spectacles Theatre. Tickets will be honored at the door. Must be 21. Produced by Bill Silva Presents.

wild child
Monday, August 16, 9:00 pm
An incredible Doors salute
CRANLEY REMEMBERS

THOMAS MAPFUMO
Tuesday, August 17, 9:00 pm
Amenity International and the Alliance for African Assistance present a fundraiser...
legendary Zimbabwean singer/songwriter

COMING SOON
Unleashed, August 19 • Dick Dale, August 21
Iris Dement with John Ketcher and Jewel Kitcher, August 23
Bad Mood Zest, August 25 • Bootie Collins and the Rubber Band, September 2 • Tower of Power, November 11

FREE admission!
Blues PARTY
Monday, August 9, 8:00 pm
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LITTLE JOE Y LA FAMILIA
and guests
LATIN SOUL

WAILING SOULS
Wednesday, August 11, 9:00 pm
Singing religious Jamaican reggae for 30 years
and guests
TALA BACK

COMMON SENSE
Tuesday, August 10, 9:00 pm
and guests
JERRY BACCHINI and the BAND OF GIANTS

CHICAGO SEX, 5:00-8:00 pm

Earl Thomas
Friday, August 6, 9:15 pm
BLUES AMBASSADORS
CARLOS KANE AND THE SUMMER AMBASSADORS
5:30-8:00 pm

Swingin' Kings, 6:00 pm
WILLIE NAYLOR, 9:00 pm

Thursday, August 5, 9:00 pm
KCLX
The original San Diego music scene:
THE BEAT FARMERS
and guests
COMANCHE NOON

Friday, August 6, 9:15 pm
Earl Thomas
BLUES AMBASSADORS
CARLOS KANE AND THE SUMMER AMBASSADORS
5:30-8:00 pm

Saturday, August 7, 9:15 pm
and guests
JERRY BACCHINI and the BAND OF GIANTS
CHICAGO SEX, 5:00-8:00 pm

Thursday, August 12, 9:00 pm
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DAVE MASON
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Calendar MUSIC SCENE

CONCERTS

Air Supply and Steven Bishop: Embroidered Marina Park South, tonight, Thursday, August 5, 8:30 p.m., behind the San Diego Convention Center, downtown. 699-4205.

Streets in Spirit: tonight, Thursday, August 5, 8 p.m., 1130 Barnes Avenue, Bay Park. 276-3993.

Rebecca Parris and George Goffrey: Horton Grand Hotel, tonight, Thursday, August 5, 8:30 p.m. and 10:15 p.m., 311 Island Avenue, downtown. 544-1886.

Schubert, Faust, and Dr. Tack: Cabab, tonight, Thursday, August 5, 9 p.m., 2812 Kettner Boulevard. 294-9033.

The Best Partners and Comanche Moon: Belly Up Tavern, tonight, Thursday, August 5, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Fathering Calaveras Hills Park: Friday, August 6, 8 p.m., Carlsbad Village Drive and Glasgow Street, Carlsbad. 434-2904.

Michael Franklin and Whiplash: Friday, August 6, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 523-1010.

Diane Schwartz: Embroidered Marina Park South, Friday and Saturday, August 6 and 7, 8:30 p.m., behind the San Diego Convention Center, downtown. 699-4205.

The Inks: Warhead Center, Friday, August 6, 8 p.m., 1483 Hancock Street, Mission Hills South. 296-9334 or 276-1333.

Murder Angel and Krenator: SOMA, Friday, August 6, 8 p.m., 555 Union Street, downtown. 238-SOMA.

The Bay City Rollers: Chiller's, Friday, August 6, 8 p.m., 3105 Ocean Front Walk, Mission Hills. 488-2077.

The Rob Schauderman Trio: Horton Grand Hotel, Friday and Saturday, August 6 and 7, 8:30 p.m. and 10:15 p.m., 311 Island Avenue, downtown. 544-1886.

Chem Lab and Shown Dream: Friday, August 6, 8:30 p.m., 2228 Bacon Street, Ocean Beach. 222-8131 or 276-1333.

Six Finger Satellite, Trip the Light Fantastic, and Redford: Cabab, Friday, August 6, 9 p.m., 2812 Kettner Boulevard. 294-9033.

Little Joe y La Familia: Belly Up Tavern, August 7, 9 p.m., 3137 Camino Capistrano, San Juan Capistrano. 496-8930 or 276-1333.

The Skeletons: Warhead Center, Saturday, August 7, 8 p.m., 1483 Hancock Street, Mission Hills South. 296-9334 or 276-1333.

Goodie: Che Cafe, Saturday, August 7, 8 p.m., UCSD campus, La Jolla. 510-2011 or 276-1333.

Adorable, Showdown, and Blacksmith Union: Dream Street, Saturday, August 7, 8:30 p.m., 2228 Bacon Street, Ocean Beach. 222-8131 or 276-1333.

The Glory Stompers, Motorbuck, and Leadhead: Cabab, Saturday, August 7, 9 p.m., 2812 Kettner Boulevard. 294-9033.

Heavy Vegetable, Hermit, and Powerdancer: Belly Up Tavern, Saturday, August 7, 9 p.m., 3137 Camino Capistrano, San Juan Capistrano. 496-8930 or 276-1333.

The James Harmon Band and Jerry McCombs: Belly Up Tavern, Saturday, August 7, 9 p.m., 3137 Camino Capistrano, San Juan Capistrano. 496-8930 or 276-1333.

Rena Vaid: Coach House, Saturday, August 7, 9 p.m., 3137 Camino Capistrano, San Juan Capistrano. 496-8930 or 276-1333.

The Coastal Communities Concert: Horton Grand Hotel, Saturday, August 7, 8 p.m., 3137 Camino Capistrano, San Juan Capistrano. 496-8930 or 276-1333.

The Yezzer Party Band: Grape Day North, Saturday, August 13, 3 p.m., 201 North Broadway, Escondido. 738-4138.

Peatle Hon Memorial Band: Sunday, August 8, 4 p.m., Third Avenue and Park Way, Chula Vista. 691-5140.

Merle Haggard: Leo's Little Bit o' Country, Sunday, August 8, 8:30 p.m. and 8:30 p.m., 680 West San Marcos Boulevard, San Marcos. 744-4120.

The Righteous Brothers: Embroidered Marina Park South, Sunday, August 8, 7:30 p.m., behind the San Diego Convention Center, downtown. 699-4205.

The Bay City Rollers: Coach House, Sunday, August 8, 8 p.m., 3137 Camino Capistrano, San Juan Capistrano. 496-8930 or 276-1333.

Little Joe y La Familia: Belly Up Tavern, Monday, August 9, 9 p.m., 3137 Camino Capistrano, San Juan Capistrano. 496-8930 or 276-1333.

The Church, Slag, and the Nephews: Cabab, Wednesday, August 11, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

The Walling Swale and Talk Back: Belly Up Tavern, Wednesday, August 11, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Robben Ford and Peter White: Horton Grand Hotel, Thursday, August 12, 7:30 p.m., 3137 Camino Capistrano, San Juan Capistrano. 496-8930 or 276-1333.

Mike Odell and Lorenna McCombs: Lory's Symphony Hall, Thursday, August 12, 8 p.m., 750 B Street, downtown. 276-1333.

The Terence Blanchard Quintet: Horton Grand Hotel, Thursday, August 12, 8 p.m., 3137 Camino Capistrano, San Juan Capistrano. 496-8930 or 276-1333.

The Dave Mason Band and Jeanne Calia Young: Belly Up Tavern, Thursday, August 12, 8:30 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Tobacco Road: Calaveras Hills Park, Friday, August 13, 8 p.m., Carlsbad Village Drive and Glasgow Street, Carlsbad. 434-2904.

Most Wagon, Duggie & Cents, Evil Dead, and CTD's Spirit: Friday, August 13, 8 p.m., 1130 Barnes Avenue, Bay Park. 276-3993.

The Devere Family, the Crooks, and Mind Over Four: Cabab, Friday, August 13, 9 p.m., 2812 Kettner Boulevard. 294-9033.

Flatten Meekins and Blacksmiths: Friday, August 13, 9 p.m., 528 F Street, downtown. 238-8988.

The Paladins and Hook and the Hitchhikers: Belly Up Tavern, Friday, August 13, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

The Walling Swale and Talk Back: Friday, August 13, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Donna Deane and Terence Trent D'Arby: Open Air Theatre, Saturday, August 14, 8 p.m., San Diego State University campus. 276-1333.

Samiam, Schlopp, Centre Guerre, and Everready: La Paloma Theatre, Saturday, August 14, 8 p.m., 471 First Street, Escondido. 738-4138.

Wolf Strong to Hang and AMINATUB: Cabab, Saturday, August 14, 9 p.m., 2812 Kettner Boulevard. 294-9033.

Uncle Joe y La Familia: Deadhead, and the Chameleons: Saturday, August 14, 9 p.m., 528 F Street, downtown. 238-8988.

The Posies and Love Battery: Coach House, Saturday, August 14, 9 p.m., 3137 Camino Capistrano, San Juan Capistrano. 496-8930 or 276-1333.

1993 Summer Lovin' Car Show and Unity Tour: Featuring The Down, MC Blvd, and Tierre Jack: Murphy Stadium, Sunday, August 15, 11 a.m., Mission Valley. 276-1333.

Dr. Ferguson and the Interns of Love: Memorial Band, Sunday, August 15, 4 p.m., Third Avenue and Park Way, Chula Vista. 691-5140.

Tony Bennett: Humphrey's, Sunday, August 15, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 523-1010.

Dan Fogelberg: Embroidered Marina Park South, Sunday, August 15, 7:30 p.m., behind the San Diego Convention Center, downtown. 276-1333.

Johnny Chase and Sandra Murray: Attorney and Blatin: Spectral Theatre, Sunday, August 15, 8 p.m., 121 Broadway, downtown. 276-1333.

The Charlie Daniels Band: Oceanfront Amphitheatre, Sunday, August 15, Oceanfront Pier, Oceanfront. 276-1333.

Drive Like John, Kerosene, and Dan Rag: Cabab, Sunday, August 15, 9 p.m., 2812 Kettner Boulevard. 294-9033.

Kenny Loggins: Embroidered Marina Park South, Monday, August 16, 7:30 p.m., behind the San Diego Convention Center, downtown. 699-4205.

Wild Child and the Crawfish King: Sashie Belly Up Tavern, Monday, August 16, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Chaka Khan: Humphrey's, Tuesday, August 17, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 523-1010.

Urgo Overkill, Wail Mist, and Uncle Joe's Big Of Drive: Cabab, Tuesday, August 17, 9 p.m., 2812 Kettner Boulevard. 294-9033.

"Assault Intentional Hostile": featuring Thomas Mayhem: Belly Up Tavern, Tuesday, August 17, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Popcorn: Chiller's, Wednesday, August 18, 8 p.m., 3105 Ocean Front Walk, Mission Hills. 488-2077.

The Cadillac Tramps and the Rascals: Belly Up Tavern, Wednesday, August 18, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

David Sanborn: Humphrey's, Thursday, August 19, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 523-1010.

"Record Release Party" featuring the Dan Fogelberg Trio: Horton Grand Hotel, Thursday, August 19, 8:30 p.m. and 10:15 p.m., 311 Island Avenue, downtown. 544-1886.

Big Drill Car, Idaho, and Inchi: Cabab, Thursday, August 19, 9 p.m., 2812 Kettner Boulevard. 294-9033.

Big Sandy and the Fly-Rite Trio: Red's, Thursday, August 19, 9 p.m., 528 F Street, downtown. 238-8988.

The Uncontrollable and Gunshots: Belly Up Tavern, Thursday, August 19, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

The Kisser Report, Moh's: Thursday, August 19, 9:30 p.m., 710 Garner Avenue, Pacific Beach. 483-7844.

Ira B. Line and the Big Band Jazz Machine: Horton Grand Hotel, Friday, August 20, 6 p.m., Carlsbad Village Drive and Glasgow Street, Carlsbad. 434-2904.

The Nine Times Quarter: Horton Grand Hotel, Friday and Saturday, August 20 and 21, 8:30 p.m. and 10:15 p.m., 311 Island Avenue, downtown. 544-1886.

rust, Inc. and Centre Guerre: Red's, Friday, August 20, 9 p.m., 528 F Street, downtown. 238-8988.

An Emotional Hole: Coach House, Friday, August 20, 9 p.m., 3137 Camino Capistrano, San Juan Capistrano. 496-8930 or 276-1333.

Lucy's Fun Cost, Crocillo, and Donald Whinn: Cabab, Saturday, August 21, 9 p.m., 2812 Kettner Boulevard. 294-9033.

Johnny Copeland: Belly Up Tavern, Saturday, August 21, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Dick Dale and the Deltones and the Dick Kings: Belly Up Tavern, Saturday, August 21, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.



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Tony Williams Quintet
Marcia Ball
Alligator All-Stars featuring Koko Taylor, Junior Wells & Lonnie Brooks
Charles Brown
Les Têtes Brulées
Joshua Redman Quartet
Re-Birth Brass Band
Sugar Minott w/Dread Flimstone & The Modern Tone Age Family
The Five Blind Boys of Alabama featuring Clarence Fountain
Matsubara
John Hammond w/Little Charlie & The Nightcats
Gospel Hummingbirds
Terrance Simien & The Mallet Playboys
Tish Hinojosa
Steve Turre & The Sanctified Shill Choir
Quetzalcoatl
Billy Thompson & The Mighty Penguins
Cindy Lee Barryhill
Little Charlie & The Nightcats
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Joshua Redman Quartet
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Rites of Passage Silt Dancers & Bornani Drum Ensemble
John Kay & Steppenwolf
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Calendar MUSIC SCENE

The Greater Salinas, 736 Ventura Place, Mission Beach, 484-4438: The Cool Blues, rock and roll, 3 p.m. to 6 p.m. Saturday.

Calculated, 910 Prospect Street, La Jolla, 454-2181: William Cratty, variety music performed on piano, Friday and 2:30 p.m. to 5:30 p.m. Sunday; Bob McLeod, piano playing featuring showtunes and standards, 5:30 p.m. to 9:30 p.m. Wednesday.

The Daily Planet, 1000 Garret Avenue, Pacific Beach, 273-0606: The Billy Styles Group, rock and roll, 9 p.m. to 1 a.m. Tuesday.

Dreaded, 901 Pearl Street, La Jolla, 454-1911: Live rock and roll, 9 p.m. Wednesday, call club for information.

Dream Street, 2228 Bacon Street, Ocean Beach, 222-8131: Tongue N' Groove, Bluegrass, and Society's Child, rock and roll, Thursday; Chess Lab, Shiro, and Pope Bette, rock and roll, Friday; Adorable, Slowdown, and Blacksmith Union, rock and roll, Saturday; Kissing God, Brain Pudding, and One Percent, rock and roll, Sunday; Green Box, Caustic, Bums, and the Doomed, rock and roll, Wednesday.

Elbar's, 7955 La Jolla Shores Drive, La Jolla, 459-0941: Hollis Gentry and Neon, jazz, Thursday; Jaime Valle and Equinox, Latin jazz, Friday; Peter Sprague's Samba Band, featuring vocalist Robin Adler, Latin jazz and samba music, Saturday; the Really Big West Coast Big Band, big-band swing jazz, 2 p.m. to 8 p.m. Sunday; Clay Meyers, jazz, Monday; the Jay Maglio/Shep Meyers Quartet, jazz, Tuesday; the Kraus/Farr Quartet, jazz, Wednesday.

Expresso, 10000 La Jolla Village Drive, San Diego, 454-1911: Live rock and roll, 9 p.m. Wednesday, call club for information.

459-8155: The Art Johnson Trio hosts an open jazz jam session from 2 p.m. to 5 p.m. Saturday; George Roberts, jazz music performed on the tubophone, 11 a.m. to 1 p.m. Sunday.

Elbar's, 7955 La Jolla Shores Drive, La Jolla, 459-0941: Hollis Gentry and Neon, jazz, Thursday; Jaime Valle and Equinox, Latin jazz, Friday; Peter Sprague's Samba Band, featuring vocalist Robin Adler, Latin jazz and samba music, Saturday; the Really Big West Coast Big Band, big-band swing jazz, 2 p.m. to 8 p.m. Sunday; Clay Meyers, jazz, Monday; the Jay Maglio/Shep Meyers Quartet, jazz, Tuesday; the Kraus/Farr Quartet, jazz, Wednesday.

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Expresso, 10000 La Jolla Village Drive, San Diego, 454-1911: Live rock and roll, 9 p.m. Wednesday, call club for information.

Room, Ray Correa, contemporary and nostalgic music, 6:30 p.m. Monday, Tuesday, and Thursday; Ray and Laurie Correa, contemporary and nostalgic music, Friday and Saturday; Rainmaker, featuring Bobby Engstrom and Frankie Barrio, contemporary Latin music, for dancing, 11 a.m. to 1:30 p.m. Sunday.

Myatt Islandia, 1441 Quivira Road, Quivira Basin, 224-1234: Deborah Washington and Al Daniels, piano variety, 8 p.m. to midnight, Saturday.

Inner Change Coffee House, 828 Turquoise Street, Pacific Beach, 489-0944: Lowell Kicker, folk music, Thursday; the Living, variety music, Friday; Bob Karwin, acoustic music, Saturday; live music, Sunday, call club for information; open-mike, Tuesday, 5:30 p.m. to 8 p.m. Friday; Makai, Top 40 dance music, 9 p.m. to 1:30 a.m. Friday and Saturday; Pablo Mendez, Latin jazz, 7 p.m. to 11 p.m. Sunday; Makai, Top 40 dance music, Wednesday. In the Palm Terrace

and Proud for Time, jazz, 6 p.m. to 9 p.m. Wednesday; Dr. Chico's Island Sounds, ska, calypso, and reggae music, 5:30 p.m. to 8:30 p.m. Thursday.

The Marine Room, at the Spiritdrift Cocktail Lounge, 3000 Spiritdrift Drive, La Jolla, 459-7222: Bill Deberry, easy listening piano music for dancing, 7:30 p.m. to 11:30 p.m. Thursday, and 7 p.m. to 11 p.m. Sunday; the Bill Deberry Trio, easy-listening piano music for dancing, 8:30 p.m. to 12:30 a.m. Friday and Saturday.

Milligan's Restaurant, 5766 La Jolla Boulevard, La Jolla, 459-7211: The Bobby Gordon Quartet, featuring Bobby Gordon, Joey Carano, Joe Urbano, Vera Sivertsen, and Dave Williams, jazz, 7 p.m. to 11 p.m. Thursday through Saturday, and 4 p.m. to 10 p.m. Sunday; Piano bar entertainment: Charlie Rutherford, 7 p.m. to 11 p.m. Monday through Wednesday.

The Mission Bay Marina Deli, 1548 Quivira Way, Mission Bay, 223-9096: The Diners Rock 'n' Soul Revue, featuring Ben, Doc, and Malcolm, vintage rock and roll, 1 p.m. to 5 p.m. Sunday.

The Mission Caffe/Bar, 3795 Mission Boulevard, Mission Beach, 489-0900: Live music, Friday and Saturday, call club for information.

The Ocean Beach Pier Bar/Shop and Restaurant, 5091 Niagara Avenue, Ocean Beach, 226-1474: Live music is offered nightly, call club for recorded information.

W.D. Pub, inside the Quality Inn, 2901 Nimitz Boulevard (at Rosencrans Street), Point Loma, 224-9928: The Monkeys, rock and roll, Friday; Walk Don't Run, vintage rock and roll, Saturday.

Panathia Cafe, 2145 Rosencrans Street, Point Loma, 224-2091: Young Brothers, calypso music, 7 p.m. to 9 p.m. Sunday.

Pasta Express, at Garret Avenue and Haines Street, Pacific Beach, 273-0606: Steve Newberg, variety music on acoustic guitar with vocals, 7:30 p.m. to 9:30 p.m. Thursday.

Remover Cafe, 4994 Newport Avenue, Ocean Beach, 523-0306: The New Vibration Symphony, experimental music, 9 p.m. to 10 p.m. Thursday; Bruford, rock and roll, 10 p.m. to 11 p.m. Friday; Psychic Vacuum, Sunday.

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NOTICE TO APPEAR

SUNDAY August 8

MUSIC

WITH DALE LAWRENCE & MISSISSIPPI MUD SHARKS

MONDAY BLUES JAM

MISSISSIPPI MUD SHARKS

REGGAE TUESDAY August 10

FULA BULA BAND

\$2.00 Margaritas

REBEL WEDNESDAY August 11

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Sunday, August 8

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Wednesday, August 11

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RAZIN CAIN

Happy Hour Mon-Fri 4-7 pm Complimentary appetizers

FRIDAY & SATURDAY August 6 & 7

NOTICE TO APPEAR

SUNDAY August 8

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MONDAY: Rasta Pasta Jimmy "All-You-Can-Eat" Buffet Happy Hour Drink Prices All Night plus \$1 Drafts

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Calendar MUSIC SCENE

Grateful Dead covers, 9 p.m. to 1 a.m. Saturday. Keith Rodriguez, classical guitar music, 8 p.m. to 11 p.m. Sunday. Mary Doka, folk music, 9 p.m. to 11 p.m. Monday. Zaki Bennett, acoustic rock, 9 p.m. to 11 p.m. Tuesday. Open mike, 8 p.m. to midnight, Wednesday.

The Salomon House, 1970 Quivira Way, Marina Village, 223-2234: The Love Handles, featuring Glen Fisher, Paul Hayward, Steve Snyder, Michelle Lovett, and Cesar Lozano, jazz music, 9 p.m. Thursday. Fish and the Seaweed, rock and roll, 9 p.m. Monday. Tuesday, Wednesday, Friday, and Saturday. Norman Clifford, contemporary, 11 a.m. to 3 p.m. Sunday. Cora Alma, Latin jazz, 6 p.m. to 10 p.m. Sunday. 5:30 p.m. to

6:30 p.m. performers: Norman Clifford, contemporary, Thursday through Saturday. Dennis Parker, variety music, performed on saxophone, Monday through Wednesday.

South Beach, 7811 Herschel Avenue, La Jolla, 524-3313: Bill Boyer, jazz and swing standards performed on piano, 7 p.m. to 10 p.m. Wednesday and Thursday and 7 p.m. to midnight Friday and Saturday.

Shore's Bar at the Radisson Hotel, 3299 Holiday Court, La Jolla, 527-4717: Jon Sandakof, variety music on the piano, 7 p.m. to 11 p.m. Monday through Thursday, and from 8 p.m. to midnight Friday and Saturday.

Tavern Club, 2048 Midway Drive, La Jolla, 524-4835: Jody Ames and Karaoke Mafia, 8:30 p.m. to 12:30 a.m. Tuesday.

Town Troubadour, 4970 Voltaire Street, Ocean Beach, 223-4895: Leviticus, rock and roll, Thursday. Pump, rock

and roll, Friday. Crystal Clear, rock and roll, Sunday. Side Effect, rock and roll, Tuesday. Tomcat Country, blues, Wednesday. Live music in featured on other nights, call club for information. All shows start at 7 p.m.

Yolo House, 1552 Garnet Avenue, Pacific Beach, 273-9734: Live music, Wednesday through Saturday, call club for information.

Top of the Cove, 1216 Prospect Street, La Jolla, 524-7779: Kristi Rickert, mellow tunes and pop classics (on the piano accompanied with vocals), 9 p.m. Wednesday through Sunday.

Town House, 4363 Executive Drive, La Jolla (Golden Triangle area), 527-1188: James V. and Equinox, Latin jazz, 5 p.m. to 7 p.m. Wednesday.

Village Coffee Bar, 2914 Camino Street, Point Loma, 223-4547: The George Farm Trio, jazz, Thursday through Saturday. David and Elbati, variety

music on acoustic guitar, Tuesday and Wednesday.

Wheaton's, 1221 Bacon Street, Ocean Beach, 222-8622: Common Sense, reggae, Thursday. Aza Iza, reggae, Friday. Lippins, reggae, Saturday. Hot Monkey Love, blues and rhythm and blues, 3 p.m. to 7 p.m. Sunday. The Blonde Brew Band, blues and rhythm and blues, Sunday evening. The Elastic Water Band, rock and roll, Monday; open-mike Tuesday (call 224-7812 to participate); the Cadillac Referees, reggae music, Wednesday.

Zanatta Coffee Bar and Gallery, 976 Garnet Avenue, Pacific Beach, 272-4762: Burning Bridges, world-beat music, Thursday. Robin Henkel, blues music, Tuesday. D.N.E., alternative music, Wednesday. Performance time is 9 p.m. to 11:30 p.m. for all shows.

San Diego North
Angelus Restaurant, 4990 Miramar Road, Mira Mesa, 578-6390: Bobby

and Laura's Fantasy Workshop, karaoke sing-along, 8 p.m. to midnight, Wednesday, 11 p.m. to midnight, Thursday, 11 p.m. to midnight, Friday and Saturday; Bill, contemporary, Monday through Thursday.

Harvey Stone Pub, 3617 Balboa Avenue, Claremont, 279-2033: Brian Baynes, Irish and pop music, 9 p.m. Wednesday through Sunday.

Blue Bayou Lounge, 2537 Claremont Drive, Claremont, 276-0905: Andy and Donna, variety music, Friday and Saturday.

Club 950 at the Holiday Hotel and Country Club, 950 Holiday Circle, North, Mission Valley, 298-0111: Serious Oats, rock and roll, 9 p.m. to 1:30 a.m. Friday and Saturday.

Coyotes Live, 8022 Claremont Mesa Boulevard, Kearny Mesa, 279-5483: The New View Band, country music, 8 p.m. to 2 a.m. Thursday through Saturday.

Dante's, 9379 Mira Mesa Boulevard, Mira Mesa, 493-3252: Robert San

Jose, karaoke entertainment and piano playing featuring the music of Elia Presley, Friday and Saturday; Bill, contemporary, Monday through Thursday.

The Governor Room/Town and Country Hotel, 500 Hueston Circle, North, Mission Valley, 291-7131: Variations, jazz, ballroom dance, hip-hop, and swing music, 7:30 p.m. to 11:30 p.m. Friday and Saturday.

Madagascar, 7900 Miramar Road, Mira Mesa, 546-4292: Karaoke entertainment 9 p.m. to 1 a.m. Sunday.

Isa Cabaret, 3373 Mission Center Road, Mission Valley, 291-8033: The Madpuppies, country music, 8 p.m. Sunday.

Intermission Express, 7610 Hazard Center Drive, Suite 519 (next to Barnes and Noble), Mission Valley, 296-5282: Cedar and Rosewood, classical guitar music, 8 p.m. Saturday.

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San Diego, CA 92037
(619) 594-2222

801 FOURTH AVENUE, DOWNTOWN 233-1133

Calendar MUSIC SCENE

Islands Lounge, at the Hacienda Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101: Everyday People, contemporary, 9 p.m. to 1 a.m. Friday and Saturday Rainmaker, Latin jazz, 8 p.m. to midnight, Sunday.

Kelly's Restaurant and Irish Pub, 2nd Hotel Circle North, Mission Valley, 296-2131: Piano Bar: Randy Becker, 5:30 p.m. to 7:30 p.m. Monday through Friday; Dale Pearson, 7:30 p.m. to 1 a.m. Tuesday through Thursday; 8 p.m. to 1 a.m. Friday, and 7 p.m. to 1 a.m. Saturday; Gary Narrom, 7 p.m. to midnight, Sunday. Karaoke entertainment, 8 p.m. to 11 p.m. Monday.

The King Lido Inn, 5123 Linda Vista Road, Morena, 291-4279: Dr. I and

the Punters, jazz, Friday; Ken Kaiser, jazz, 9 p.m. to 12:30 a.m., Saturday.

La Pavillion Lounge, at the Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Live Top 40 dance music, 8:30 p.m. to 12:30 a.m. Tuesday through Saturday, call club for information.

Maloney's Restaurant, 5215 Adobe Falls Road, Mission Valley, 260-7198: On the Edge, oldies music, 3:30 p.m. to 9:30 p.m. Friday; Leather and Lace, country music, 6:30 p.m. to 10:30 p.m. Saturday. All performances take place on the patio.

The Navajo Inn, 5515 Navajo Road, San Carlos, 465-175: Sounded, rock and roll, Thursday through Saturday; Jerrigee, rock and roll, Sunday and Monday; Neneis, rock and roll, Tuesday and Wednesday.

O'Connell's Pub and Nightclub, 1310 Morena Boulevard, Bay Park area, 276-3637: Karaoke entertainment Thursday; live music, Friday and Saturday, call club for

information; Karaoke entertainment with Fabulous Friends and Friends from 8 p.m. to 1 a.m. Sunday.

Pal Joey's, 5147 Waring Road, Allied Gardens, 286-7873: Fro Brighans's Preservation Band, Divided jazz, swing, and oldies, 9 p.m. Friday and Saturday.

Preps, 1370 Fraser Road, Mission Valley, 294-4700: Tino Valle and Liguioni, Latin jazz, 5 p.m. to 9 p.m. Thursday.

Red Lion Hotel, 7450 Hazard Center Drive, Mission Valley, 297-5466: In Windows, Rock Rock, variety music performed on piano, 5:30 p.m. to 9:30 p.m. Friday and Saturday, and 10 a.m. to 2 p.m. Sunday.

Sonday's Nightclub and Sportsbar, 1907 San Diego Mission Road, Mission Valley, 561-0000: Lady Ames hosts Karaoke Mania with cash prizes for contestants, 8 p.m. Thursday; Party and the Blatant, blues and rhythm and blues, 9 p.m. to 4 p.m. Friday.

Spirit, 1130 Bower Avenue, Bay Park, 276-3993: Unless otherwise indicated, all bands perform rock and roll music: Stripes, Snake Pit, and Bud Medline, Thursday; Trouble City, the Beatniks, Silent Dream, and Epitaph, Friday; Simon's Wall, Redpage, Altered Time, and Gridlock, Saturday; the Accused, A.K. Skorgs, Rhythmic Caribian, N.E.S., and Caribian, Tuesday; Gridlock, Funebis, Ecstasia, Wednesday.

Sage La Salinas, 9178 Granosery Drive, Serra Mesa, 560-8766: The Midnight Gamblers, country music, Tuesday through Saturday; Haywire, country, Sunday and Monday.

Wrangler's Room, 6000 Mission Gorge Road, Mission Gorge, 280-6263: Steve Cray, country, Tuesday through Saturday; Haywire, country, Sunday and Monday.

The Fallhouse, 10739 Tierrasanta Boulevard, Tierrasanta, 560-6077: Ron Bell, country and oldies, 8 p.m. Tuesday through Saturday.

The Lee's, 6313 Mission Gorge Road, Mission Valley, 280-9940: Jmaki Williams, contemporary music, Friday and Saturday.

Better World's Gallery, 4010 Goldfinch Street, Mission Hills, 260-8007: Mark Whitman, original pop music, 7 p.m. Friday; Barry Dose, original songs, 8:30 p.m. Friday; Sandra Lynn Knight, original songs, 11 p.m. Friday; Arthur Golden, blues music performed on guitar, 4 p.m. Saturday; John Zabody, original music, 7 p.m. Saturday; the Electrocephalitis, East European folk music, 8:30 p.m. Saturday; the Shawn Leecher Quartet, jazz, 11 p.m. Saturday; Diego Contreras, Rancoso guitar music, 4 p.m. Sunday; Strange Woods, Irish folk music, 7:30 p.m. Sunday; opera highlights with lyric soprano Diane Winters, 7:30 p.m. Monday; the Progressive Show Shop, jazz, 8 p.m. Tuesday; Joel Mahon, 9:30 p.m. to 1:30 a.m. Friday and Saturday, call club for information.

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COLLEGE AREA
1405 El Cajon Blvd. • (619) 287-1420
RECORDS • 1405 El Cajon Blvd. • (619) 287-1420
VIDEO • 1405 El Cajon Blvd. • (619) 287-1420

Calendar MUSIC SCENE

classical music, 8 p.m. Wednesday.

Blaney Street Pub, 510 Fifth Avenue, downtown, 233-8518. Joe Ryan, Irish and folk music, Thursday through Saturday.

Buck's, 528 F Street, downtown, 236-0986. Burning Hands and Jack Septic, rock and roll, 9 p.m. Friday; Heavy Vegetable, Hermetek, and Power Dreamer, rock and roll, 9 p.m. Saturday; Tomcat Country and the Blues Dancers, blues and rhythm and blues, 7 p.m. to 11 p.m. Sunday; live music, 9 p.m. to 11 p.m. Friday; live music, 9 p.m. to 11 p.m. Saturday; live music, 9 p.m. to 11 p.m. Sunday.

Buffalo Joe's Barbecue Grill and Saloon, 600 Fifth Avenue, downtown, 236-1616. Ranger Creek, country music, Wednesday through Sunday.

Buster Billy's, 1112 University Avenue, North Park, 284-2747. Karaoke entertainment, Tuesday, Thursday, and 8 p.m. Sunday, with Leo Pika and You're the Star, live music, 9 p.m. to 1 a.m. Friday and 9 p.m. to 1 a.m. Saturday.

Cafe Blue Appaloosa, 701 B Street, downtown, 233-4355. The Imperial Band, 8 p.m. to 12 p.m. Tuesday; The Imperial Band, 8 p.m. to 12 p.m. Wednesday; The Imperial Band, 8 p.m. to 12 p.m. Thursday; The Imperial Band, 8 p.m. to 12 p.m. Friday; The Imperial Band, 8 p.m. to 12 p.m. Saturday; The Imperial Band, 8 p.m. to 12 p.m. Sunday.

Cafe del Mar, 1549 El Prado, Balboa Park, 234-8911. Piano Bar, 8 p.m. to 12 p.m. Tuesday through Thursday, and 5:30 p.m. to midnight, Friday and Saturday; Barry Craig, piano variety, 7 p.m. to 9 p.m. Sunday; Cafe Seattle, 555 Fourth Avenue, downtown, 233-9979.

music performed by Joe Anshel and his 11-piece band Chopina, Alaska, 9 p.m. Thursday; live flamenco singing and dancing 8:30 p.m. to 10:30 p.m. on Friday and Saturday; Escuela de Samba del Mar, Latin dance music, 9 p.m. to 2 a.m. Sunday; flamenco dance class from 6 p.m. to 8 p.m. Tuesday.

Caffe Italia, 1704 India Street, Little Italy, downtown, on the corner of Date and India streets, 234-6767. Joe Egan Harrison, original folk and jazz music, 8 p.m. to 11 p.m. Friday; Steve, when folk originals and covers, 8 p.m. to 11 p.m. Saturday.

The Canals, 2112 Center Boulevard, downtown, 294-9033. Sebadoh, Tsumami, and Drip Truck, rock and roll, Thursday; Trip the Light Fantastic, 6-Finger Stencil, and Leafwood, rock and roll, Friday; open mike, Monday, Tuesday, Wednesday, and Thursday; Burning Hands and Jack Septic, rock and roll, Friday; open mike, Monday, Tuesday, Wednesday, and Thursday; The Canals, the Neighbors, and Slag, rock and roll, Wednesday.

Chh Halls, 4111 Hotel Circle South, Mission Valley, 291-3000. Gary Lehman, country and oldies music, 7:30 p.m. to 11:30 p.m. Tuesday through Thursday and 8 p.m. to midnight, Friday and Saturday.

Coco's Restaurant and Jazz Bar, 802 Fifth Avenue, downtown, 233-4355. Koro Libre, Latin jazz, 8:30 p.m. to 12:30 a.m. Monday; Thursday; Quatro Agape, Latin jazz, 8:30 p.m. to 12:30 a.m. Friday; Gary Perry and Afro Brothers, Latin jazz and salsa music, 8:30 p.m. to 12:30 a.m. Saturday; the Joe Marshall Quartet, jazz, 8:30 p.m. to 12:30 a.m. Sunday; Glen Fisher, jazz, 8:30 p.m. to 12:30 a.m. Monday; the Hollis Gentry Quartet, jazz, 8:30 p.m. to 12:30 a.m. Tuesday; the Shep Meyers Quartet, jazz, 8:30 p.m. to 12:30 a.m. Wednesday.

Coco's Top Hat Bar and Grill, 802 Fifth Avenue, downtown, 233-4355. The Jake Stompers, rock, rhythm and blues, 9:30 p.m. to 1:30 a.m. Friday; Earl

Thomas and the Blues Ambassadors, blues and rhythm and blues, 9:30 p.m. to 1:30 a.m. Saturday; Hollis Gentry and Steve, jazz and rhythm and blues, 9 p.m. to 1 a.m. Sunday; Robin Herkel and Blues 90, blues and rhythm and blues, 9 p.m. to 1:30 a.m. Monday; Leo Raiter and the Midnight Players, blues and rhythm and blues, 9 p.m. to 1 a.m. Tuesday; Fuzzy and the Bloomers, blues and rhythm and blues, 9 p.m. to 1 a.m. Wednesday.

Dick's Last Remot, 345 Fourth Avenue, downtown, 231-9100. Private Downside, jazz, blues, and rock, 8 p.m. to 1 a.m. Wednesday through Friday; Candy Kane and the Swingin' Armadillos, blues and rhythm and blues, Saturday; the Joe Marshall Quartet, jazz, 8:30 p.m. to 12:30 a.m. Sunday; Glen Fisher, jazz, 8:30 p.m. to 12:30 a.m. Monday; the Hollis Gentry Quartet, jazz, 8:30 p.m. to 12:30 a.m. Tuesday; the Shep Meyers Quartet, jazz, 8:30 p.m. to 12:30 a.m. Wednesday.

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through Saturday; club for information.

Garden Caliente, 4940 Goldfield Street, Mission Hills, 295-4221. The Storyville Trio, jazz, and Full Measure, Manhattan Transfer-type stuff, Friday; Peter Rubbervick, original compositions performed on piano, Saturday; Everything starts at 8 p.m.

George's Greek Tavern, 1765 Union Street, downtown, on the corner of Date and India streets, 234-6767. Joe Egan Harrison, original folk and jazz music, 8 p.m. to 11 p.m. Friday; Steve, when folk originals and covers, 8 p.m. to 11 p.m. Saturday.

GrubHub's Grill, 6105 Taylor Street, Old Town, 295-3111. The Latin Soul Band, salsa, cumbia, and oldies, 9:30 p.m. to 1:30 a.m. Friday and Saturday; Karaoke contest, Saturday.

Kelly's Pub, 4344 El Cajon Boulevard, College Area, 266-0400. Ernie Bousquet and the Blues Experience, blues and rhythm and blues, 9 p.m. to 1 a.m. Wednesday; live music offered other nights, club for information.

Horton Grand Hotel, 311 Island Avenue, downtown, 344-1886. Rebecca Parra and George Gaffney, jazz, Thursday; the Rob Schneiderman Trio, jazz, Friday and Saturday; Shoutout is 8:30 p.m.

Hungry's Half Moon Inn, 2241 Shafter Island Drive, Shelter Island, 234-5577. Indigo Jazz, Latin jazz, Sunday through Saturday; club for information. Archer Thompson, variety music, performed on piano, 5 p.m. to 8:30 p.m. Monday.

Imperial House, 305 Kalmia Street, San Diego, 234-5577. Larry Moore performs a blend of light jazz, contemporary, and Latin music, 7 p.m. to midnight, Wednesday and Thursday, and 8 p.m. to 1 a.m. Friday and Saturday.

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5:30 p.m. to 8 p.m. Thursday; the 1st Choice, rhythm and blues, hip-hop, classic Motown, and contemporary dance music, 9:30 p.m. Thursday and 5:30 p.m. to 7:30 p.m. Friday; Big Five, vintage rock and roll, 10 p.m. Saturday; Life, rock and roll, 8 p.m. Sunday; Willie "the Texas Hurricane" Jara, blues and rhythm and blues, 9 p.m. Tuesday; Rockola, vintage rock and roll, Wednesday.

Jelly Beans, 807 West Harbor Drive, Newport Village, 233-4300. Old Ridge, comedy and music, Thursday through Saturday.

Kelly's Old Town Pub, 2232 San Diego Avenue, Old Town, 243-9927. The Raghu, rock and roll, Friday; Karaoke contest, Saturday.

Kelly's Pub, 4344 El Cajon Boulevard, College Area, 266-0400. Ernie Bousquet and the Blues Experience, blues and rhythm and blues, 9 p.m. to 1 a.m. Wednesday; live music offered other nights, club for information.

Living Room Coffee House, 5000 El Cajon Boulevard, College Area, 266-0434. Live music, Saturday; club for information.

Magnolia's Bar and Grill, 4121 Fairmount Avenue, Kensington, 344-7900. The Silver-Tongued Devils, variety music, performed on piano, 5 p.m. to 8:30 p.m. Monday.

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DAILY PLANE

Featuring 11 DJs & satellite
DJ's
Happy hour 3 pm - 4 pm, Mon - Fri
• \$1.50 drafts • \$1.50 drafts
• \$1.50 bottled domestic beers

new set a
**Burger, Fries &
Draft or
Soft Drink**
Monday-Friday 11 am - 4 pm
Only \$3.75

**Saturday &
Sunday
Breakfast
is Served!**
9 am - 2 pm

NEW LUNCH MENU
Lunch • Dinner
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Live Entertainment!
Mondays - Karaoke, 9 pm - 12 am
Tuesdays - 6 pm to 10:30 pm
Mexican Fiesta Night!
12 Karaoke
Entrada only \$2.99
of a band

Wednesdays - 9:30 pm - 1:30 am
Dr. Chico's Island Sounds
Friday-Saturday - 6 pm to 12 am
Singing, Rock, the Blues & Jazz
12 Karaoke
Entrada only \$2.99
of a band

Entertainment & drink specials
Start at \$1 and up
1289 Carmel, Pacific Beach
272-6868

Rick Ross, piano and 6 to 10 p.m., Sunday and Monday.

The Moorland Padma Marine Association, 3030 Imperial Avenue, San Diego, 237-9979. Zazil, jazz, 8 p.m. to 11 p.m. Sunday.

New Dolphin Inn, 5863 Market Street, Encanto area, 244-7638. Tomcat Country, blues music, 9 p.m. Friday; Lafayette and the K.O. Blues Boys, blues and rhythm and blues, 9 p.m. Saturday.

O'Hanley's, 2457 San Diego Avenue, Old Town, 298-0135. Steve Langdon, country, 7 p.m. to 10 p.m. Wednesday through Saturday.

Old Town Republic, 2461 San Diego Avenue, Old Town, 291-4695. Gene Warren, classic rock, 6:30 p.m. to 10:30 p.m. Friday; Steve Brown, acoustic rock, 7 p.m. to 10:30 p.m. Saturday; Gene Warren, classic rock, 7 p.m. to 10:30 p.m. Sunday.

Palomares Mexican Bar and Grill, 314 Fifth Avenue, downtown, 233-4343. Live Latin jazz, Thursday through Saturday; club for information.

Paradise 11, 128 F Street, downtown, 233-7077. The Raghu, Preservation Band, New Orleans-style jazz, with guest vocalists, 8 p.m. to 10:30 p.m. Tuesday through Saturday; the Blonder Bruce Band, blues and rhythm and blues, 9 p.m. to 11 p.m. Friday; the Johnny Vain All Stars, blues and rhythm and blues, 9 p.m. Friday; the Johnny Vain All Stars, blues and rhythm and blues, 9 p.m. Saturday; the Johnny Vain All Stars, blues and rhythm and blues, 9 p.m. Sunday.

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Paradise 11, 128 F Street, downtown, 233-7077. The Raghu, Preservation Band, New Orleans-style jazz, with guest vocalists, 8 p.m. to 10:30 p.m. Tuesday through Saturday; the Blonder Bruce Band, blues and rhythm and

Calendar MOVIES

in, together with his semi-legendary predecessor in the job, a Japanophile now living in semi-retirement in Little Tokyo. There is a question of loyalty about this second man, as about the Indian scout in a cavalry Western, but, also like the Indian scout, he understands the lay of the land. "We may come from a fragmented MTV culture, but they do not." This is an interesting character, a Sherlock Holmesian repository of arcane, larger than life, more than a little daunting, and played with maximum wattage charisma by Sean Connery. If Wesley Snipes, as his junior partner, can't quite match him, that fits in nicely with the relationship of teacher to pupil, master to apprentice. Holmes to Watson. Snipes pounds the beat from Wavy Street to Worry Avenue; Connery knows the way through the labyrinth.

Shortly after Snipes's entrance, there is a tricky time-jump forward to an internal affairs inquest, adding an air of ominousness to the proceedings, before doubling back and picking

up the story in flashback. (You should be glad to find out, as at any rate was, that we resurface from the flashback with some fifteen minutes still to go in the movie, and our heroes still not in the clear.) A lot is accomplished on that first rainy night of investigation, a long-drawn line of narrative that covers a lot of ground (geographical, cultural, evidential) and holds our attention for the duration. The fireball that brings the night to a disastrous close is pushed unconventionally to the rear and the side rather than front and center, and is the more surprising and spectacular for it. And the day-after analysis of a doctored video disc, ostensibly recording the death from a boardroom surveillance camera, is a piece of visual detective work as exciting and illuminating in its way as the photo-enslaving sequence of *Blow-Up*.

There gets to be a lot less to like as we go along. The cultural documentation thins out, and the mystery plotting tapers off to the level of a weekly TV cop show: the body "burned beyond recognition" will instantaneously set off alarm bells and the suicide, in, in more than one sense, an easy out, and not all of the unanswered questions will fall neatly into the unbridgeable chasm between cul-

tures. So it's only a half or a two-thirds good movie. So it starts out stronger than it finishes. So it is not a perfectly sustained and seamless work of art. So it raises more issues than it can settle. So it sheds more heat than light. As our inscrutable Oriental would say: So what?

MOVIE LISTINGS

All reviews are by Dennis Shepherd. Priorities are indicated by one to five stars and antipathies by the black spot. Unrated movies are for non-sensitized.

All of Us — Love story centered around a transvestite cabaret singer (Georgina Hays), directed by Bettina Wilheim. (R) (R) (R) (R) (R)

Another Stakeout — The sequel to *Stakeout* goes the way of the *Lethal Weapon* series into escalating silliness. (Even the title, copied from *Another 48 Hrs.*, is not a novel way for a sequel to go.) Enlisting stand-up comedian Rose O'Donoghue and her audience gas makes the intentions perfectly clear. The most actual amusement, however, comes from the intermittent glimpses of Madeleine Stowe, the romantic interest of the first film, as Richard Dreyfuss's now estranged girlfriend. The original director and writer, John Badham and Ken Kauf, are back too. With Emilio Estevez, Cathy Moriarty, Miguel Ferrer. 1993. (R) (R) (R) (R) (R)

Carroll — MONTANA, DEL MAR HEIGHTS. FROM R/V FASHION VALLEY. GALAXY 6. LA JOLLA VILLAGE. MIRA MESA 4. MCCLINTOCK 8. MCCLINTOCK 10. PLAZA CINEMAS. SAN MARCOS CINEMAS. LA HORTON PLAZA 7. WESLAND PLAZA

RoboCop's Feast — Gabriel Axel's film, from a story by Jack Dinsen, treats of two spinty sisters devoted to Good Works on the Island Coast near the end of the last

century, of how they came to have a French maid, and of how the maid, after fourteen years of gratuitous service, came to cook them an *un vrai dîner français* to commemorate their father's hundredth birthday and her own personal windfall of fortune. The storytelling during the "how" parts gets mired in prolonged flashbacks, and turns for help to an intrusive and overly necessary narrator. It affords you, through all of that, plenty of time to wish away that there were an accepted format for cinematic works shorter than feature length. But the feast itself and the buildup to it are ample rewards for toasting it. There is, for one thing, a steadily rising parable of humor, as the maid's Puritan goal of being a Christian charity and then report their actions in an afterglow of Christian gain; they have no idea, once they come to think of it, what goes into an *un vrai dîner français* and the nearest thing they can imagine to it in their own experience is a witch's "cabbale." And the expansive and expanding emotional scope of the dinner, effecting a true communion and reconciliation, as well as a neat tying-up of earlier plot threads, cancels out the difficult path the movie took to get there. The spirit of forgiving, if not forgetting, is precisely the order of the evening, and a viewer can easily be caught up in it. Lastly (and probably least) the actual presentation and consumption of the various drinks and dishes may even have some socially redeeming value — for viewers on diets, say, or on Burger King dining budgets — in much the way that pornography is considered to have for certain other kinds of people. As our data on that sort of issue improves, the point must remain moot. Stephanie Audran, Karl Kule. 1987. (R) (R) (R) (R) (R)

Chatterbox — The ten-minute prologue of the Rocky Mountain Rescue team in action, should stretch the palms of the mildest sceptic. From there it's pretty much downhill (to the speaker), despite a plane crash, three scattered victims containing \$30 million each, and a gang of bad guys who keep trying to undo one another in badness. (John Lithgow was to be must speak in a foreign accent. "Kill a few people, they call you a murderer. Kill a million, they call you a conqueror. Go figure.")

Un Coucou an Rivier — Romantic triangle in the rarefied world of classical music. The music itself is not just for decoration. It undoubtedly corresponds to the theme of the desperate and/or Constantine of Emotion. Even more, the three Ravel chamber pieces on the program go well with the conformation of a triangle (the female violinist and the male pianist, and once with both of them at the same time. (Don't misunderstand: the triangle is not literally composed of the three musicians; it's a schematic as all that, but close enough, the female violinist and the two male partners in an ex-cuse violin shop.) The case of the movie, though, is the network of emotions: the musician, joy on the outside but boiling within, presently setting up house with her charming and outgoing and still-married lover (we never meet the wife), but attracted to his long-time business partner, not without calculated enticement, by what seems to be a constellation of negatives: his accents, his incoherence, his coldness, his sarcasm. What develops is a contemplation of the Primeval Position, with the prisoner having self-protectively walled himself off, enveloped himself in a "wile," almost a shield, and now finding that he cannot change just because a reason to change presents itself to him (or quite literally throws itself at him). The situation is worked out with intelligence, even with its accented, nervous, perhaps a little, however, a lot of nerve. Rather like a nerve-punctured but going-through-the-motions violinist. Daniel Dand, Emmanuel

modern feel. Apart from its show-off frankness as to sexual need and deed, it is above all — and very much like *Portrait* — a steadily old-fashioned movie, a treasure chest of received ideas the *female fatale*, the oppressive husband, the "one big score," the minimalist and addictive sex, the relentless law of fate. The desire to be the new James Cain scarcely seems a true aspiration for writer-director Lawrence Kasan, who, for instance, in his script for *Continental Divide* seems equally as happy to try his hand as being the new Garson Kanin or new Norman Krassa or new someone. Both these movies come across as more stylistic exercises with a smidge of conviction or purpose anywhere to be found. *Body Heat*, to be sure, is a sly exercise as much visually as verbally. And Kasan has coming to him at least the minimal tribute one must pay to any director whose genuineness to care how his movie looks, and who has the skill, the wherewithal, and the cinematic authority to get it to look that way (in Richard Kline, he definitely has the cinematographer). The fiery strong visual interest, unfortunately, starts to flicker, to become repetitive, to seem all out of proportion to the obvious and inevitable plot, long before that plot has played itself out. William Hurt, Kathleen Turner, Richard Crenna. Ted Demme, and Mickey Rourke. 1981. (R) (R) (R) (R) (R)

★★★ (GARDEN CAMERAS, 8/1 AND 12, 8:30 P.M.)

The Dark Half — Stephen King's Jekyll and Hyde variation is as convoluted and garbled as we have come to expect. A college lit. professor and writer of "serious fiction" is threatened with the exposure of his secretly sinister personality. Why? Because — given the heritage of Kenneth Fearing, Nicholas Blake, Michael Innes, et al. — would this commonplace literary phenomenon be thought grounds for blackmail? And why, when the secret is made public, would it be thought necessary to "kill off" the pseudonym once and for all? Well of course it's necessary only to facilitate the plot. The "buried" pulp novelist won't sell for it, springs to life as a grumpy-haired, unshakable, separate entity (once change of pace for the actor, Timothy Dalton, trading in Young Henry Fonda for Not So Young Claude Akins), and takes off on a serial-killing spree to "kill off" his "serious" co-partner in all his him equal time. In order to "explain" this Doppelgänger, there is some unsatisfactory talk about an unformed twin surgically removed from the hero's brain in childhood. And in order to "develop" the theme, the hero now has a set of twins of his own (identical ones, cute as buttons, metaphoric dead end). Whatever the weaknesses of the story, they are swept aside by the strength of its treatment in the hands of George A. Romero: assured, polished, untroubled, no pondering to the worst Common Denominator, no worrying about living up to his past reputation (*Evans of the Dead*, etc.), no attempting to top himself, but yet no branching out into uncharted territory, not even any moving away from his Pennsylvania stamping ground. There are atmospheric effects and lighting effects of great beauty: see (*Exhibit E* or *F* or so) the car lot at night, with its varicolored plastic pennants fluttering in the wind, or (*Exhibit V* or *W*) the flickering chandelier caused by the mousing sparrows outside the windows at the end. And the murders, not nearly as graphic as some tastes crave, are effectively cranked back in the boxes of slow cool and sudden joy. One hesitates to say we are here witnessing a master at work. But his moving away from his Pennsylvania stamping ground. There are atmospheric effects and lighting effects of great beauty: see (*Exhibit E* or *F* or so) the car lot at night, with its varicolored plastic pennants fluttering in the wind, or (*Exhibit V* or *W*) the flickering chandelier caused by the mousing sparrows outside the windows at the end. And the murders, not nearly as graphic as some tastes crave, are effectively cranked back in the boxes of slow cool and sudden joy. 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Calendar RESTAURANTS

ordered two separate vegetables, creamed spinach and asparagus. The spinach had a quarter inch of cream at the bottom of the dish, but at least the asparagus tips were edible. I felt guilty and resentful about spending \$8 for vegetables.

Then there was the steak Diane, which is usually cooked tableside. The beef is sautéed in butter and shallots with a dash of mustard and steak sauce. It's cooked to taste (rare or medium) and flamed with brandy. Everyone enjoys the show, but at Kenny's the finished product was brought from the kitchen. (Whether the restaurant will ever do tableside service remains a mystery.) The steak was a better than average slice of beef, and the accompanying potatoes —

sautéed with onions — were quite tasty, but the minute I put down my fork, I forgot the dish entirely. A few weeks ago I had a filet mignon in wine sauce at 515 Fifth Avenue that I'm still talking about, and the cost was about \$17.00.

Although the chocolate cake was dark in color and looked as though it would have a rich, chocolatey taste, it had no flavor. I couldn't eat it. As it turns out, that very day the management had changed its baking purveyor from Extraordinary Desserts to someone else — a major mistake.

I would like to be charitable toward Kenny's Steak House, but not a single dish that we ate amazed or delighted us. Sometimes when meals are costly, you know you are paying five or ten dollars more than the product is worth, but everything conjoints to make the evening memorable: the food, the service, the atmosphere all

enliven your spirits. There's nothing wrong with the physical setting at Kenny's Steak House, and the cast iron statue of John Wayne still presides over the door. But there's no viable presence, either in the form of management or the food. This frequently happens when owners try to operate their restaurant from a distance. Trastevere Italian Restaurant failed in La Jolla because the restaurant's management remained in New York.

Neither my friends nor I would go to Kenny's again at these prices. A few days after we dined there, I was told that chef Jim Hill, who had stayed on as chef during the transition period, was leaving. When I spoke to Jim, his reluctance to explain why he was going else where spoke volumes.

I regret that the Belgian Lion has discontinued its fixed-price, low-cost meals. The \$10.50 to

\$11.50 dinners were wonderful for those of us who love fine dining but can't afford a \$30 to \$25 meal. Perhaps sometime in the future the Coulon family will find a way to bring back high quality and low costs, if only for two nights a week. ■

RESTAURANT LISTINGS

The Reader's Guide to Restaurants is compiled by Eleanor Widmer and represents a selective listing of recommended San Diego County and Tijuana dining establishments. Individual restaurants will appear once or twice a month. Price estimates are based on the latest information available for a complete meal per person, exclusive of drinks and tip. **Lower prices \$8 moderate \$8 to \$15; expensive more than \$15.** Please call restaurants in advance for operating hours, reservations, and other specific information.

NORTH COASTAL

BULLY'S NORTH 1404 Camino del Mar, Del Mar. Del Mar. 755-1600. Excellent during summer, this branch is the most colorful and is jammed with the sporty crowd which makes the place exciting. Food is the same as at other Bully's, but the high intensity carries its place in continuous and lunch is served until 4:00 p.m. Steak and prime ribs are favorites. Open daily 10:00 a.m. to midnight. Moderate.

CALIFORNIA PIZZA KITCHEN 437 S. Highway 101, Solana Beach, 755-5999. Here's a good family restaurant where you can take your children and grandchildren for salads, pasta, pizza. There are 23 pizzas from which to choose (individual size), good Oriental chicken salad and a pleasant prize with chicken and marinated marlin. The place is open daily, so you can drop by for a light snack or casual contemporary surroundings any time. Same menu, lunch and dinner. Open daily, 11:30 a.m. to 10:00 p.m. Sunday through Thursday. Friday and Saturday to 11:00 p.m.

EL FORNARO CUCINA ITALIANA 155A Camino Del Mar, Del Mar Plaza, 755-8878. El Fornaro offers a charming unobstructed view and its outdoor and indoor seating are gorgeous. The grilled items tend to be uneven, but the stuffed focaccia, angel hair pasta, soups and salads are always good. Same menu lunch and dinner. Always crowded. Lunch and dinner daily. To midnight Friday and Saturday. Sunday brunch from

10:00 a.m. to 2:00 p.m. Moderate to low expensive.

KHAYATAM CUISINE RESTAURANT 437 Highway 101, upstairs in the mall, Solana Beach, 755-6341. The best Middle Eastern cuisine to be found here, prepared by a woman chef who combines Jordanian recipes with French cuisine. Every item here is seasonal, but don't leave without trying the bourekas, grilled beef wrapped in filo dough, the grilled eggplant, the stuffed vegetables with date sauce, and the chicken and rice presented as a "cake" and surrounded by raspberry sauce. Not to be missed. Since the lunch menu is limited, try to arrive for dinner. Closed Monday. Lunch and dinner, Tuesday through Sunday. Low to low-moderate.

LA BONNE BOUFFE Town and Country Shopping Center, 471 Encinitas Boulevard, Encinitas, 436-3001. Bouff Bourgeoisienne, rock of lamb, frog legs (when in season), and veal Normand are among the French provincial staples of the house. Duck in pepperon sauce and Dover sole in lemon butter are

moderately priced and also offered. Dinners are a la carte. A charming room and sensitive wine list add to the festivity. Dinner Tuesday through Sunday. Moderate to expensive.

NOBU JAPANESE RESTAURANT 115 South Highway 101, Solana Beach, 755-8113. This not-to-be-missed gourmet restaurant offers forty sushi items, eighteen main courses and unique appetizers and a long list of entrees which include nine-course feasts and beef dinner. Two dining rooms are available: the bistro is at the sushi bar. Especially on the weekends, arrive early to avoid waiting for tables. Easily one of the best Japanese restaurants in San Diego. Open daily. All-you-can-eat lunch buffet, Monday through Friday; dinner nightly, Friday and Saturday, open to 11:00 p.m. Low to moderate.

SAMURAI JAPANESE RESTAURANT 978 Lomas Santa Fe Drive, Lomas Santa Fe Plaza, Solana Beach, 481-0032. This restaurant boasts "the largest California sushi bar," as well as a menu of over 100 items. The food is artistically

prepared and presented, the sushi uniformly fine. You can easily make a meal from the sushi and appetizers. The go-to-dumplings are especially recommended, as is the chicken kama or fried chicken cutlet. Seating is available at the sushi bar, terrace, or the central dining area, which provides capacious booths. Open daily. Lunch Monday through Friday, dinner nightly, Friday and Saturday to 10:30 p.m. Moderate to expensive.

SCALINI 1790 Via de la Valle, Del Mar, 258-8844. A handsome dining room has been built on what was once farmland on the road to Rancho Santa Fe. Offering northern Italian specialties, the a la carte menu is tempting for its pasta dishes, soups, and seafood, some in rich sauces. While the atmosphere looks tempting, it's best to start with a gourmet pizza (shrimp), a Caesar salad, and one of ten pasta dishes, especially pasta stuffed with ricotta and spinach, and penne with hot peppers. Fresh fish and seafood fare well here. Impassioned

soundings and excellent service. Open nightly for dinner only. High-moderate to expensive.

TARVIN'S AT THE TRACK 514 Via de la Valle, Del Mar, 481-8300. This charming fish, seafood, and beef restaurant offers California-style cuisine marked by individual service. Among your choices are New York steak, coconut shrimp, chicken, and pasta, some as low as \$9.95. During the fall, inquire about early bird dinners. Worth seeking out. Open Tuesday through Saturday, diners only. Low to moderate.

TOURLES L'ARBRE (Del Mar Hotel), 1540 Camino del Mar, Del Mar, 258-1515. The chef is from the old Del Hotel in Los Angeles and he offers California-style cuisine. Try the crab cakes and ravioli for appetizers and fresh fish for dinner. Because of its romantic setting, this is also a good place for lunch. Open daily, breakfast, lunch, and dinner. Moderate to expensive.

NORTH INLAND

ANTHONY'S RANCHO BERNARDO 11666 Avenida Place (off Bernardo Center Drive), Rancho Bernardo, 487-7171. Don't miss this charming French-California cafe for its exquisite food combined with low costs. You may make a meal from the French onion soup plus spinach salad accompanied by potato pancakes, or from one of several pastas and gourmet pizzas. For entrées, the fresh fish is grilled and covered with a very light sauce. All the food tastes clean and is low-fat/low-calorie in concept. However, you can't miss the excellent desserts, especially the crepe stuffed with pears. Closed Monday. Lunch, Tuesday through Friday; dinner, Tuesday through Sunday. Patio dining available. Low to moderate.

ASHOKA THE GREAT 9474 Black Mountain Road (off Bernardo Road), 695-9700. Look out this upland Indian restaurant. The setting is lovely, the service excellent, and the food is low rate. Don't overlook the tandoori dishes, baked in a Tandoor oven, or the rogan josh lamb steaks. Ten vegetable platters and six rice dishes are available for vegetarians. An all-you-can-eat lunch buffet is served daily. It's worth the drive to get this excellent food. Open daily, lunch and dinner. Low to low-moderate.

BERNARDO 12457 Rancho Bernardo Drive (Rancho Bernardo Village Shopping Center), Rancho Bernardo, 487-7171. Don't miss this charming French-California cafe for its exquisite food combined with low costs. You may make a meal from the French onion soup plus spinach salad accompanied by potato pancakes, or from one of several pastas and gourmet pizzas. For entrées, the fresh fish is grilled and covered with a very light sauce. All the food tastes clean and is low-fat/low-calorie in concept. However, you can't miss the excellent desserts, especially the crepe stuffed with pears. Closed Monday. Lunch, Tuesday through Friday; dinner, Tuesday through Sunday. Patio dining available. Low to moderate.

EL REZCHOCHO Rancho Bernardo Inn, 17500 Bernardo Oaks Drive, Rancho Bernardo, 271-446 or 687-1611. This

TWO FOR ONE

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Buy any dinner entree (\$11.00 minimum value) lunch or brunch entree (\$8.00 minimum value) and get another entree of equal or lesser value free. Valid through 6/19/93 with coupon. Not valid with any other offer. 10% gratuity will be added to the total before discount. One coupon per coupon. No tip-in orders. Here's a sample of our delicious entrees at moderate prices.

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7 oz. tenderloin wrapped in bacon, served with mushrooms.
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- LATE NIGHT DINING!
See menu. 10:00 a.m. to 1:00 a.m.

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Battered chicken breasts broiled and served with pineapple.
- SEAFOOD MARINARA \$10.50
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Calendar RESTAURANTS

first-rate, a la carte dining room overlooking a golf course consistently produces gorgeous entrees from prime ingredients. Fresh fish, rack of lamb, or roast duck with Cabanot (prepared for two) are invariably good choices. Save room for the spinach salad with walnuts and the hot chocolate soufflé. Beautiful dining room, professional service, outstanding wine list. Dine on Tuesday through Saturday in La Bodega Lounge below. Open nightly for dinner; fine Sunday brunch. Wine-tasting dinners served every two months. Boast duck carved tableside. **LEONARDO'S RESTAURANT** 14705 Bernardo Center Drive (Carls Junior Shopping Mall), Rancho Bernardo, 447-3011. Unless you arrive here when the doors open for dinner at 5:00 p.m., you'll have to wait, as the small dining room fills up immediately. Waiters chortle here at the low-mid-range food with a medley of appetizers and linguine in pasta sauce. All served with a very good salad and garlic bread. The turnover is also recommended; pizza

also available. If you're seeking an unusual setting try Kiyama, but go early — it closes at about 3:00 p.m. Closed Saturday and Sunday. **LA PALOMA** 116 Esccondido Avenue, Vista, 754-7140. This outstanding gourmet Mexican restaurant deserves a mention for its preparation, presentation, large portions, and modest prices. The lobster shrimp fajitas make Gourmet magazine. However, the shrimp and chicken clementine and the chicken redolence also noteworthy, as are the Cuban-style beans and the almond-potato. Turkey carnitas are outstanding. Everything is made from scratch and tastes marvelous. Don't miss La Paloma Lunch Monday through Friday, dinner daily. Low to moderate. **LEONARDO'S RESTAURANT** 14705 Bernardo Center Drive (Carls Junior Shopping Mall), Rancho Bernardo, 447-3011. Unless you arrive here when the doors open for dinner at 5:00 p.m., you'll have to wait, as the small dining room fills up immediately. Waiters chortle here at the low-mid-range food with a medley of appetizers and linguine in pasta sauce. All served with a very good salad and garlic bread. The turnover is also recommended; pizza

dough filled with sausage, bacon, and pepperoni, or the calzone with three cheeses and spinach. Pizza is also prepared here. Very large portions of fresh food make this a bargain restaurant. Fish, chicken and meat also available but the pasta and pizzas carry the day. Lunch, Sunday through Friday, dinner nightly 5:00 p.m. to 10:00 p.m. Low to moderate. **MANDARIN SHOGUN** 600 East Vista Way, Vista, 758-8288. A menu of over one hundred items is available in a Japanese restaurant that offers both sushi and tupperware (sushi table cooking). You can make a meal from the extensive hot appetizer list, or try the mixed sushi plate one combination from the tupperware bar. Huge portions enable two people to share one tupperware dish. Pleasant food. Closed Sunday through Friday, dinner Tuesday through Sunday; tupperware table, Friday and Saturday for dinner. Low to expensive. **MONGOLIAN PALACE** 156 E. Valley Parkway, Escondido, 747-8621. If you enjoy barbecuing at your own table, look no further than the Mongolian Palace, where you may cook all the fish, chicken, pork, beef and assorted combination skewers that

you can eat. The price of \$8.95 also includes a Chinese buffet of which the best item is the honey sesame chicken. You may remember this place as the Mongolian Grill House. It's all new interior, sushi chefs and new owners. Sushi extra. All other items carry the day. Lunch, Sunday through Friday, dinner Monday through Friday. Brunch and dinner, Saturday and Sunday. Low.

to 11:00 p.m. weeknights, to midnight Friday and Saturday. Low to moderate. **GEORGE'S AT THE COVE** 1210 Prospect Street, 434-4244. The always excellent George's, with its first-rate food and most menus, now boasts three dining rooms on its ocean-view site. The first is the central dining room with a full menu and gourmet lunch and dinner. Show it to the Café, with limited but good offerings. To top it off is the Terrace, that has no ceiling, a romantic on-balcony night and provides excellent romantic meals. Light entrees, sandwiches and snacks. The same menu at the Terrace is available from opening to closing. All three rooms are open daily. Central gourmet room, open lunch and Sunday brunch; dinner nightly to 10:00 p.m. and to 11:00 p.m. Friday and Saturday. The Café is open daily 11:00 a.m. to 11:00 p.m., and to midnight Friday and Saturday. The Terrace, open 11:00 a.m. to 10:30 p.m. nightly. Expensive. George's gourmet room, open lunch and dinner, Saturday and Sunday. Low to moderate. **HARRY'S GOLF GALLERY** 7545 Gilcrest Avenue, 454-7381. This landmark golf shop is noted for its breakfast, served from opening to closing. The buttermilk pancakes, varieties of ome-

fles made from scratch, and egg combinations are all generous and well prepared. One of the few places where you can still get hot omelet or cream of wheat. Harry's also serves freshly-squeezed orange juice and entire cards of freshly ground coffee. Open daily, breakfast and lunch. Closes at 3:00 p.m. Monday through Friday, 2:00 p.m. on Sunday. Low.

Let's take, but please call an hour in advance to order. It's not L'Espresso but you won't be disappointed here. Open daily breakfast, lunch, and dinner. Prepare dinner only. Low to upper moderate. **LA TERRAZZA** 808 Girard Avenue, La Jolla, 459-7700. The expansion of this pleasant Italian cafe provides more room and a more festive atmosphere. The pasta are delightful and so are the salads. Very friendly owners who will be glad to accommodate you in any way. This is a good place for casual dining. Same menu as the Terrace except for regular specials. Open daily, lunch and dinner. Low to moderate. **MANHATTAN OF LA JOLLA** 7766 Fay Avenue, 454-1444. If you're searching for a restaurant that provides a sense of style as well as good New York-style Italian food, then try Manhattan of La Jolla. Provided over by Peter Joseph Macaluso, known to everyone as P.J., the room reverberates with his storytelling, his exchange of recipes, and his inimitable style. Of the many tantalizing la carte dishes, some of the best are rack of lamb, superb steak, clam soup, and Mediterranean seafood soup. Cautious and growth are outstanding. Push surroundings and very

New York atmosphere. Sunday and Monday night they offer a fixed-price menu for \$19.95 that includes soup or salad, entree (which includes steak), dessert, and beverage. Excellent value for the money. Lunch, Monday through Friday; dinner, nightly. Moderate to expensive. **THE MEDITERRANEAN ROOM** La Valencia Hotel, 1132 Prospect Street, 454-0771. Noted for the excellence of its copious Sunday brunch, this lovely view-room also offers a fixed-price "weekend" early bird dinner for \$14.50 to \$15.50 Monday through Saturday, 5:00 p.m. to 7:30 p.m., with such plain, home-style entrees as calf liver, short ribs, and small steaks. These dinners, attract many artists, but the brunch is a family affair. Reservations a must for brunch after 24 hours. Open daily, breakfast, lunch, and dinner. Moderate to expensive. **OCEAN KITCHEN** 5125 La Jolla Boulevard, 459-3993. If you loved and missed Sam's Kitchen, the former staff has regrouped on its original site. The food is better than ever and contains neither MSG nor starches in the sauce. Be sure to try the shrimp soup served appetizer and the shrimp shrimp served

with their shells, both are new on the menu. Shaw San Tung, a vegetable dish with black mushrooms, is outstanding as are the shrimp in black bean sauce and any of the chicken dishes. The dinner menu is available from opening to closing. Lunch specials can be had from 1:30 p.m. to 2:30 p.m. Monday through Saturday. This remains one of our best natural Chinese food restaurants. Open daily, lunch, Monday through Saturday; dinner nightly. Low to moderate. **PANNIKEN BROCKTON VILLA** 1235 Coast Boulevard, La Jolla, 454-7393. This is the ultimate coffee house, located in an old hillside house overlooking the Pacific. The muffins, cookies, cakes and coffee are great. If you venture into the modest food for lunch or dinner, the results may be dizzy. This place is intended for breakfast. Open daily, 7:00 a.m. to 11:00 a.m. Monday through Saturday. Low to moderate. **PIATTI RESTAURANT** 2182 Avenida de la Playa, La Jolla Shores, 454-1589. Located on the site of the old Grand Andes, this country-style Italian restaurant serves delicious Italian dishes that you are likely to find elsewhere. All prices have been lowered and a free dessert is included in the price of the meal. Your best bet is to order from the list of chef specialties, especially the veal chops, the scallops, and the greens. Vegetable preparations are especially fine — I like the spinach with crystal noodles. The fish is first-rate. Lunch, Monday through Friday; dinner nightly. Saturday and Sunday dinner starts at noon. Low to upper moderate. **THE WALSHINGHAM** La Valencia Hotel, 1132 Prospect Street, 454-0771. The only restaurant of the three located here, the Walshingham has a wide range of la carte dishes for both lunch and dinner. The best, available for both are, fresh fish and a superb pasta. Low color menu are available at lunch and dinner. The bar itself is lively and attractive, the rooms cleanest. Open daily, lunch and dinner. Low to moderate for lunch; dinner, moderate to expensive.

WING TAO 7660 Fay Avenue, La Jolla, 454-6666. The new owner has combined the gourmet Hong Kong style dishes of Poi's with those standard dishes that you are likely to find elsewhere. All prices have been lowered and a free dessert is included in the price of the meal. Your best bet is to order from the list of chef specialties, especially the veal chops, the scallops, and the greens. Vegetable preparations are especially fine — I like the spinach with crystal noodles. The fish is first-rate. Lunch, Monday through Friday; dinner nightly. Saturday and Sunday dinner starts at noon. Low to upper moderate. **WING TAO** 7660 Fay Avenue, La Jolla, 454-6666. The new owner has combined the gourmet Hong Kong style dishes of Poi's with those standard dishes that you are likely to find elsewhere. All prices have been lowered and a free dessert is included in the price of the meal. Your best bet is to order from the list of chef specialties, especially the veal chops, the scallops, and the greens. Vegetable preparations are especially fine — I like the spinach with crystal noodles. The fish is first-rate. Lunch, Monday through Friday; dinner nightly. Saturday and Sunday dinner starts at noon. Low to upper moderate.

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CLAIREMONT & KEARNY MESA
ANDER'S PATIO RESTAURANT 1235 Avenida Boulevard, San Park, 275-4114. This low-priced Cuban cafe provides authentic specialties, of which the best are shredded beef in wine sauce, roast pork with yuca and mamey, chicken and rice, or top sirloin. Cuban-style Don't overlook the appetizers, including Cuban salad and fried plantains. Select the soup over the salad, and if entrees are served with black beans, be sure to pour them over the main course instead of eating them separately. Swift service, unpretentious but clean premises. Carries an extensive list of Latin groceries. Closed Sunday and Monday open for lunch and dinner, Tuesday through Saturday. Reservations suggested. Low to moderate. **THE GODFATHER** 7878 Carmichael Mesa Boulevard, Kearny Mesa, 560-1747. The best bet here are the combination dinners accompanied by large salads. Not supergourmet, but you get your money's worth from the extensive menu that includes veal, steak, seafood, chicken, and cioppino. Cheerful.

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Cash only
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LUNCH
\$1.99 to \$2.95
DINNER
\$3.95 to \$4.95
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2 FOR 1 LUNCH & DINNER
(With purchase of one appetizer \$3.50) Lunch and dinner.
Try our large portions of chicken, beef, mignon or fresh cuts of the day. All served on a platter and served with homemade rice. Also choose from our famous vegetable dishes or one of our authentic steaks.
Dine in or take out
Cash only
Exp. 8/19/93
LUNCH
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Purchase one of our fabulous entrees and receive the second of equal or lesser value. 1 coupon per couple. Valid 8/11/93.
Wednesday Night Free Salsa Dance Lessons
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314 Fifth Avenue GASLAMP QUARTER 235-4545
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Dinner after 4 pm
Purchase one of our fabulous entrees and receive the second of equal or lesser value. 1 coupon per couple. Valid 8/11/93.
Wednesday Night Free Salsa Dance Lessons
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Premium Well Drinks • \$2.95 Imported Beers • \$1.25 Select Domestic Beers
314 Fifth Avenue GASLAMP QUARTER 235-4545
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LARGE & MEDIUM
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Meat Pasta Daily • Linguine Rigatoni • Carbonara Portofino
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2.00 OFF ONE PASTA OR PIZZA
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Featuring a variety of dishes from the Mediterranean Rim
The biggest surprise and pleasure was that the food was nicely prepared, generous in portion and interesting to the palate. DELICIOUS!
Inexpensive as well as satisfying.
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BUY ONE ENTRÉE AND THE 2ND ENTRÉE IS FREE! OF EQUAL OR LESSER VALUE
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To celebrate the GRAND OPENING of our new OceanSide dining room, ten bucks buys a bucket of Baja Style Slipper Lobster Tails Served with a Caesar salad, and our famous rice, tortillas and salsa from our salsa bar you can eat. Lunch served Monday through Saturday.
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Get downtown early and join Johnny for an incredible Lobster Clam Bake. For just \$12.95, Tuesday thru Friday from 4-7 pm, stick your arm in our massive tank, grab a fresh Maine Lobster (1 lb.), we'll steam the clams and serve the corn on the cob. What a deal!
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801 Fourth Avenue
CRAB FEAST \$15.95
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Downtown 233-1131

Calendar RESTAURANTS

haunting atmosphere, home-style preparation, and a place player Wednesday through Saturday nights. Lunch, Monday through Friday, diners, nightly, Moderate.

HOUSE OF CHINESE GOURMET
4957 Dane Avenue, Chalmers, 279-2520. The menu includes some of the house's best dishes: chef's chicken, crispy beef, snow crab, beef, chopped chicken in lettuce. The Hunan pork chops and pot stickers (in the menu) and the string beans with meat sauce are not to be missed. The preparation is excellent, but you have to return often as a food archeologist to dig out the unaltered items. Pleasant room, but service. Open daily. Continuous service, lunch and dinner. Individual dishes low to moderate.

KORBA HOUSE 4620 Conway Street, Kearny Mesa, 560-0801. This restaurant, one of the best Korean restaurants in the city. Three types of seating are available, of which the most popular is a table with a cooking unit where diners can barbecue their own food. Apart from the barbecue, dumpling soup, short ribs and noodle dishes are recommended. The menu is extensive and includes a sushi bar. Interesting decor.

Lunch, Monday through Friday, dinner nightly. Low to moderate.

THE ORIGINAL PANCAKE HOUSE
3908 Conway Street, Kearny Mesa, 560-1740. If it isn't already, the "apple pancake," which is really an enormous, fluffy soufflé prepared with cinnamon sugar and apples, should win a prize. Its ability to satisfy all that is soft, sweet, and wonderful can't be duplicated anywhere. The recipes for the apple pancake, the Swedish pancakes, and the flapjacks are from the original restaurant in Oregon. Omelets that cover the entire plate are accompanied with pancakes, and the soufflé with cream. Open daily but close early. Low to moderate.

PHUONG TRANG 4170 Conway Street, Kearny Mesa, 560-4790. This is this excellent Vietnamese restaurant where 224 items are offered. The cuisine is healthy, offers great variety and is pleasing to the eye as well as the palate. Best bet is egg rolls, char-grilled shrimp on sugar cane, ground beef wrapped in spring leaves, green salad, rice in carbohydrates, pork, grilled whole fish, spring rolls. Service is good, the food very tasty. It's low fat and wonderful. Open daily, breakfast, lunch and dinner, continuous service, 9:00 a.m. to 9:30 p.m.

SAN CHOY SEAFOOD AND BAR-B-QUE 4144 Conway Street, 560-8188. Open daily and serving diners from 10:00 a.m. to 2:30 p.m. daily. This Cantonese restaurant offers many exotic dishes as they are prepared in China. The fish and seafood are highly recommended, especially the whole fish, clams or crab in ginger sauce and scallops with green. The barbecue pork is excellent, and take-out is available. Lunch and dinner. Low to moderate.

CUCINA FRASCA 1851 Bacon Street, Ocean Beach, 224-9496. This small, charming family-operated restaurant serves very tasty Italian food at low cost. The lounge is especially good and so are the chicken dishes and the individual pizzas. Since the restaurant is always offering low cost specials you'll get very fair value here. The setting is attractive, the food plentiful and well prepared. Cacio Fresca is a pleasant night out. Open daily. Lunch and dinner. Low to moderate.

THE BEACHES
THE BELGIAN LION 2265 Bacon Street, Ocean Beach, 223-2700. Without a doubt the best Belgian food in San Diego is served in this charming provincial-style dining room. Such cuisine as coq au vin or cassoulet are served with terrific soups and superb vegetables. The best bet is the "Beurre Menu" served Tuesday through Thursday. A choice of six entrees, and their signature vegetables. Not to be missed. Closed Sunday and Monday. Diners only. Moderate to expensive.

CHINA DINER 777 Borkland Street (between Garnet and Grand), Pacific Beach, 483-4640. At least 118 items appear on the menu, which offers

Mandarin and French specialties and includes barbecued pork chops and duck in orange sauce. But if you call the owner, Andy Sam, at about 560-9100, he will prepare Hong Kong dishes for you. Simple setting, outstanding food. The dinner is always preferable because Andy is there. Open daily, continuous service, lunch and dinner. Moderate.

FRENCH GOURMET 1851 Bacon Street, Pacific Beach, 488-1723. Two French gourmet restaurants exist, one in La Jolla, the other in Pacific Beach. The Pacific Beach branch is attractive and low cost. Most dinners are \$12.95 or below and prove to be light and well prepared. Breakfasts are also good. Open daily, breakfast, lunch and dinner. Low to moderate.

BILL'S KITCHEN 413 Garnet Avenue, Pacific Beach, 274-4094. If you like your food spicy, this will be heaven for you—chicken, cornmeal, and tomato sauce in-baked every dish, including the "Honey Salad." Best bet for not too spicy food: corn tomatoes, rotisserie chicken, and baby back ribs. Food is served weekly and prices are low. Open daily, 11:00 a.m. to 11:00 p.m. Low.

DI ROMA 1841 Quince Way, Mission Viejo, 223-1189. Two dining rooms are available here: the one that's an enclosed punch tent to be enjoyed. Stay with low cost pasta served with soup or salad. The best bet here is the pizza, especially the one with a top and bottom crust. It's terrific. Closed Monday open Tuesday through Sunday. Dinner only. Low to moderate.

D'LENE PIZZA AND PASTA 4150 Mission Boulevard, Promenade Shopping Center, upstairs, 481-4969. If you like

cassini dining at the beach, where you may arrive in your shorts, try D'Leone. The salads are huge and fresh—one salad is enough for two people. The pizza and pasta are tasty, the food low-cost. Open daily, lunch and dinner. Price low.

FRANCIS RESTAURANT 451 Mission Bay Drive, Pacific Beach, 273-8171. Persian food is low in calories, good-tasting, non-fat and many of the dishes are charbroiled. The best bet, served with enormous amounts of basmati rice, are the fillet mignon and the chicken burg (as distinct from kabobs). To accompany any charbroiled dish, you should order yogurt with cucumbers and must play the pointed eggplant (boreen). Any of the kabob dishes are well prepared, but you might also consider the new and daily specials. Dishes should be shared as if you're eating Chinese food to provide you with the greatest variety. Refreshments Friday and Saturday nights. Same menu served from opening to closing. Open daily, Sunday through Thursday to 9:00 p.m., Friday and Saturday to approximately 10:00 p.m. Low to low moderate.

MICHAEL ANGELO 1878 Rosecrans Street, Point Loma, 234-9678. It's best to order the full Italian dinner that includes soup or salad, or you may try the evening pasta special. The sauce is terrific and chicken with spaghetti are wonderful. Good value here and therefore

salads in these areas, marinated beef strips with broccoli and fried king prawns. Stunning presentation and excellent preparation. On weekends, arrive early to avoid waiting for tables. Open daily. Lunch Tuesday through Friday, dinner nightly. Moderate.

KOLBER RESTAURANT 451 Mission Bay Drive, Pacific Beach, 273-8171. Persian food is low in calories, good-tasting, non-fat and many of the dishes are charbroiled. The best bet, served with enormous amounts of basmati rice, are the fillet mignon and the chicken burg (as distinct from kabobs). To accompany any charbroiled dish, you should order yogurt with cucumbers and must play the pointed eggplant (boreen). Any of the kabob dishes are well prepared, but you might also consider the new and daily specials. Dishes should be shared as if you're eating Chinese food to provide you with the greatest variety. Refreshments Friday and Saturday nights. Same menu served from opening to closing. Open daily, Sunday through Thursday to 9:00 p.m., Friday and Saturday to approximately 10:00 p.m. Low to low moderate.

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All Lunch Pastas \$4.95
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FREE with this ad
Receive a free loaf of our new Famous Stuffed Garlic Bread
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HAPPY HOUR 4 pm-7 pm, Mon.-Fri.
\$1.50 well drinks, 50% of Unique Bar Menu,
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At the corner of Rosecrans

always crowded. Open daily, lunch and dinner. Low to low moderate.

SANTA CLARA GRIEL 1704 Mission Boulevard, Mission Beach, 488-9484. Here's a nice, new, well-decorated casual dining room with a lovely outdoor patio. The grill is owned by the same people who operate Tosa's in Pacific Beach. The best bet here are breakfast and lunch. Sandwiches are sensational: fresh, low-cost, accompanied by salad or potatoes, and is enough for two people. You'll love the service, the low cost, the huge portions. Open daily for all meals. Closing, approximately 9:00 p.m. Low.

MIDWAY, OLD TOWN & MISSION VALLEY

BERTA'S LATIN AMERICAN RESTAURANT 1928 Twigg Street, Old Town, 269-2243. You'll find preparations from all Latin American countries. However, with few exceptions, the food is very spicy. If you enjoy hot seasoning you'll like the meat, pork, chicken, fish. But it's not for those who enjoy what's smooth and subtle. The same menu is available from opening to closing and the top price for entire party is \$11.75. Open daily, lunch and dinner. Low to low moderate.

GEORGIA'S GREEK CUISINE 3550 Rosecrans Street, Grossmont Square Center, 523-1007. This new branch of Georgia's serving Greek food that will delight you. The best bet here are the combination plate, which includes lemon soup, fried chicken salad, baked chicken, fish, spinach pie, and potato and coffee. Lunch is an especially good buy—a half chicken with rice and salad \$8.45. All entrees, as well as sandwiches and appetizers, are prepared to go. The lemon-rice salad is outstanding. Lunch and dinner menus are available all day. Closed Sunday, 11:00 a.m. to 6:00 p.m., dinner nightly. Low to low moderate.

GUADALUPE GRIEL 4105 Taylor Street, Old Town, 295-5111. If you've enjoyed the Grill in Tijuana, you'll like this one as well. The menu is about 30 items, many brought to your table on a sizzling grill. The food is mild and flavorful. Entrees include soup and fresh tortillas. Portions are small. Best bet are curries, casseroles or one of the fajita dishes (strip of beef or chicken or shrimp prepared with grilled onions). Open daily. Breakfast-brunch available from the menu Sunday. Continuous service, lunch and dinner. Low to low moderate.

KARL WEST 3553 Rosecrans, Rosecrans Center, Midway, 224-6200. This family-operated Afghan restaurant offers lovely decor, pleasant food, and a top price of \$9.95. Each entree includes salad plus non bread. Best bet are lamb with saffron rice topped with carrots and raisins, saffron chicken and Afghan rice, called saffron. Curries (which mean soups) are also available and so are vegetarian plates. Open daily. Lunch, Monday through Saturday; dinner nightly. Low.

MONTEVERDE WINEBAR COMPANY Mission Valley Hills, 901 Camino del Rio South, 543-9000. The dining room provides breakfast, lunch, and dinner. At dinner is feature wine, well-prepared seasonal fish. All items are a la carte. Budget watchers can make do with salad plus appetizer. May be costly if you're not careful. Soup or salad is included with the price of the entrée. Reservations recommended. Open daily, all meals, Moderate to expensive.

NICOLA'S 5351 Adeline Falls Road (Waring exit on I-8), 287-5757. Niccola's has been serving good Italian and terrific torpedo sandwiches for decades. At their new location the same menu is served for lunch and dinner and it offers old favorites, such as "paul of pasta." That's enough for at least four people at minimal costs. This is an unpretentious family restaurant that offers good value. Open daily, lunch and dinner. Low to low moderate.

PERGO RESTAURANT 1370 Friar Road, Hazard Boulevard, Mission Valley, 264-0700. If you're familiar with El Forastero you'll recognize the characteristics of Pergo: about 50 dishes from which to choose, Italian-California style, pizza and pasta, grilled meats, a gaily

Eleanor Widmer recommends restaurants by telephone day or night!

Whether you're longing for a small inexpensive cafe, a splashy restaurant, or a tip on where to take your date or friends on Saturday night, Eleanor Widmer's Restaurant Line is the best source for HONEST information. No restaurant has paid to be included on this line. Key in the category codes indicated below and start listening. At any time you can skip forward to the next review by pressing "1," repeat the review by pressing "2" or select another category by pressing "0." Because restaurant hours may change and reservations are often necessary, we encourage you always to call the restaurant before heading out your door.

Call 1-900-844-8600, 24 hours a day.
Only 49 cents per minute. A touch-tone phone is required.

Restaurants by type
Once you've pressed 10 to select this category, enter the two-digit code for the specific type of food that interests you.

New and notable
Enter 12 on your touch-tone phone and you'll learn about the newest restaurants, those that are under new management, or places where the menus have changed drastically.

Bargain restaurants
If you're in search of great food at low prices, press 13 to hear Eleanor's recommendations.

Early-bird restaurants
The perfect category for those of you who like to eat your dinners early and save money. Press 14 to hear the early-bird line-up.

Restaurants with a view
To discover a room with a view and food to match, press 15.

Late-night restaurants
Looking for a place to do a little late-night nothing after the theater or a concert? Eleanor recommends these places for complete meals, light snacks or desserts that will quell your appetite. Press 16.

Tijuana-area restaurants
Many restaurants have been constructed in Tijuana recently, and you may enjoy fresh fish and meat as well as regional cooking at low cost. The hours for most restaurants are noon to midnight. Press 17.

Bargain of the week and special dining events
Each week Eleanor will recommend a restaurant that offers outstanding value. A new listing is available every Thursday night. Press 28.

Fixed-price meals
Fixed-price meals enhance your society; you know how many courses you'll get and the cost won't surprise you. Press 27 on your touch-tone phone.

Pizzas with pizzazz!
Most everyone has a favorite pizza parlor, but if you want to try individual gourmet pizzas, or those with outrageous toppings, or pizza take-outs available late at night, press 19.

Coffeehouses, breweries, takeout
Select category 28, then for coffeehouses, press 1; for breweries, press 2; for takeout and bakeries, press 3.

10 Downtown
11 Uptown
12 North County Coastal
13 North County Central
14 East County and State University
15 Midway, Old Town and Mission Valley
16 Chalmers and Kearny Mesa
17 San Diego
18 Central San Diego
19 South Bay and Coronado

20 Breakfasts and brunches
Whether you're seeking a spot for a business breakfast, a place to take your visitor, or a cafe where you may have a leisurely breakfast or brunch, press 16. When requested, press 1 for breakfast or 2 for brunch.

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