

SAN DIEGO'S WEEKLY Reader

**Remember
You
Must
Die**

Remember that the dead now outnumber the living. There are 18,000 deaths in San Diego County each year. A single San Diego funeral home handles 15 corpses a month. Five of those bodies — former military personnel, late Mexican nationals — are sent back home. Ten are disposed of here. "Out of ten funerals," calculates Frankie Clemens, "four are cremated, for sure. Two are shipped elsewhere, one is buried in an existing grave. That leaves three that might be new burials." Memento Mori: Remember you must die.



And Someone Has to Carve Your Epitaph

story by Mary Lang
continued on page 16



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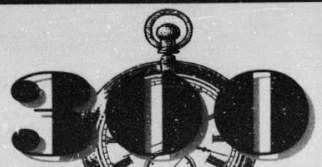
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MORE GREAT TENT SALE DEALS ON PAGES 8 & 9

LETTERS

The Reader welcomes letters for publication. You may phone them in by calling 235-3000 ext. 460, address them to Letters to the Editor, Box 85003, 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.

Very, Very Poor Journalistic Ability

My son usually brings the Reader home every week. Since I recently retired from 23 years of college teaching (mostly mental health courses in various medical schools) I have found time to peruse your recent issue.

In my personal opinion, I think the article on sex abuse/Dale Akiki, by Abe Opincar (Academic credentials? Experience? References and dates?) was very poorly written. Mr. Opincar's article was an uninformative mixture of truths, half-truths, and plenty of pure scientific nonsense. In my personal and professional opinion, the Reader editors exercised very, very poor journalistic ability by placing Dale Akiki on the front cover. Shame on you!

Try to improve the level of your article writers (More M.D.'s and Ph.D.'s!)

A.J. Russ, Ph.D.

La Costa

Thank You For Printing Photos Of Friends I Have Never Seen

Thank you for "NPR, How Do I Hate Thee," in your August 19 edition. No, not for the Young Republican rant of the text, but for printing the photos of friends I have never seen: Kasell, Roberts, Edwards, Siegal, Wertheimer, and Schorr!

A. England

San Marcos

Genuflecting At The Sounds Of NPR

I can never thank Glenn Garvin enough! He has led me to National Public Radio, a Godsend and breath of fresh air to combat the stench of conservatism that blights too many radio and television stations. I'm sure Garvin gruffly at the sounds of Limbaugh and Hedges, but to those of us who despise such right-wing demagoguery, NPR is a blessing. Besides, nothing did refresh and closer to the truth than G. Gordon Liddy. Thanks, Glenn.

Bob Learning

Hillcrest

Medical Arbitration Defended

I would like to make several comments relating to the article in the August 19 issue con-

cerning Otto Bos, Governor Wilson's aide, and the arbitration process ("Wilson's Aide's Death Claims Lost in Medical-Legal Limbo").

First, it is unfortunate that the story relating to a legal claim of a public figure has been used to make inaccurate generalizations about the arbitration process utilized by many persons and companies in California as an alternative to expensive time-consuming litigation.

As an attorney who represents Kaiser in the Bos matter, I do not feel it is appropriate to, nor will I comment on the subject matter or proceedings. However, some of the statements concerning that matter in the article are inaccurate, and inaccurate conclusions are drawn as a result. In arbitration matters such as the Bos case, the arbitrators chosen by either side of the dispute are usually experienced, highly regarded, and busy practitioners. It is their responsibility to select the neutral arbitrator. Although this is usually accomplished promptly and without much difficulty, sometimes circumstances relating to the schedules of the arbitrators or perhaps the subject matter of the litigation delay the process. To suggest that the arbitration process is stalled because one particular case involving extremely high-profile litigants and witnesses has presented difficulties is unfair.

As is pointed out in the article, Mr. Bos was a highly regarded aide to Governor Pete Wilson during his political career. Governor Wilson will probably be a witness in the case as such, many of the arbitrators who would normally be considered are disqualified, due to long-term personal acquaintance with the Governor, Mr. Bos, or both. I think it is entirely inappropriate for the names of the individuals proposed as neutral arbitrators to be publicized, and I think it is further inappropriate for the identity of the attorney who has proposed a neutral arbitrator to be publicized, since this by its very nature removes the individual from the role of "neutral."

The arbitration process has many advantages for litigants including speedy and economical resolution of claims. In some cases the resolution of a claim is delayed because neither side presses for a hearing and it would be unfair, again, to conclude that delay in those cases suggest inefficiency in the arbitration process. Complex cases take more time and cases with delicate issues require delicate handling. Very few cases involve the Governor of the State of California as a witness, or potential witness, and it is therefore unwarranted to make generalizations or attempt to draw conclusions if such a case is not handled in a run-of-the-

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Mother Russia's used car market Ten San Diego police cars arrived last Friday in Vladivostok, San Diego's newest sister city. The seaport's police department purchased the used 1987 Ford LTD Crown Victorias from Mike Bennett, a veteran San Diego car wholesaler. Bennett won't say how much he got for the vehicles, which he bought from El Cajon Ford for between \$2500 and \$4000 each. But even with the shipping charge of \$1500 per car, he maintains, the Russians got off cheap, considering that new police cars cost upwards of \$15,000. Bennett says he buys and sells approximately 100 used San Diego police cars a year, dealing mostly with Mexico and other South American governments. "This is how they get their police cars," he says. "They can't afford to buy new ones." The ten Crown Victorias were then trucked up to Tacoma, Washington, and shipped to Vladivostok. Notes Bennett, "This is the first time any of my cars have gone to Russia, and I've been in this business for 30 years."

The Garsv strike out Former San Diego Padres star Steve Garvey won't be getting any help from ex-wife Cindy to pay off a \$500,000 federal tax bill. A U.S. Tax Court judge has ruled that he would not interfere with an Internal Revenue Service agreement to exempt Cindy, under the "innocent spouse" doctrine, from liability in a case involving a tax shelter. The Garsv had challenged the agreement, claiming his ex-wife had been deeply involved in the couple's financial affairs. The case stems from an I.R.S. ruling that disallowed losses the Garsvs claimed resulted from a tax shelter in 1980 and 1981. The couple divorced in 1985. Garvey owes \$230,000 in back taxes and more than \$270,000 in interest. "The system worked in this particular case," says Herbert Surman, Cindy's attorney. "Steve benefited from this tax deduction. Cindy didn't. She had been on a fixed allowance for [household] expenditures throughout this entire period and thereafter, and her lifestyle did not change as a result of the tax savings. Therefore, the judge ruled she would not be liable for any of the tax deficiencies. She was truly an innocent spouse."

Conventions in living color San Diego is the new hot spot for African-American business travelers, according to a story in *Crain's New York Business*. "San Diego has dramatically changed its image among black groups in recent years," the magazine says. "Once perceived as an elitist white vacation haunt where blacks were not welcome, the city has snared the National Association of Urban Bankers and the National Association for the Advancement of Colored People for meetings." The magazine credits such turns as "private jazz concerts for groups" and the distribution of "a list of black-owned businesses that service conventions." The concerts are arranged by the San Diego Convention Center staff; the list is compiled by the Association of Black Hospitality Professionals and distributed by the San Diego Convention and Visitors Bureau. "The bureau has been very successful in attracting African-American businesses, and efforts are underway to attract even more," says ConVis spokesman Sal Giametta. "The African-American meeting market has grown significantly in recent years, and this is a market segment we have made a conscious effort to identify and to target and to capitalize on."

George and Judy show George Stevens is in a tizzy because his name appears in Judy McCarty's latest campaign mailer. The Seventh District city councilwoman, running for reelection, warned voters that if they turn her out, "By next year, Valerie Stallings and George Stevens could be the longest-serving members of the city council." Stevens took offense, so much so that he sent a memorandum to the city attorney's office complaining that he did not give McCarty permission to use his name and inquiring whether that could constitute a violation of the California Elections Code. Deputy City Attorney Christie C. McCallie pushed the complaint, informing Stevens that since "you have not claimed that the statement is defamatory and, in fact, the statement containing your name does not appear to be so," there was no violation. Stevens did not return phone calls, but McCarty says she "didn't mean to hurt him or insult him." The whole point I was trying to make is my experience, and that the council has had a high turnover. T.K.A.

Contributor: Thomas K. Arnold

The Reader offers \$25 for news tips published in this column. Call our news desk at 235-3000, ext. 440. Or fax your tip to 283-2951.

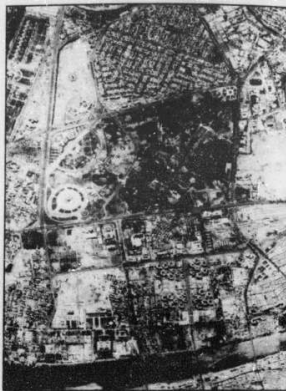
"Probably the only ones capable of selling the type of imagery that the Russians are selling today are the Russians and ourselves."

Local Company Cashes in on High-Power Russian Satellite Imagery

By Melinda Powelson

Space Liaisons International, an aerospace company located in an upscale office building in Rancho Bernardo, has discovered a way to capitalize on the breakup of the Soviet Union. Last October, the company signed an agreement with a Russian state agency to sell computer images from the country's spy satellites.

The images will be used to produce sharp, black-and-white photographs of the earth from space, and will be sold on the commercial market. The Russian satellites are so powerful that they can spot an object as small as a tractor trailer. "We have the best product available in the commercial market," says John Papazian, Space Liaisons president and founder. The company plans to sell the information to farmers, urban planners, foresters, mapmakers,



Satellite image of downtown England.

"Tomorrow, I'll be learning on my sixth," he says.

The Russians, he says, were having trouble marketing their space satellite images because they never had to cope with competition. "That's where we come in. Everyone who works at Space Liaisons has been in the business for years. Over time, we have developed a lot of contacts."

For example, Papazian himself has worked for some 40 years in the aerospace industry, most recently at Sci-

ence Applications International Corporation in San Diego. Space Liaisons vice president William Reiter also worked for SAIC and for General Dynamics Space Systems for 14 years. Additionally, Reiter spent four years at NASA Johnson Space Center in Houston, Texas.

Papazian says Space Liaisons's client list spans three continents, with customers in the U.S., Europe, and South America, although he wouldn't disclose which agencies are purchasing photographs.

"I just got off the phone with the vice president of an oil company who wants to use the pictures for exploration and pipeline monitoring," says Brock Watts, another vice president with the company. He adds that other clients include two state ministries that desire complete satellite systems for "special purposes" and several state governments that want high resolution color imagery. A photograph can cost anywhere from \$1000 to \$12,000, depending on what the customer wants. The company will sell both recent photos and older images that have been stored in the Russian archives.

The U.S. does possess the technology to produce images with a resolution of less than one meter, but for national security reasons, the technology is restricted to military use only. Space

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A Feinstein spokesman scoffed at the idea that the tax elimination only provided benefits to the rich, including Feinstein and her husband. "It is ludicrous to suggest otherwise," he said in a published report.

\$133,644 Senate Salary Chump Change for Feinstein and Boxer

By Tom Johnson

N matter what their political fortunes, unless Dianne Feinstein and Barbara Boxer dump their husbands, the two California senators have virtually no money worries. Financial disclosure statements filed with the Federal Election Commission this spring showed the two senators have substantial personal wealth. Despite their hefty investment portfolios, during the 1992 election cycle, Boxer and Feinstein also attracted about half a million dollars each in donations from businesses and ideological interest groups, according to the National Library on Money and Politics, a nonprofit Washington, D.C., group. Feinstein, especially, main-

tains a lush life equivalent to that of the celebrities and CEOs her constituents read about in *People* and *Fortune*. With her husband, investor Richard Blum, Feinstein owns houses in San Francisco, Hawaii, and Idaho, jointly or individually they own interests in hotels and restaurants, ranging from San Francisco's Carlton Hotel and China House Bistro to an eatery called Baldy Espresso in trendy Ketchikan, Idaho. Blum and Feinstein invest in scores of stocks and dozens of partnerships. Her net worth, as calculated by the weekly Washington, D.C., newspaper *Roll Call*, is \$38.7 million, tops in the Senate. Due to ambiguous recording rules, however, other senators, such as Jay

Rockefeller, are close to larger fortunes, but just how large isn't clear from their disclosures.

Boxer, a one-time reporter for the alternative weekly *The Pacific Sun* in Mill Valley, has also worked her way into a comfortable life. With her husband Stewart Boxer, an Oakland lawyer, Boxer owns a classically diversified portfolio, including 35 stocks and a dozen or so municipal bonds. Although the disclosure statements are vague because senators only report ranges of earnings (for example, "\$15,000-\$50,000"), Boxer's worth nears \$1 million. In estimating personal worth, the National Library on Money and Politics bases its calculations on the low-end figures of those ranges.

Estimates of personal worth also fall on the low end because senators are not required to include the value of their primary residence or their annual salary of \$133,644. Included in Boxer's holdings are stocks such as Walt Disney (also owned by Feinstein), Woolworth, Wal-Mart (a distinctly non-union enterprise that could be anathema to Boxer's labor supporters), Procter & Gamble, Microsoft, Gannett, and Dillard Department Stores.

Boxer and her husband also hold bonds in West Sacramento Harbor, Elsinore Valley Water District, the Metropolitan Water District of Southern California, and Sacramento Municipal Utility District.



Feinstein, the more politically moderate of the two, is firmly tied into the structure of America's ruling class. Although she has placed her investments in a blind trust during her senatorial term, her husband, as the owner of a successful investment firm, Richard C. Blum and Associates, Inc., holds substantial wealth—including 65 percent ownership—not only in his own company but as a partner in other investment companies and the companies they invest in. The result is, as Feinstein said in her disclosure letter to the secretary of the Senate, "a tiered ownership structure."

Feinstein herself is sitting pretty well. She is the beneficiary of a trust established in her behalf by her first husband, Bertram Feinstein, as well as the beneficiary of her current husband's life insurance policy. She calculated the value of her pension from two terms as mayor of San Francisco at somewhere between \$250,000 and \$300,000.

Feinstein, exclusive of her husband and through her blind trust, owns stock in a variety of corporations, such as Golden West Financial, Nevada Power Company, Infinity

Broadcasting, JP Morgan, Pacific Telesis, and Sandoz Ltd. (the first manufacturers of LSD), Tandy, and GTE.

To aid her in her quest for the Senate, Feinstein received about \$235,000 in donations from over 60 of the nation's largest corporations, including G.E., Lockheed, Wells Fargo, Chrysler, General Dynamics, Nestle, Philip Morris, Bechtel, Prudential, Bank of America, Safeway, and Disney.

In a bit of lobbying beneficial to those corporations, Feinstein in late July convinced the Senate Finance Committee to drop a ten percent surtax on capital gains for the wealthy. The proposed tax to be levied on the capital gains of taxpayers with incomes of more than \$250,000 would have generated \$589 million in revenue.

Exhumed vestiges of the trickle-down theory of economics, Feinstein said the reason she worked so hard to drop the tax was to "provide businesses and individuals with the incentives to invest and expand the economy and create new jobs."

A Feinstein spokesman scoffed at the idea that the tax elimination only provided benefits to the rich, including her

and her husband. "It is ludicrous to suggest otherwise," he said in a published report.

Despite the appearance that Feinstein's life speaks "management" much louder than "worker," she gathered thousands of dollars from 37 unions representing such diverse occupations as train engineers, bricklayers, seafarers, grocery clerks, electricians, and flight attendants. Professional associations of lawyers, nurses, insurance agents, pilots, and psychologists all paid out as well.

Boxer and her spouse own shares in such diverse entities as Ralston Purina, Genentech, Dreyers Grand Ice Cream, Campbell Soup, Coca-Cola, Gannett, and Woolworth.

At the same time, she took donations worth several hundred thousand dollars from 42 unions. But Boxer was hardly shunned by management, receiving thousands of dollars from corporations such as Atlantic Richfield, Federal Express, United Airlines, Pacific Telesis, Nestle, MCA, Waste Management, Joseph Seagram and Sons, AT&T, Paramount, General America, and Circus Circus. Even big

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Local Company

continued from page 4
Liaison's pictures, however, can show objects that are two meters in size.

Papazian says he under-

stands the dangers of foreign countries using the images for planning terrorist activities. "When we receive an order from someone in Iran, we will limit the images to those [taken] within that particular country," says Papazian. "That is our company's policy."

The air force's Faga, who lives in McLean, Virginia, says the release of the Russian satellite information comes at a critical time for the United States because of Congress's debate on whether to market similar technology in this country.

"Today this information is quite limited," he says. "Probably the only ones capable of selling the type of imagery that the Russians are selling today are the Russians and ourselves. The Russians are doing it and we are not. Our government could decide to adjust its policy

and do so, and it is certainly considering it." In a first step, Lockheed Corporation applied last May to the Commerce Department for permission to sell highly accurate photographs. These images would be taken by a

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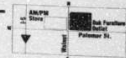


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continued from page 6
Lockheed observation satellite called the Commercial Remote Sensing System. The satellite, which has yet to be built, would spot objects as small as one meter, or 39.4 inches. "I think private companies [like Space Liaisons and Lock-

heed] would want restrictions on use to be established by the government and not by itself. It would be in a terrible position for a company to decide for itself what kind of national security restrictions should be taken," he says.
Faga agrees with Papazian

that there are many legitimate uses for the satellite imagery. "They can be used for analysis of crop health yields," he says. Croptia, Inc., of Hermiston, Oregon, uses satellite images to monitor irrigation and fertilization of potato fields. The photos can also be used to map

out locations of rivers, mountains, buildings, and roads. However, officials are now faced with the problem of how to balance security concerns with international competitive pressure. If the United States stops the sale to a hostile state of some photographs taken by

U.S. companies, the hostile state could buy the photographs from other countries such as Russia, France, or China.
One potential solution to this dilemma, Faga says, would be the creation of an international consortium in which

participating countries would agree to avoid selling pictures to hostile states. If one state violated the consortium's rules, Faga says, the other consortium members could retaliate by selling pictures of the violating state's territory to anyone, including hostile states. "Another thing one might imagine is trying to establish some limitations on sales in some conditions, or perhaps delay of imagery. If you say the reason you want to buy this imagery is to examine your street network, then the seller could say it doesn't make any difference if you get the picture in 30 days, or the day you take the picture. If the buyer said he needed it today, then the seller should question the purpose for buying."

Faga contends that good-quality imaging, like that being sold by Space Liaisons, will be prevalent around the world in ten years. This will change the climate in which countries operate, he says. "All countries will have to deal with the expectation of operating in open view, and activities being seen — legitimate or otherwise — and for there to be fairly well spread public awareness of what is being seen." "Quite likely one country will be revealing to the world what it sees in another country as a way to put pressure on them to stop doing something that it doesn't like, to put it into a difficult position. Some of those things we will applaud, and say that probably prevented a conflict or a war, and in other cases it might start one."

Salary Chump

continued from page 6
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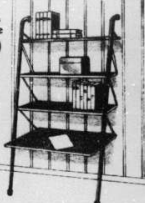
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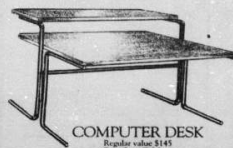
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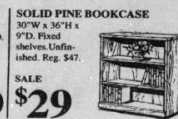
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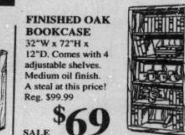
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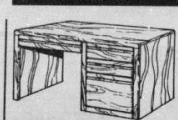


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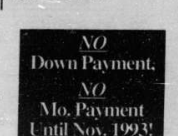
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The red-headed parrot is a descendant of a noble lineage.

Tropical Birds, Alien Dreams

By Rick Heller

We are all familiar with the non-native introduced birds that have prospered and multiplied in our Southern California cities. These are the rock doves — commonly called pigeons — which often soil our sidewalks and building ledges.

These creatures are said to have originated in the Middle East, where they nested on cliffs. Then, as cities were built in the region, they found a home among the tall buildings. From there they spread to Europe and finally to the New World.

The starling is another creature that has Old World origins. The story has it that a Shakespeare aficionado wanted to introduce all of the birds mentioned in Shakespeare's plays into New York's Central Park. The starling was one of the species introduced, and it has spread across North

America. Starlings eat grain, so they're considered an agricultural pest, but what is worse is that they force other native birds nesting in hollows out of their nests so that they can use the nests themselves.

Our land is overrun with plants and animals that would not have been seen here 200 years ago. Abu mahi is a small grass found in yards and other damp spots that originally came from Egypt. Mustard and wild radish, I am told, came as seeds in the coats of sheep that the mission padres brought to California. Heron's bill is another common non-native plant found in San Diego.

Our landscape is an enchanted, magical place, but it has changed radically from its state before European contact. One species of non-native bird that thrills me is the red-headed parrot, *Amazona viridigena*.

In Ocean Beach where I



live, there is a flock of eight of these amazing creatures. I always stop to watch them when they come through my neighborhood.

I stand in awe and gaze at these creatures noisily squawk

and crack fruit with their thick beaks. On the bodies and wings and tails the plumage is bright green. It is only on the top of the head that the adult males manifest the red patch that gives them their name.

As I watch, I see the survivors of a dinosaur lineage that survived into the modern era. Sixty-five million years ago, when an asteroid crashed into the Yucatan peninsula, only a few types of creature survived. Dinosaurian mammals and some species of birds managed to persist through the Mesozoic equivalent of a nuclear winter.

The red-headed parrot is a descendant of this noble lineage. Captured somewhere in the tropics, perhaps in Mexico, these creatures have escaped into the local suburban habitats. I have seen a flock of parrots in the El Cajon area, and the National Geographic Society Field Guide to the Birds of North America reports flocks of the red-headed parrots in the Los Angeles area as well.

The red-headed parrot, being such an alien creature, provokes wondrous speculation. The parrots are a tropical species, so I try to imagine the humidity of their home and wonder where the birds would nest safe from predators. I wonder if our local Ocean Beach flock is producing young.

Years ago I learned that there are only two groups of animals that dream. The advanced mammals dream (but not the primitive mammals like the platypus and the echidna) and birds dream.

Experiments have been done with animals to determine something about their dreaming mechanism. In cats, it was discovered that a small section of the brain inhibits the creature's motor movements as it dreams. In animal experiments, the section of the brain that inhibits movements was removed, after which the animals were allowed to dream. These surgically altered cats, when asleep, would get up and stalk imaginary mice and enact behaviors that are typical of the species. Such are the dreams of felines.

One night after having seen the red-headed parrots in Ocean Beach, I dreamed about them. Their green plumage and red heads are atypical of local birds. You might see a yellow warbler or a greenish hummingbird, but the bright red and green juxtaposed on the parrots seem distinctly alien and tropical to me.

After I woke up I sat quietly and contemplated what I had seen in the dream world. And then I wondered: Do red-headed parrots dream? And if they dreamed of me, what did they dream?

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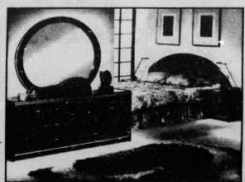
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STRAIGHT FROM THE HIP

BY MATTHEW ALICE



Illustration by Rick Kasper

Dear Matt: These flies come from! I bring home some fresh fruit, and in no time, fruit flies are (seemingly) enjoying the fruit. They don't eat much, but I'm curious.

—Gene, La Jolla

Time flies like an arrow, fruit flies like an apple. The quote comes from some patchy entomologist, apparently. The flies come from — well, everywhere. Where there's fruit, there's flies. Worldwide. Two thousand species. Lurking in loquats, peeking out of peaches, bunkered in bunches of grapes. Sometimes you bring them home with you from the store and sometimes they seep through the screens when your windows are open. They're so ubiquitous they've been called animal weeds. That paradise of rotting fruit, Hawaii, supports 1000 species of the family Drosophilidae.

What fruit flies like to eat most of all are the yeasts found on fruits that cause fruit to decay. But they'll just as happily consume fruit-associated bacteria, fungus, slimes, and even the byproduct of decaying fruit, alcohol. One of the flies' favorite places to hang out is in wineries, where they might be tolling around in fruit waste or vats in an environment that's as much as 20 percent alcohol. They can get away with it because at all stages of life, from eggs to larvae to adults, fruit flies produce a substance called alcohol dehydrogenase that breaks down the toxic ethanol in fermenting fruit into nonlethal aldehydes and ketones. For some reason that escapes me, scientists in laboratories have even proved that fruit flies can survive on alcohol fumes when no fruit is present.

While they may be a bane to you, one high-profile member of the fruit fly family is leading the way into the 21st-century world of gene tinkering and chromosome swapping. *Drosophila melanogaster* is the lab animal most favored by genetics researchers. Though I've yet to see animal rights folks picketing to save the fruit flies, millions of them are sacrificed each year in the name of science. They've got big, easy-to-see genetic material, produce a new generation every two weeks, and can live on leftovers from the scientists' lunch. What more could you ask for? Another place that fruit flies are a boon is at the zoo. Fruit destined for the hummingbird enclosure is deliberately left to sit around to attract flies, then fruit and flies are put in the cage with the birds, which eat the *Drosophilidae* as a good source of protein. So you see, the fruit fly is your friend.

And if you really want to be in the know, fruit-flywise, call them vinegar flies or pomace flies. That's how entomologists know them. When bugmeisters talk about "fruit flies," they're referring to members of the family Tephritidae, which includes such nifty-sounding critters as apple maggot flies.

Dear Matthew Alice:

It seems that whenever I have contact with the news media of Los Angeles, such as the Los Angeles Times or KTVU radio, I often come across the terms "Southland" and "Inland Empire." None of my friends from Los Angeles nor anyone that I have asked in San Diego seems to know what either of these expressions means. We do agree, however, agree that (1) they clearly have something to do with Southern California, and (2) they are not used in San Diego. Surely you can enlighten us on their meaning.

—Joe Freeman, San Diego

Territorial chest-thumping in California has been honed to a fine edge, I think. "Southland" and "Inland Empire" are two such examples. (San Diego has the now-shown "America's Finest City" to its credit.) I guess, a California north (embodied by San Francisco) and California south (embodied by Los Angeles) have vied for power for as long as there was power to fight over. The origins of "Southland" are unclear but probably sprang from the fertile brain of an early-day newspaperman as a handy reference to the glories of the state from the San Joaquin Valley to the Mexican border. Geographical boundaries of these things are always fuzzy. So "Southland" just means anywhere south of that uppity San Francisco.

According to reams of articles obligingly forwarded from the San Bernardino Public Library, the roots of "Inland Empire" are only slightly less vague but follow the same vein as them. But this time the "us" is the San B. Riverside area. "There" is the dreaded Los Angeles. A concept any San Diego can appreciate, I think. The first printed description of the area as "Inland Empire" occurred in a newspaper in 1914, perhaps the brainchild of the editor wanting to boost the hinterlands in the eyes of any prospective businessmen. Unfortunately, people are still arguing about the geographic boundaries. Originally it referred to the newspaper's circulation area — a narrow strip from Upland and Chino to Banning — but now it's loosely used as a nickname for the general two-county area. The name is so ingrained that you can even find it used in the social system that has evolved among prison inmates. For some, the town Gabriel Valley and north of San Diego, you hang with the homes in a group called simply "L.E." Even some inmates don't realize that it stands for "Inland Empire."

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 58063, San Diego, CA 92186-5803, or fax your questions to 231-0459.

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story by Mary Lang

photographs by Robert Burroughs

Remember You Must Die

And Someone Has to Carve Your Epitaph



And with each death, or nearly, comes ritual: the hushed meeting to plan the service, graveside eulogy, distracted exchange of platitudes. "It helps them get on," Frankie Clemens, who makes memorial monuments, says. Funeral ritual can be relied upon, is something expected; unlike the most well received of deaths. It's magic incanted against our own dying. Memorial monuments, for this reason, tend to have about them an overdone, in mourning Beloved's passing, they protest too much. But this quality serves an incidental, important purpose. The complicated iconography of gravestones, construction of our fear, betrays something of who we are and the values that guide our lives.

It is perhaps no surprise, then, that the memorial-making business has been in decline since the '60s. Monument design has reached a level of unprecedented "schlock," reads a tirade in a recent issue of *Stone in America*, an industry magazine. "Designs are absolutely hideous. People are adding more garbage to monuments than ever...."

If you enter Mount Hope (Hope what? Hope you're not really dead!) Cemetery's main gate and follow the road across the trolley tracks, toward the Imperial Avenue fence, you'll reach the slopes of Section 1, Division 1. The oldest part, dating to the 1870s, it's dominated by a craggy, full-sized granite cross and Alonzo Horton's moss-tipped, American marble obelisk.

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don't buy family plots
anymore.*

Sprouting from the tender ground are obelisks more demure than Horton's, recumbent lambs, three-quarter-scale draped pulpits with open Bibles inscribed with medallions of doves carrying olive branches in their beaks, winging through the open gates of heaven. Most are carved of grey granite, locally quarried. There are orange, red, and brown granite pieces, shaped like giant sausages, polished ship's hulls that sailed around the Cape from the East Coast. Piles of chiseled "logs" denote the resting places of Woodmen of the World. A couple of midsize Greek temples dominate the slopes—family crypts. The effect is cartoonish, like a miniature golf course, a Disneyland of the dead.

As the death dates progress past the turn of the century, such oddities give way to plain, standing rectangles etched with praying hands, a rose, a cross. Among a patch of these, one monument captures something of death's pathos, despite a surfeit of decoration: the memorial to Owen Foster (1876-1902) is a crumbling Greek temple, a fragment of ruined beauty—like a young man's life cut short. A jagged-edged entablature balances precariously atop a fluted column and pedestal. On its cornice is chiseled a

measure from Wagner's *Wotan*; on the frieze, Greek letters spell out "lethe"—"death."

Greenwood Memorial Park, adjoining Mount Hope's eastern boundary, offers even more grandiose homages to San Diego's illustrious dead. Prominent among them is the John Gay Memorial, a massive granite sarcophagus, five feet high and nine feet long, festooned with laurel leaves, scrollwork pilasters entwined with flowers, Latin inscriptions.

Greg Wheeler, of the Conti & Son Monument Company, gazes at the sarcophagus with a critical eye. "This is an exact replica," he comments, "of the Scipio Tomb in Rome." Cornelius Scipio, a famous general, died in B.C. 298. "There must be hundreds of these around the States."

In fact, all of these most interesting San Diego memorials, with the exception of Foster's, are facsimiles of designs from monument company catalogues. By the time San Diego was incorporated, inventive tomb-crafting had already been largely supplanted by mail-order catalogue uniformity. There was little impetus to be more creative. As a small town with a limited elite, the one-upmanship evident even in older Los Angeles cemeteries didn't take place here.

Meanwhile, in Europe, funerary art reached an apex of kitsch. In the cemeteries of Paris and Milan, life-sized statues created by reputable sculptors of the day commemorate the sorrow of loss with unrelenting bombast: an anguished Edwardian gentleman rests

a weary hand on the drooping shoulder of his equally despondent son; a petulant Art Nouveau angel, fluid folds of drapery spilling over lush breasts and tapered thighs, stares off above the viewer's shoulder, implacable as death. Unfortunately for us, sophisticated European artists had no reason to seek a more prosperous life in San Diego.

By the turn of the century here, the hazard of towering obelisks toppling in earthquakes, and resurgent lawsuits, further suppressed the creativity of local monument makers.

"We're all new out here on the West Coast," Greg Wheeler notes. San Diego, so strongly connected with the military, is essentially a city of transients. "People have left family behind." Among the nonmilitary population, young adults with moderate disposable incomes don't buy family plots anymore. Most don't know where they'll be living in 10 years, much less where they'll be dying in 50.



Greg Wheeler, Clements Granite Company

Conti & Son, along with Clements Granite Works in Santee, have dominated local gravestone carving since the early 1930s. Clements Granite is still owned and operated by Clements. Conti & Son was bought out in 1975 by Ugo Ojetti, who had worked for the Contis since 1946. Greg Wheeler, his grandson, joined the firm full-time in 1982.

Conti & Son operates out of the same small grey building on Imperial Avenue where it began in 1935. Five monument businesses used to line this street. Only Conti & Son, and Seaman-Poe next door, remain.

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The building has been expanded slightly — Ugo sits behind a desk in an added reception area near the entry — but the stenciling-bed out back and the black glass window behind Greg Wheeler's long-haired head (in Titleist golf ball cap) have changed little since before World War II.

Flanking Wheeler's desk are a blank-eyed granite Jesus and two marble copies of Our Lady of Guadalupe. The Jesus was hand carved in Korea and will probably end up on a stone ordered for a Mexican Catholic. An order form on the beaten-up wooden desk where Wheeler rests his forearms reads, "Our Beloved Bellesse (Houma) June 3, 1870 - March 4, 1993." Wheeler's elbow sometimes hits a decrepit adding machine also on the desk. On a wall is a brown-and-white photo of Mr. Conti and son in 1935. They're a dapper-looking pair. The younger sports white patent leather shoes, the older a thin mustache. "I was born into this business," Greg Wheeler says. "You have to be raised to it. It's a family business, a cottage operation."

Mr. Ojetti leans in the doorway. "My father was a stone cutter," he says. "It goes back to the time he was in Italy." He nods toward Greg. "He's the fifth generation. Talk to him."

"I'm into this," Greg confirms. "This is my life. Since I was seven years old. The first time I came out here, I was walking around out there in the lot. There were two blue Pearl granite stones all covered with dust. Markers are stacked polish-to-polish [polished surfaces facing each other, to protect them from scratches]. You could slide the polished surfaces apart to see what they look like. When I saw this beautiful stone, it was like I'd discovered gold. I was in my own little world, imagining all the uses for it. It was something old and new and neat. I thought, 'Everybody needs this.'"

A high, hissing noise erupts from somewhere outside — the sound of a sandblaster, and the only evidence anyone else is on the premises. There are six full-time employees in the shop; local men, Latinos. As for the office, "What you see here..." Greg gestures to the room, empty except for us. Mr. Ojetti snorts from the other room.

Wheeler estimates Conti & Son produces more than 3000



Carol Clement

gravestones a year. They take in an average of 70 orders a week. Almost all originate within the county, but desert communities as far away as Las Vegas also avail themselves of San Diego monument makers.

Greg Wheeler would rather be out golfing — Mount Hope's smooth, green expanse just across the street brings the sport to mind. (A groundskeeper at one local cemetery, Greg mentions, makes use of a 100-yard drop to practice his pitch shot.) Cemeteries are increasingly flat, after all. The corporate explanation for this is philanthropic.

They wish to create a "park-like atmosphere" where families will be able to wander at ease. But families no longer make weekly pilgrimages to honor their dead, nor pass through grave-filled churchyards on their way to and from Sunday services. Guilt-relieving "endowment care" packages have led to increasingly strict cemetery regulation. Upright stones must be trimmed around by hand. Small, flat, uniformly sized stones that a lawnmower can pass right over, keep labor costs at a minimum and so have become the industry standard.

At corporation-owned Greenwood, for example, only 2 of 27 available burial areas allow uprights.

Corporate-owned cemeteries also favor thematic burial areas, which catch potential customers' attention. In these, plots are arranged around some sentimental focal point, perhaps a massive marble cross surrounded by rose beds or a lily-choked pond. Uniformity in grave markers is strictly enforced so as not to interrupt the harmony of the planned design.

Most orders to monument companies are for conventional flat markers. Cremation calls for a stone 9 by 18 inches. For single-grave markers, the Veteran's Administration supplies 24-by-12-inch rectangular markers, that size has consequently become a standard of sorts along the West Coast, since cemeteries must accommodate veterans. In San Diego, however, 28-by-16-inch stones became, for some reason no one remembers, the norm.

Upright monuments aren't obsolete, however. People with family plots in older parts of Mount Hope and Greenwood, for example, still order them to complement existing stones. "I think as time goes on," Greg Wheeler prophesies, "you'll see more cemeteries develop at least small sections dedicated to uprights."

He attributes this in part to influxes of immigrants who, for at least the first generation after arrival, tenaciously observe the customs and rituals they brought with them. "Ethnic groups are the future of the memorialization industry."

But more importantly, Wheeler has noticed a return to personalization over the last decade. "The glory years of monument-making here were the '40s and '50s. The technology was there, but handmade was still taken for granted. Since the '60s, stones had become so plain," Wheeler shakes his head in disgust. "It was 'Greg Wheeler, 1957 to 1993.' That was it."

"Someone will come in here and say, 'I want to do something for my mother. What's the cheapest?' Even if there's a difference of only \$20, they'll choose the lowest price." Riffling through the stack of orders on his desk, Wheeler huffs in exasperation. "I'm looking down here at 'Our beloved husband, father and grandfather' —

Winged death heads have been resurrected: Hells Angels use them.

at the top, his name and dates and 'Forever in our hearts' at the bottom." He flips to another paper. "In 'Loving Memory,' blah blah blah. 'We'll miss you always.' Those are classics. Name, dates, 'suitable flowers.'"

Even sentimental poems are rare now. At Mount Hope one can see stones from as late as the '50s with verse. "She sleeps beneath / the soft green sod / Dreamless at last / in the rest that lies / Out on the hills of God," reads one. Morbid aphorisms, an early American staple, have entirely disappeared. The grim 19th-century cliché, "As you are now so once was I, As I am now so you will be," has metamorphosed. "Those are lyrics to heavy metal music these days," Wheeler says. "All that stuff that parents are worried about."

From the corner of his desk, Greg Wheeler reaches for a book, a friend's gift, on Celtic tombstones. He pages through it. "This is my favorite." He puts on a pompous accent. "Sacred to the remains of Johnathan Thompson, a pious Christian and affectionate husband. His discomfited widow continues to carry on his pious business at the old stand on Main Street. Cheapest and best prices in town."

Today such creative advertising seems callous and vulgar. A 19th-century widow, though, might have faced starvation after her husband's death. Survival, of course, is not of daily concern to us. No longer struggling to stay one step ahead of our mortality, we can afford to be complacent, even sentimental, about death.

It's written on our tombstones. Angels and cherubs have become ever more curvaceous and whimsical. Oddly, the winged death heads those angels and cherubs had replaced in the 18th century have been resurrected. Hells Angels use them. Bikers have a strong attachment to the glory of death, Wheeler suggests. "San Diego Mount Hope right now, you'll see a fresh rose on every biker grave. They're good to their people. They care for their death." One biker



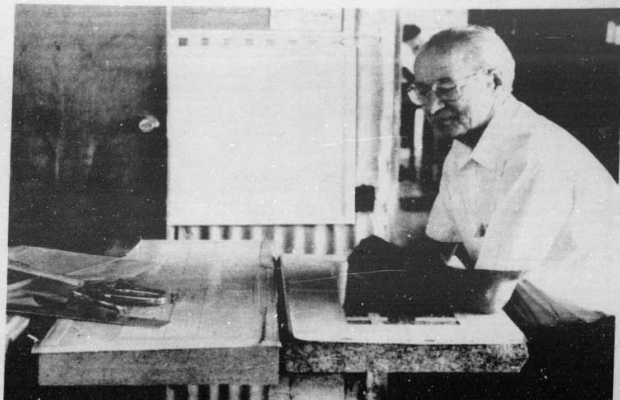
Greg Wheeler, Conti & Son

order he's in the middle of. Wheeler adds nervously, is on hold for the moment. The biker who ordered it is in jail for beating someone to death with a flashlight.

"It's hard to remember any unusual epitaphs we've done recently," Wheeler squints, considers. "There was a client in Las Vegas who put, 'I told you I was sick.'"

He opens a desk drawer, fishes around, pulls out a small photograph. It's of a double stone of light-colored granite. Across the top the words "Joy and Harmony" float on a ribbon. Above a man's name and dates, a folk guitar dances at a rakish angle; a fiddle and bow rest above a woman's name.

"Here's your dream customer. A six-foot-long monument for one person." Wheeler passes another photograph across the desk top. The low rectangle is made of Salisbury Pink granite, from



Ugo Ojetti, Conti & Son

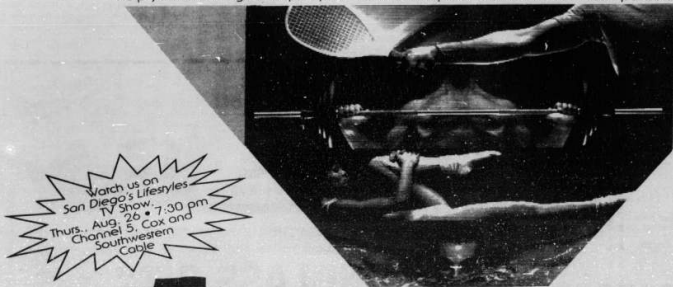
South Carolina. A rainbow, painted on with a product called Lithochrome, runs the stone's length. A fleur-de-lis cross is suspended on the rainbow's bands. Jesus wearing a crown of thorns peers sympathetically from a frosted oval. An oak tree is rooted near the bottom. The deceased was a young man, "Mito, gracia por d'amar," reads the tribute, then, also in Spanish, "Your memory will live always in our hearts."

Most memorial companies in San Diego are strictly retail mom-and-pop operations. Conti & Son wholesales to cemeteries as well. A grey 24-by-12-inch flat marker, with any letters you choose and any designs the firm has on hand, runs \$230 at Conti & Son. These days the most extravagant clients might order a custom-designed flat marker for around \$1500. Hand-chiseling — the addition of a beveled edge, for example — can triple the price.

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Conti & Son's alphabet board

The scarcity of cemetery space is driving plot prices upward. More than 50 percent of the population now chooses cremation, and this popularity has added to the demand for small, flat monuments for setting over a niche, between the roots of a tree, in a bench. Some choose to bury "cremains," as they're called in the business, in the same plot as previous decedents and merely add the new name to an existing stone. The monument industry survives because people want a "sacred space" where they can remember their dead, even when the dead are reduced to bone fragments and ash. By law one must declare the "disposition of remains," but no one checks whether ashes were actually scattered at sea or over a mountain. You can keep your grandfather in a coffee tin on a shelf in your garage if you choose to.

Customers plan out a stone's design with the monument company's staff. Having put little thought into the matter previously, they often rely on images they've just seen at the cemetery: praying hands, a cross, a border of roses. Such common elements are stored on the computer. Conti & Son purchased last year. Computer-aided design is a hot industry trend. It uses essentially the same software signmakers use. Here, the computer occupies a desk behind a partition in Greg Wheeler's office. The options are endless. Typeface can be made a 64th of an inch larger than standard. If a client wants it, "If you give me orders wholesale, I could lay out markers faster by hand. But with this machine, I can make it

perfect!" Wheeler's voice quickens with zeal. "In the old days, I had three-quarter-inch letters, inch letters, inch-and-a-quarter letters, and inch-and-a-half letters. With the computer, if a name looks a little too small, I've got every parameter adjustable, as far as distortion, sizing, spacing, anything."

Wheeler estimates he has between 10- and 20,000 design elements on hand. From beneath the old desk he drags a box of design catalogs sent to Conti & Son over the years by stone companies across the U.S. They contain photographs of stones, crypts, and sarcophagi, and drawings of design elements. In the catalogs, one can see that willows and urns, which became popular in the 18th Century, lasted into this century. A book dated 1924 is divided into chapters on various design styles popular at the time, including Roman and Egyptian, rendered in the spare linear manner of Art Deco. The more recent the book, the smaller stones, the more predictable the designs. "There's some interesting modern design going on," Wheeler concedes, showing a magazine picture of a trapezoidal black granite marker set on one corner, "but it's lost all its meaning."

The cross is the most common element put on stones. Without hesitating, Wheeler says the Masonic angle-and-sextant symbol takes second place. (It appears no less often on stones carved 200 years ago.) Corner clusters or borders of flowers mixed with what Wheeler calls "swirly things" are frequent requests. For centuries a metaphor for spring, and so regeneration, the flowers most often carved are a sort of generic species, vaguely rosella. Sometimes a specific type of flower treasured by the deceased is requested: Wheeler once carved a bed of gladioli from a design he found in a child's coloring book.

Lurching from his seat, Wheeler heads out a side door into flat sunlight. A vast paved lot next to the office is stacked with decades of rejected stones, the "gravestone graveyard." Most commonly, a stone ends up here because a date has been incorrectly inscribed. Stones can be recycled for other uses, but the name must be obliterated; this is an ethical standard of the industry. One local resident is breaking up stones and setting them in a patio; another uses segments for stepping-stones in a Japanese

garden. "He loves the idea that the stones once had a meaning," Wheeler says. But gravestones can't be recycled as gravestones. Monument companies used to surface and polish stones themselves, but now this task is performed by the quarries from which stones are ordered. The cost of resurfacing and polishing the stones is so great that it's cheaper to buy a blank piece and start all over again. "Cutting and polishing is done by computer-controlled machines these days. Big saws cutting whole slabs that are lying down, polishing segments while they're still on the line. They come in in the morning and there's this beautiful, perfect, polished finish."

Interpersed with the chipped and broken markers are aisles of blank stones, waiting to be used. Markers are made only of granite or marble. Their polished surfaces shine like water. Striding between them, Wheeler points to a glossy slab of pink stone swirled with orange and black. "That's granite. Bellingham granite. Don't usually carry it. Comes from a quarry in Minnesota." He continues on rapidly. "Most American quarrying is in the northern Midwest, the Dakotas, Minnesota, Wisconsin, right around there, up into Canada. South in Georgia and the Carolinas. Then up in the Northeast—Vermont, New Hampshire's (called) the Granite State," but that's mostly building stone. Conti & Son deals with a half dozen stone suppliers.

Granite is igneous rock, meaning that it is formed by solidifying magma and is very hard. It's mostly composed of quartz, and you can see the tiny crystals on a polished piece's surface. Depending on what other minerals are mixed in, the surface will be more or less porous. In local cemeteries, grey is the prevalent shade; it's cheap, plentiful, and quarried locally. But granite comes in almost every color, again depending on slight variations in its mineral composition. Blue Pearl, from Norway, is the most expensive granite; 95 percent of it must be discarded because of cracks and veins. Ruby Red, once quarried in the U.S., now arrives from India, which undercut American suppliers with "virtual slave labor," Wheeler explains, outraged. There is Rainbow and there is Melrose. A light-grey granite comes from Georgia, and dark-grey granite is mined in San Diego County. Granite forms multicolored swirls in pink,

orange, and black, resembling cirrus clouds, or in narrow stripes like stratus clouds. The polished surface may be pocked with deep holes between chunks of crystal or finely pored. When a piece is cut across the crystal, it appears to be composed of seed-sized, interlocking hexagons. Wheeler sweeps a hand over a stack of smooth planes colored a rich caramel. "The brown stuff's all Dakota Mahogany." He waves at a thick square of a darker shade. "That's Brown Velvet, an exclusive west-of-the-Rockies thing that I ran into." Brown shades of granite are the most popular. "Ten people come on the lot, six to eight pick that stone." Farther along the path, a dark, reclining monolith shines coldly. Up close its surface dissolves into tiny black and grey cells. "Belgian granite from South Africa."

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First pencil sketches, Clemente Granite Company



Architectural stone

"Sarcophagus" means "flesh-eating stone."

The white stuff with the veins is Carrara marble. Michelangelo's stone of choice. "Marble is limestone that has more or less crystallized. Its texture can be grainy or powder-smooth, and the marble of Carrara, Italy, is unrivaled in its purity of color."

Because it can be highly polished, marble has been popular in sculpture and architecture for centuries. Before marble was used for tombs, limestone was employed. Limestone sarcophagi date back thousands of years; "sarcophagus" means "flesh-eating stone."

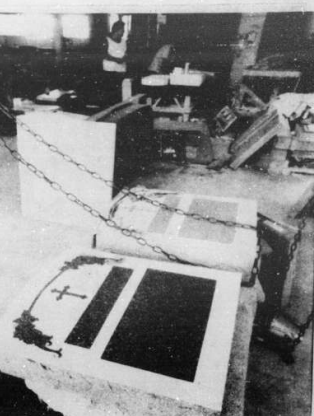
In a corner, against the chain-link fence that separates the yard from a weedy alley, leans a large, pale, elaborately inscribed stone. The word *Mescaleros* appears above the endearment "Our

Bro Tony" and the name of a young, dead man. "Uh, that's a...club he belonged to," Wheeler explains.

At the far end of the fence, beside the office, is a barn-like corrugated metal structure, where two men are busy over stones. Leaning against the barn, tucked behind some plywood, is a long, smooth plinth of slate. Its pigeon-grey surface is so uniform in color it appears to be painted. Wheeler runs a hand over it covetously. Above the nose of the sandblasting machine in the barn, Wheeler shouts, "It's a beautiful piece. I'm trying to figure out what I'm going to do with it." Slate, the early standard for headstones in Europe and the United States, is the dense, fine-grained product of the compression of sediments like clay or shale. "Feel that surface! It's naturally split. You can feel the little striations. Slate is the medium of choice for hand-cutting letters. There's a natural contrast. The inside is much lighter than the outside." The stone's planned edge, which is paler grey, jumps out from the darker surface. "The reason it was the standard in Jolly Old England and Rusty Europe was that it was plentiful. There was marble, and there was slate. Marble decomposes fairly

quickly, especially with acid rain. What you have to worry about here are sprinkler heads, lawn mower nicks, water mineralization, alkali, grass fertilizers."

In the shade of the metal barn, Wheeler pavers over a completed stone, balanced atop two wooden sawhorses. It's one of the "classic" designs Wheeler dislikes: name, dates, clusters of unidentifiable, broad-petaled flowers in the corners. "We call



Interior of Conti & Son

those monument flowers," Wheeler laughs. "I'm not a firm believer that they have any other meaning. They are usually referred to as wild roses." On another stone we see trailing grapevines. Centuries-old Christian iconography gives them the double meaning of sacrifice (toiling in the vineyards) and the enduring richness of the Afterlife. "You take a place on Earth where nothing will grow," Wheeler says, "plant grapes. They will grow."

Inscriptions in foreign alphabets must be provided by the customer.

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Interpersed with the chipped and broken markers are aisles

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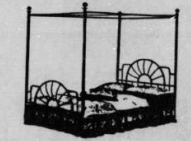
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Detail of gravestone in Père Lachaise graveyard, Paris.

He leads the way through to a deserted shed connected to the barn. Dusty light shafts through big windows onto old wooden drafting tables. Attached like a bridge above the width of each table is an air-powered stencil press. Before Conti & Son began using computers, all layout, stenciling and cutting was done

in this room. "Now," Wheeler says, "maybe two percent is." Wooden trays of letters in Roman and Hebrew alphabets, in sizes graduated by the quarter inch, sit on shelves and benches. "There's no regular Roman letters or Old English letters being used anymore. Palatina is used a lot, because it has straight lines and short, stubby serifs like those old-fashioned Roman letters you see on old monuments. A lot of alphabets don't work with sandblasting, because it's easy to lose those pointy, wispy serifs."

A car dealer's stone features two cars, parked at rakish angles.

Metal forms once used for shaping the tops of stones (into the S-curves of an open bible, for example) dangle from one wall, obsolete now that stones are ordered pre-cut and polished. Hanging from a nail, a pinup calendar (blonde in surprisingly modest shorts and halter top), compliments of a granite supply company, swings in a sudden breeze.

Covering half of one wall, a rack of wooden cubbyholes holds ceramic ovals on which are the photographic images of dead people. Manufactured by a firm in Chicago, the ovals are a popular embellishment to headstones, particularly among Mexican Catholics. The photos, being conventional snapshots provided by relatives, capture the dead at off-guard and not always flattering moments. One, of an aged and very overweight woman, has been reproduced keyed to yellow, so that the sagging folds of her flesh (revealed in a sleeveless flowered frock) appear jaundiced. Her mouth is slack and slightly open. One eye is closed, the other squints. She appears, in short, to be dead.



Tombstone in Père Lachaise graveyard, Paris.

Plastic stencils Greg calls "cookie cutters" of praying hands, roses, leashes baring Sacred Hearts are ranged near the drafting tables. A cabinet of empty flat file drawers, once used for storing stencils, spans one wall. The stencils were cut into thick, sandblasted, resistant matting onto which the stone's design had been laid out



by hand. "You'd take a blank piece [of matting], mark your centers, then figure your border..."
"As you would in any graphic layout!"



Père Lachaise cemetery, Paris.

"Yes. Except that in this business you don't know the word 'graphic.' Or 'proportion,' or 'scale.' Then you set up your cookie cutters, your letters, punch 'em on.'"

Now, designs are cut into the pale green, rubberlike matting by a \$20,000 piece of machinery, sort of a cross between a computer printer and a vinyl cutter. Greg threads his way through corridors back to the office to show it off. The machine is stationed next to the computer. A fragile-bladed, computer-guided armature attached to a frame cuts the design into the matting as it passes through, traveling up from a ten-yard roll suspended underneath.

Returning to the barn, we find it quiet. The workers have left for the day. Greg demonstrates how the stenciled matting, which has a Mylar backing, is affixed to the stone. Exposed edges of stone are masked off to prevent sand from getting underneath.

Most "Eternal Light" consumers are Mexican Catholics.

The stone is then braced upright and wheeled into a thick-walled box resembling a meat locker, the sandblasting booth. Pale, plastic-smelling sand is piled in drifts around the brace. From behind a half-wall and a protective curtain, a metal gun attached to a hose is aimed and fired. The noise is a deafening shrill. Those parts of the stone exposed through the matting are gutted by the air-propelled granules to a depth of up to an inch. Despite the brute

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force of the process, it's a delicate business. If the gun dwells too long on one section, for example, a corner of matting may lift and a finer detail may be lost.

Granite doesn't have the contrasting quality of slate, so after sandblasting, letters are highlighted with a product called Lithochrome. Shallow letters are painted in white; deeper letters are painted in black. Lithochrome is sometimes used to color details as well. Wheeler shows me an infant's tombstone on which an airbrushed Lithochrome rainbow ends behind a pair of sandblasted baby shoes.

Another, increasingly popular method for putting portraits onto stones involves a photosensitive stencil and sandblasting. The work is done by a Fallbrook company, Bost Brothers. (May '93 was their biggest month ever. They sent out 600 portraits, boats, cars, dogs, and cats, 80 percent of them to Hispanics.) Greg Wheeler kneels next to a rank of half-finished markers, tips out a dark grey granite slab to show how it looks. No border was used around the portraits on this stone, so the negative values of the photos blend right into the granite, while the lightest parts, blurry edged, seem to float above the stone like wisps of smoke. The effect is so ghostlike it's hard to imagine anyone wanting to do this, the modern tendency being to evoke the living individual, not the corpse.

This tendency represents a prominent change in memorialization over the past 300 years. Early New England stones offer brief accounts of grueling Puritan lives, emphasizing that even the most virtuous Christians suffer horribly and die. ("Memento Mori," reads a 1787 stone. "In Memory of Henry Adams... His untimely death was in consequence of incurable ulcerous sores, under which he painfully lingered in great agony confined to his bed for 132 days.")

And, as Greg Wheeler points out, gravestones have lost much of their symbolic meaning. The very shape of Puritan-era stones held significance. The traditional upright rectangle had an arched middle — the tympanum — and two smaller arched side columns — pilasters — which derived partly from tools available to early carvers, but the curves at top were meant to suggest immortality and spiritual resurrection.

Those crumbling slate tablets are embellished with winged

skulls, skeletons, coffins, scythes, hourglasses — symbolism to which a largely illiterate populace could relate and had done since medieval times. Grim Latin aphorisms, most famously *Memento Mori*, exhorted the faithful to conduct themselves with scriptural piety.

Intermingled with the morbid imagery were reminders of the Christian promise of eternal life. Peacocks with feathers transmuting into flower petals, radiant suns, roses, pomegranates, and voluptuous grapevines climb the pilasters. On the tympanum, winged hearts and flying birds alluded to the ascension of the soul.

Beginning at the time of the Enlightenment, mortality was downplayed in favor of the Afterlife. Stern calls to morality were replaced by sentimental verses about grief and resurrection. Winged skulls gave way to cherubs, angels, and depictions of the deceased. These elements are in turn giving way to symbols of more recent preoccupations.

The Clemens Granite Company is headquartered off a two-lane road in Santee. The office, a beige concrete house, lies beyond a dirt yard green with sample monuments. A barking dog peeks from the slats of a wooden fence bordering the yard. Inside the shady office, Frankie Clemens rises from a cracked leather armchair and extends a plump hand. Her voice is soothing, well-modulated, a "lady's" voice. Frankie handles Clemens's sales and customer relations. She started at the company in 1957, when she was 15, typing letters and watching the office for her future father-in-law.

On the other side of a doorway, a slender, dark-haired woman in T-shirt and jeans bends over a drafting table. "That's Carol, our daughter," Frankie says. Carol turns and smiles a hello. "She handles design and stencils. Ray is around here somewhere. That's my husband. His father founded the business in 1933. He does all the sandblasting, cutting, chiseling, and mounting." Frankie seats herself carefully, winks a wrinkle from her blue cotton slacks, her smile identical to the molded-marble Our Lady of Guadalupe on the big table behind her. Ray began working for his father as a child in the granite quarry that was once a part of the Clemens's operation. The quarry was sold when the work of quarrying, sawing, cutting,

and polishing stone became less efficient than buying preworked stones from supply companies. "Ray's still the kid in this business," Frankie says. "Ugo at Conti & Son is 75, I guess, the man at Seaman-Poe is 65, and Ray's 64. You don't retire in this business. You die."

Clemens is a smaller, simpler operation than Conti & Son and puts out an average of five markers a day — half Conti's volume. They're almost all retail, and a lot of their business comes from East County residents. "Almost all of our orders are in the county," says Frankie. "Right now there's a little child one layin' out here that's gonna go to Victorville. The child lived in Victorville with her mother, and her father lives down here. They were divorced. The little girl was five and she was born with cerebral palsy and she just couldn't take any more. Her little body just couldn't take any more."

"Oh, hi, Ray!" Frankie's face lights up as her husband, a slender man in short sleeves, roams in, says hello, and roams out again.

About a third of Clemens's clients are surviving spouses, another third are adult children buying for parents, and the balance are parents buying for children, by Frankie's reckoning. In recent years, Clemens has made stones ordered by spouses of AIDS victims too. Frankie admits this by a silent nodding of the head and wrinkles her nose. Then she says, "What's interesting now is the variety of people. In our shop right now, there's Japanese, Chinese, Russian, Hebrew, Mexican, Arabic, Chaldean. Right now Carol's working on a Jewish one and a Catholic one."

Inscriptions in foreign alphabets must be provided by the customer. Frankie leans over and grabs a poster-sized roll of



Clemens Granite Company stone

paper, unfurls it to reveal a long inscription in Japanese. Because the thousands of tiny strokes must be rendered with absolute precision to be intelligible, Clemens has contracted with Bost Brothers

to inscribe it with their photographic-sandblasting process. "This was a young man that was riding a bicycle around the world. He was Japanese. He went into Mexico. He got to Ensenada, and somewhere... He was staying with this very well-to-do Japanese family. The woman's name is Alicia Mikakawa Enrique. Frankie grins and chuckles. "She's part Mexican. And she's beautiful. It's just the most beautiful mix." The family is erecting a monument along the Ensenada Road.

"Clients come to us. They need to see the stone. They assist in every stage of the process. If you go to some cemeteries, anybody can be a stone salesman. You have six colors of granite and eight designs. Here, families participate in every letter on there. What to capitalize, what style of letter. That's a great help to people. It involves them."

"I can sit and talk to them. To use the word counseling is very pompous, but I can say, 'You're not alone. You're not the only one that can't get out of bed in the morning. Or can't buy new clothes. Everybody's the same. From George who doesn't wake up one morning to Homer taking three days to die,

they're both dead.' She claps her hands together softly. The most emotionally difficult orders, of course, are for stones for children. "The other day I was going to become a

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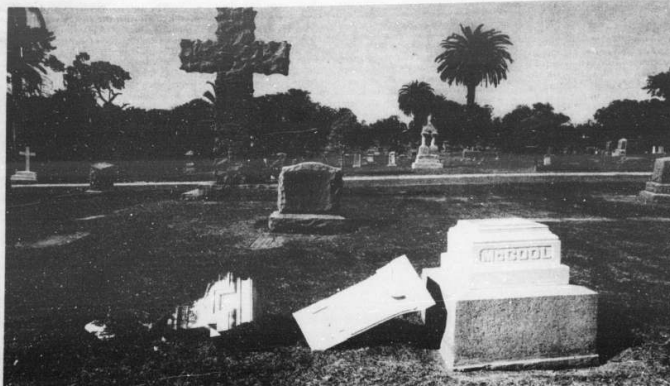
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plumber," Frankie says ruefully. "It was an eight-year-old boy, died of a strep infection. The human body's just amazing. You can die of an impacted tooth, depending on your body's condition."

The office door bursts open and a little boy rushes in, panting for breath. He's come with his mother to pick up a memorial plaque. Clemens has engraved for a local elementary school. While the woman and Frankie conclude their business, the boy investigates an "Eternal Light" candle leaning against a file cabinet. A candle that burns for eight days is mounted inside a colored sleeve on a long metal pole, like a riki torch. A screw on top holds the religious symbol of your choice. Frankie later mentions most "Eternal Light" consumers are Mexican Catholics. The boy tries to lift the heavy granite square, but Frankie puts a stop to his effort with

"Well, now, see here, buster! If you think you can lift that!" and a hearty laugh. "Don't don't! It's gonna drop and it's gonna come down on your finger! Okay! Right there! Back off! Hands off!" Her tone softens. "Now sit right over here..." The chastened boy retreats to the doorstep.

"I can tell you've had kids," the woman says to Frankie. "Two grandkids, but four kids. The rule in here is, if you don't watch your kid, I set 'em on the step." She points an



Mr. Hope Cemetery

last one that we made that just went out of here a couple days ago

was for a little boy that was killed. They dedicated a tree. Right now, some people are starting a rose garden at a mobile home park, and they're gonna have the names all across it, we're doing that."

Clemens handles a number of orders for pet cemeteries, too — cats, dogs, horses, birds, hamsters. "You should see my daughter trying to make a guinea pig. It's a potato with eyes," Frankie chuckles and Carol turns around and laughs, too. "She got it from a kid's coloring book."

The most dramatic change Frankie has seen in her 36 years at Clemens is the move to flat markers. "But people do want memorials, they do want the statues, they do want the crosses, all of this, and they have the money to buy it. The last family that was in, it will either be \$1674 or

imperious finger at the front door. "Because they cannot be climbing on these things."

"How do we move this?" the woman asks.

"Well, we're getting a big, strong, handsome — Ray!"

"He's out the other end," Carol says from her table. "I'll help."

"She walks over, bends and grips one end of the stone. The woman grips the other. The boy precedes them out the door."

Like Conti & Son, Clemens makes a number of commemorative plaques for schools and public institutions. "The

\$2028 depending on the size of portrait they choose. That includes a monument, an 18-inch-high white marble cross, and the portrait." The Jorst Brothers' photo-process images on black granite are "very, very, very popular," Frankie says. Many of these are portraits, but "we'll do everything from people's cars to their dogs."

Frankie opens a thick photo album, pivots it on the desk surface to face me, begins flipping pages. A late local car dealer's stone features two cars, parked at rakish angles. Another stone,

rectangular granite, is decorated with two wrenchlike implements. Frankie calls them high-precision gauges, and they're etched in at angles to the dates. Big letters read, "Father Bill Emberton 'The Big Tool' Dad We'll See You Up There, Save Us A Spot. Love The Boys." "He was a Snap-On Tool man," Frankie explains.

The image of a pickax crossing a shovel commonly appears on the tympanums of 17th-century stones, usually in the company of a dancing skeleton and an open coffin. Emblems of death, the tools were used to dig graves. In Frankie's book, they turn up on a stone completed not long ago for a man who was the "discoverer of Mesquite-Placer gold diggings in April 1876. Last of the gold bonanzas in the Southwest. Located in present-day Glamis."

There is something primitive about these representations, devoid of symbolic meaning. The simple, forced-perspective outlines of cars and yachts float in space like the bison and spears on the cave walls of Lascaux. The new iconography of headstones is largely composed of material possessions, beloved objects the departed has left behind. Perhaps they are meant to accompany the dead to the next world, like the funerary furniture in pharaohs' tombs.

"This is a cute one," Frankie enthuses. A husband-and-wife stone for a deceased member of the La Mesa Police Department is topped by last name, with "Cpt. Gordon L. My Captain, My Captain," underneath, and to the right, "Violet R. 'His Back-up.'" Had the quotation from Walt Whitman been correct, it would be no less appropriately maudlin: "O Captain! My Captain!"

our fearful trip is done, The ship has weathered every rack, the prize we sought is won..."

Another page: A creaker bordered with music staff and notes, the legend "She's Joined the Heavenly Choir." A stone with a mailbox on it, for the woman who delivered the mail in Julian for years. A stone featuring a reclining figure gripping a fishing pole, its line disappearing in concentric ripples. "He's Just Away, Gone Fishing." A stone for "JOE" with an 18-wheel rig heading for the viewer, a cross on its grill, smoke from the diesel stack forming a heart, the edge of the plume forming a rosary. Joe's ceramic portrait, just in from Chicago, lies next to the Rolodex on Frankie's desk, ready for mounting.

The phone rings. Frankie talks quietly, affectionately, into the receiver. After a few minutes she says, "So you want 'charity' and 'concern' to come out?"

The next page: a stone that reads, beneath the prominent last name, "We Love You Dwayne. Mom, Bros, Friends." Near this is etched a dumbbell, reading "Paramount Los Angeles Powerhouse," the decedent's gym. There's a beer bottle, the number 21, a rendering of Dwayne in his football uniform, legs bent, gripping a football, and, surveying it all from the upper corners, two portraits: one of Dwayne in his football uniform, the other of Dwayne in his prom-night tuxedo. "To Our Dwayne You Reign In Our Thoughts And Our Hearts With All Our Love. God Bless You. Rest In Peace."

"He committed suicide," Frankie clucks sadly. "He was a cleaned-up druggie who couldn't take it."

The workshop where Carol stands at the drafting table is well lit with the sun streaming through a rollup door. Outside's a back yard piled with black stones, old, broken, and ruined markers. The sandblasting booth shares the room with her. There's no computer here; a client might show up with a complete design or plan one with Frankie's guidance. Clemens employs the formula Wheeler deplored — "the name is always larger, then the dates, then the endearment smallest." Carol might be called upon to create elements of the design. No matter which, every design is laid out by Carol's hand on the same sandblasting matting used at Conti & Son. Design elements like flowers she then cuts into the matting herself; lettering is laid in place in trays and punched into the matting with the air-powered stencil press that bridges Carol's drafting table. The press descends with an abrupt silence, a dismissive, scornful sound.

File cabinets next to Carol's table contain manila folders filled with design elements, labeled "animals," "birds," "books." Carol rolls her eyes. "We have tons of designs." She opens a folder and holds up thin pieces of paper, turns her head toward her father. "Some of these are from your dad, aren't they? These designs?"

Carol passes me a horse's head, a horseshoe, a trout, a cat, a raccoon. "We just did an elk for somebody," she comments. "Was he an Elk?"

"No. He just shot them."

Turning to a trestle table behind her, Carol sorts through a pyramid of paper scrolls bearing more designs. "What's that

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last one we had checked? A koala. A mother died. She was 39. She collected koalas. Anything koala. One of the daughters, in her high school art class drew the koala. I adapted it from that. Everything we do has to be adapted to black and white."

"We had a guy bring over a surfboard," Frankie offers. Carol fumbles among the scrolls. "Where is that koala?" "Is that it right there?" Frankie points.

"No. That's the Angel Moroni." Frankie walks out into the sunny yard, pointing now to a pretty piece of stone (she loves being surrounded by beautiful stone, working with a natural product is very gratifying) orange with black and white speckles, called Illusion, from India, then to an epitaph she particularly enjoys: "Every woman needs a man who makes them feel as good as he did me." She indicates the stones "as if they were the people they represent." "This was a little girl who was hit down here in El Cajon. She dashed out between cars and got hit." "This was a baby who just, he just... wasn't able to make it."

Birds chirp in the trees overhanging the yard. Ray saunters up in his easy gait, back from delivering a stone. Trained as a stonemason, he can create flat sculptures for monuments — there's a dark-pink, heart-shaped tablet here — or for amusement, like the stylized silhouette of a rust-colored granite coyote leaning against the wall, destined for an American Legion auction in Julian. "Carol's address, at home," Frankie says, "is a penguin." Ray's in the process of duplicating an old headstone, a large oval of dark-grey granite with a round polished face. We walk back to where he now stands, just inside the rollup door. He hands over a snapshot of the original. "This is in Evergreen in El Centro. The thing got all ugly over the years." A beveled edge separating the polished face from the rough sides and back must be hand-tooled. Ray dons a plastic eye guard, takes up a carbide-tipped chisel. Frankie braces a metal carpenter's square against the stone's face to give Ray a straight line. Gently tapping the chisel with a mallet, Ray moves along the edge, chipping

sharp edges off. Tiny pieces of granite spin through the air.

"There was one stone, still got a picture of it somewhere," it said. "Here lies a high liver — with onions." And you remember that one we sold? Ray turns to his wife. "It was the grandkids or the aunt? Bought the marker with the, uh, marijuana on it?"

"Yes, we put marijuana leaves on it." "Instead of roses it was a marijuana leaf."

"You know, not every death is mourned," Frankie sighs. "Gosh, I had this one that was just terrible. This woman looked at me, it was her son who had died, and she said, 'The night he died was the first night of sleep I'd had in years.'"

The Clemenses haven't planned their own monument. "It'll probably be the smallest, plainest stones in the cemetery," Frankie says, "just names and dates."

"I always kind of liked this old-fashioned design you see in outlying cemeteries, where they use a boulder," Ray ventures, "with, like, a scroll cut into that."

Carol flips a radio on and a country-western tune walls. She walks over to a double-width upright stone lying on a rack outside the sandblast booth. She presses its greenish matting in place with her fingertips, then takes up a metal carter and rolls it across the mat. When completed, the stone will be light-grey granite with a sandblasted central panel and deep-sunk lettering. Frankie walks over. "Now this is a Jewish stone. He was a leader of the prayers, he was a Cohen, so he's got the hands." She points out the traditional emblem, two hands with palms forward, thumbs and index fingers touching, beneath the large letters of the last name. "It'll have his name and his Hebrew name, and his date of death and his Hebrew date of death all in there." Her fingers describe the layout across the matting.

"One of the things that's important around here is to get the ornamentation right for the person. This man had to have those hands. That was who he was. Getting the ornamentation correct requires that you know quite a few religions. The Southeast Orientals have to have their stones set at a certain time. They bring

you what amounts to a moon calendar book. They say, 'No, you can't set it Tuesday between 6:30 and noon. You can set it after 3:30 on Thursday.' And that has to be. I mean, Papa will roast in hell if it isn't set right. So we have to ask," her voice hushes, "When's your time?"

"I get to dabble in every religion. When someone walks through the door, I know what their customs are. I think probably the custom that I find the strangest, although I understand the reasoning, is the American Indians, who put all the person's possessions — clothes, bedding, shoes, watch, comb — in the ground, then put the body in, burn everything, then put the dirt on that. Because they don't want the spirit to come back and reclaim what was theirs."

"The Jewish have their unveiling at the anniversary. Their custom is to bury the body before sunset, for health reasons, because they don't embalm. That's standard for any Jew. They try to keep as close to that as they can, but it's usually the next day now. Ideally, if they die early enough in the day, they should be buried by sunset."

"The Jewish retain more of their customs. Catholics are still strong with theirs, too. You get a good, strong Italian family and they've still got it. American Indians have unveiling rituals at the anniversary of their deaths. But the Orientals that are coming over are just steeped in tradition. They have to take things to the grave. When we're setting the stone, they're over there with their mats, they've got books and things that they're doing."

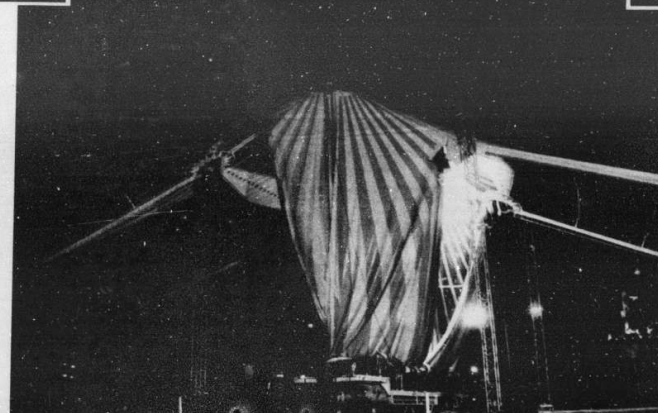
Among Southeast Asians, tradition requires that the deceased's clothing be burned at the gravesite. A security officer at one local cemetery admitted knowing of such ceremonies being interrupted by park personnel. In one case, an Asian woman who was in the process of burning a pair of pants over a hibachi was chased off.

Frankie moves over to the table of scrolls, deftly pats the rolls to a neat shape. "I think," she muses, "the Anglo-Saxons have lost a lot. Our traditions are pretty impoverished."

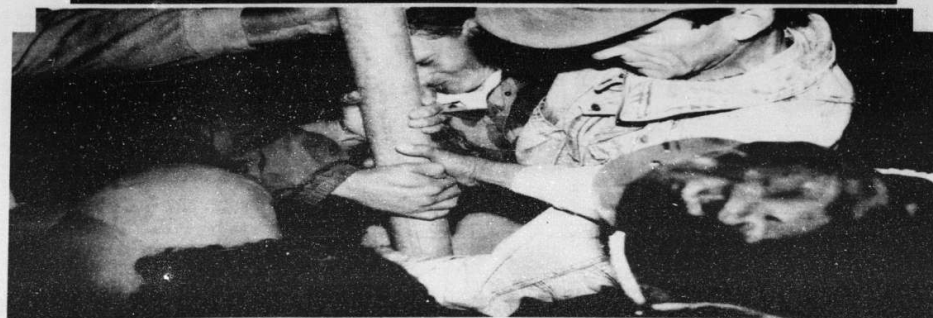
Tent Slime

Story by
T. C. Johnston

Photographs by
Erik C. Hanson



Perms and Townies Manhandle the Circus Vargas Big Top



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I didn't really run away and join the circus when I was 19. The circus just sort of fell into my lap. In the early '80s I had worked as a clown in San Diego, doing mostly birthday parties and promotions. I didn't really want to be a clown, I wanted to be a rock star. But I had a knack for physical comedy and it paid well.

In early 1984, I left San Diego for southern Oregon with an offer to join a band, dreams of fame and fortune, and about \$200. Two months later I was broke and homeless — sleeping in my car or friends' living rooms and selling food stamps for cigarette money. Then a friend spotted an ad in the local paper saying, "Clown needed for circus."

A year later I was in Mississippi on my second circus run, now with Daly Bros. Circus, a rinky-dink mud show (tent circus) that didn't have enough money to pay us. My partner Rocky and I had been hired on as clowns but wound up doing advance promotions for the show. Sleeping in a van, moving from town to town (many with populations of less than a thousand), hanging posters, and generating advertisement.

We fed ourselves by trading show tickets and press passes for food at pizza parlors and cafes. We traded tickets for everything: newspaper ads, radio ads, electricity, parking tickets. We were one rung up the hierarchical ladder from the tent crew: a motley collection of indigents and bums who worked 12 hours a day for \$10 and slept in the back of the truck. At least they were getting paid, and they were safe on the lot.

We were stopped by a sheriff's deputy outside of Buale, Mississippi, while stapling posters to telephone poles. He was from Kirby, a nearby town where the show was also scheduled to play. He explained that if we continued to hang posters for the other town's show so close to his town, he would throw us in jail and not be responsible for what happened to us in there.

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Having lived on both sides of the invisible barrier that separates the "real world" from the "circus world," I walk with caution and respect onto the lot of Circus Vargas, one of the last of the giant mud shows, set up in the Sports Arena parking lot for a March run in San Diego. I am looking for the tent crew. Unlike the performers — close-knit families who live in those fabulous fifty-wheel trailers with satellite dishes and electric barbecues and own homes in Arizona or Florida — the tent crew sleeps in a converted box trailer with no plumbing and cramped bunks. The 15 permanent crew members are paid \$20 a day and have to buy their own food. With Circus Vargas, they are much more comfortable than the crew on my old show. Still, they epitomize the term "revolving door." The average stay for a crew member is about two weeks. The work is difficult, the hours long, and the travel gets old quick.

With that kind of turnover rate, the circus needs a constant supply of willing workers. In



set-up and tear-down of the tent, employing as many as 25 people at a time during the circus's stay.

A volunteer coordinator at downtown's St. Vincent de Paul Center says it's been years since a circus came by the shelter looking for help. Now, instead of scouring the shelters for cheap labor, they go to the county employment division and work services, and they find plenty of willing workers. Often, too many.

The tent, a familiar blue and yellow striped mountain, is always looming in the background.

Wednesday before the 4:30 show, I walk around the perimeter of the Circus Vargas lot until I find a small group of people sitting near the concrete barriers dividing the Sports Arena lot from the parking lot at the strip mall next door. One guy in blue shorts and a ball cap leans on the barrier, another straddles his bicycle and rocks back and forth nervously while a man and a woman stay close to an adjoining fence.

I ask if any of them are tent crew. "I'm tent slime," says the guy in shorts, who introduces

himself as Steve.

"Tent slime?" I laugh. "How long you been with the show?"

"A little over a year now." "Wow, that's a long time for tent work." "Yeah, but it beats the hell out of living on the streets. There are only two guys that have been with the show longer than me, but they left for a while and then came back — so I guess I've been here the longest."

The man on the bike is adamant about not telling his name (it's more difficult to get names than information), so we decide on George. George is a tall, blond, military-looking guy who spends a good ten minutes expounding on the virtues of his bicycle, exaggerating by at least \$50 the cost of each part. He is trying to join the show as a permanent worker (perm) and is waiting to talk to Victor Arata, the Tent Boss. In the meantime, George rambles and sips at a plastic bike bottle full of beer.

I mention that I had put up a few tents in my time, and we talk about how difficult and taxing it is. "Well, it's gotta be better than the carnival," George says. "I've worked for two carnivals and I'll never do that again."

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In the past, circuses would make regular runs to the shelters and missions to scrounge up workers. That was the only place to find people willing to pack up and leave immediately — and to work for nothing.

Today the situation is different. A large show like Circus Vargas maintains a smaller permanent crew and relies heavily on local help for the

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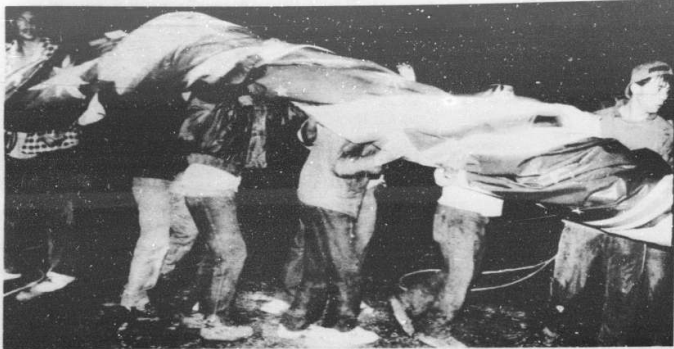
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Tent section rolled and hoisted

looked on, he sat on Red's chest and beat his face until he was unrecognizable. Red wasn't moving when he was taken away in the ambulance.

I relate this story to Steve, who raises an eyebrow and says, "Well, I've never seen anything like that happen on this show. I've seen the crew go after each other, but Victor's okay — he is still the boss, though."

Other crew members refuse to answer questions about the prices in the pie car or the Tent Box. Steve shrugs. "Sometimes you can say a lot more by saying nothing."

I do overhear one of the perms explaining to George the intricacies of pie car etiquette: "They charge \$1.25 for a can of Old Milwaukee, but as long as you buy one, you can bring your own beer in and they won't say anything." Then he pauses. "Don't show up with a 12-pack, but a couple of beers in your pockets are okay."

Victor Arata, a 52-year-old Sicilian (according to Steve) has worked circus most of his life. Trim and fit, he rules absolutely and he carries his authority well. He suspects drug use or drunkenness with any crew members during tear-down

or set-up, they're fired on the spot. There is too much riding on safety; too many people depending upon each other.

Questioning crew members about their drug habits is useless. At one point, however, I am told by a perm that he takes a blanket and sleeps in a Subaru when the rest of the crew are "doing their thing."

"So there is drug use going on?"
"Does Howdy Doody have freckles?"

On Thursday morning I hang out at the lot in Balboa Park and watch the set-up. They began at 6:30, and by 10:00 the center poles are up and the stakes and canvas are in place. It's amazing that the tent goes up at all. Two-thirds of the crew don't even know what's happening. With nearly 50 men to coordinate, many of them can slack off whenever they see the opportunity.

I watch one towie languidly carting bleacher planks around, hiding a can of Budweiser under his torn T-shirt. Then I spot George wandering across the lot. His head hangs and he is limping. He sees me and waves, saying simply, "This is hard."

"The first time I tore down I thought I was going to die," Steve said when I met him. "I had been on the streets a year. All I did was hang out and eat. I was overweight, out of shape, just tearing down the bleachers almost killed me."

I roam the lot and finally ask two men in Gels cars whether they are with the show. One guy, with a dirt blond flat-top and a tail, looks at me through his eyebrows. "We live here."

Their cars are parked head to tail — a big green Buick and a maroon Pontiac — like cops on a break. Flattop says, "Are you looking for work? They're hiring."

"No thanks," I say. "I've had enough of the road."

"You can never have enough road," he says with exuberance. "Hell, I'd be there in a minute if it weren't for my son." He pulls a postage-stamp-sized photo of a young boy from his dashboard and holds it up to me. "That's him. I get to see him every weekend. Otherwise I wouldn't be living in this car for the last three years."

"Hell, yes," says his partner in the maroon Pontiac. "Those guys get 300 a week, and they haven't done a goddamn thing in two days. I worked for them a couple of days. They pay five bucks an hour, in cash."

"It's real nice, the truck they sleep in. Of course, you have to buy your own food," says Flattop. "Have you seen the prices in that cook house? They charge \$2.50 for a 50-cent burrito."

It's designed to hook you in and keep you. You make your money and spend it all in the pie car. That's the idea. Then he looks at me and says, "But you don't have to live like that."

I mention that I have been talking to some of the tent crew. "Steve?" he says. The guy with the nose? He squeezes his cartilage for clarification. I nod. "Steve's a good guy," he continues. "I knew him years ago. Used to live right here." He points to a parking space. Then he glances back at his dashboard with a faraway look. "I love my son," he says. "If it wasn't for him I'd be [with the circus] in a moment."

Work call for Sunday night's tear-down is at 4:30. The tent is coming down for the jump to Escondido, and the show will again need some extra help. The towies are paid a minimum of five dollars for the night and a maximum of five dollars an hour. They are needed for about four hours for tear-down. "San Diego's an expensive city," Steve told me, "so they pay five an hour here."

Some 60 men have shown up to fill 12 remaining positions. The guy in the maroon Pontiac is there. An older man with five kids has walked up from Barro Logan. I recognize some homeless people from the park. Alvario and Manuel, 16 and 17, respectively, have come across the border looking for a day's work (they don't speak a word of English). None of these men will work tonight.

Victor groups everyone just off the midway, near the reptile exhibit, and asks them to wait. Then he disappears into his trailer. The throng is in constant rotation, everyone working their way to the front of the group. They keep moving slowly forward and a perm appears and asks everyone to move back, out of the midway.

Victor makes them wait for 45 minutes. Those without patience or a real desire to work begin to



Tent section supported by towies

leave, cursing at having to sit for so long. When Victor returns, the crowd has diminished. Victor understands the need to be fair in his choices.

These are hungry men, many have gone to great effort to get here, and Victor is looking at a potential riot if he doesn't handle the situation with equity. He does this every couple of days, so what seems like an inflammatory situation is just a day's work to him.

Victor announces he will hold a lottery; he produces a hat and gives everyone a small piece of paper to write their names on.

Rex, a muscular, tattooed man, has followed the show around the county, setting up and tearing down on five occasions. His face is as rutted and coarse as the asphalt the workers drive stakes into. He works hard and is increased by the idea of a lottery. He believes he should be chosen outright. He stomps and curses, but he has to participate nonetheless.

Rex and the remaining men scribble their names on the tiny scraps, frantically pass around pencils, and rush for the hat. Only the most devoted — or desperate — even get their names

into the hat. The others are kept away, weeded out by mob mentality.

After several minutes of crowding, amid pleas to remain calm, Victor groups the men at a distance and explains that if he finds anyone has put their name in more than once, they'll be fired. He begins to draw names. The first name called is Rex, who yells, "It was destiny. I was meant for it!" Rex moves to the line where the winners stand.

By the time the lottery is completed, the 5:30 show is well underway. Victor invites any remaining people to see the show for free and leads

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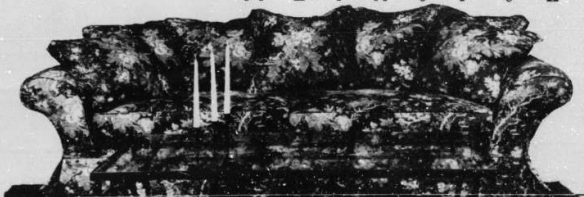
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The men call back, rolling thousands of pounds of canvas, arms stretched over their heads, working their way toward the center of the tent and finally dropping the section of canvas in a horse-shoe shape onto the tent trailer.

Those who have done this before know what comes next. They run, yelling in childish glee, to the other side of the tent, grab the ropes and swing on them like urban Tarzans. The synchronization and team spirit displayed by these men is amazing and necessary. There are some slackers, but most of them know that not pulling their weight could lead to disaster. The tent commands its own respect and cannot be taken lightly.

By 11:10 all eight sections of canvas have been rolled onto the tent and the lot is an eerie sight — just a few trailers left, a wide ring of stakes, and four center poles jutting into the sky. Swaying between them is the huge centerpiece of the canvas. Billowing down 50 feet in blue-and-yellow stripes to the flatbed trailer, it looks like a painted waterfall.

Victor walks over to a spotlight near the generator truck. He has a wad of pink slips in one hand, a huge roll of cash in the other. There is a slight commotion as someone gets a little too close for Victor's comfort; then he begins to sign people off as they hover around in a five-foot semicircle. There is still plenty to do, but the permits handle the final task: they pull the stakes with a gas-powered hydraulic jack or the forklifts, while others are ready to winch the centerpiece of the tent down onto the truck.

One by one the townies disappear into the night: some to the park, where they sleep, some to their cars, others to the trolley station by the college. The guy in the red Gucci sweatshirt, the satin Snap-On Tools jacket guy, men in beanies. All who worked together walk off alone tonight, some well-earned cash in their pockets, and maybe tomorrow somewhere else to make a little money.



One guy walks away, exhausted, head down. He flips through his money, three five-dollar bills, counting them over and over again as he crosses the empty lot.

Rex wanders up, smiling and swaggering, flapping around his work gloves. "I'm going home to take a shower," he says. "I've been in six spots now. They want me to join, but they only pay \$150 a week. I make a lot more in construction, I make 15 bucks an hour."

Rex joins the group of townies waiting to get paid as Victor peels bills from his wad and signs them off. "I've been doing this since I was a kid. Never out of your blood. So, I do it for five, six bucks an hour." He hitches up his pants, bringing his frame to full height. "Forty-eight years old! I tell you, I can still whip a young man's ass! Still outwork him!" Rex turns abruptly and walks alone across the lot.

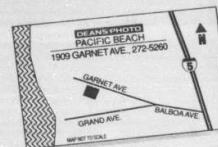
By 11:30 all the townies have gone. The permits lower the rest of the tent to the truck with winches and begin to bring down the main poles. Their night is coming to a close. A couple of guys climb on the massive pile of canvas. I go to my car and watch with the heater on.

At 1:30 everyone will be gone, heading to Escondido. An early night for them. In the clear, brisk sky I watch a shooting star dive behind the skyline. I can see Steve out there, hustling about — employed for as long as he can stand it — tearing down a circus tent where he once used to sleep.

To the crew this is an easy night. At 6:00 a.m., Steve and his cohorts will be setting the tent up again, laboring with a new set of townies. They won't be finished until nearly 6:00 that evening, just in time to begin helping with the 7:30 show. I was on the road for three and a half years. The road is romantic, exciting, and dangerous, but in the end it's just lonely. You're a nameless drifter in an anonymous town. Often you can't even remember what state you're in. But for some that's a suitable life.

"I love the circus!" Steve had said to me once. "It beats the hell out of being homeless. It's like being homeless with a job."

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by Judith Moore

Summers when I was young, I would see women who are my age now, on their knees in flower beds. "It's said," I'm sure I said to my high school best friend Joanna, "to have nothing more to do with your life than care about flowers."

Have become one of those women who care about flowers. As much as all those summers ago I admired tanned boys who wore white socks and khaki Bermudas and who sweated lightly when they kissed, now I admire my blue lobelia. My blue delphinium I am afraid I have come to love almost as much as my first great love that long-ago summer when we were still only holding hands. I go out every morning as excited to see what's happened to the delphinium as I was when waiting for that boy — crew cut and shy — to drive up in the pea green Chevy Bel Air on loan from his father.

Today I was out on the roof where my four sunflowers, growing in a big pot, drank five gallons of water (over 16 hot and windy hours). Really, the big pot is too small and not a good idea. Even though, daily, I've boosted their water with liquid fertilizer, which their roots take up like our veins take in an IV drip, the thick green stalks have stunted. They're dwarfed, cramped up. I'm sorry I did it. Blooms that normally would be dinner plate size are no bigger than dessert plates. I feel guilty about the sunflowers. I kept them from what they were meant to be.

A friend brought me five pounds of unshelled peanuts for the scrub jays that come to my roof and feed. I scattered a pound of peanuts across the roof and listened happily to the dry shells clatter. I went back to dead-headed faded flowers from the huge pansies called Super Mamee Giants. The pansy blooms, particularly the yellow that is blotted black in the middle, are strongly perfumed and give off a complex aroma, like a mix of white wine and talcum powder. The lavender blooms, however, hardly smell at all.

When I turned around, I saw a jay perched on the edge of the sunflower's pot. He eyed me with his jet bead eyes, above which runs a narrow white eyebrow. He hopped off the pot into the scattered peanuts. He pecked at one, rolling it away from his beak, pecked at another and another, and then stood still and hammered his 3/4-inch-long black beak into a shell until a nut rolled out. He took the nut in his beak, then tossed back his head and swallowed. He repeated his pecking among the nuts, then picked one up and flew away, peanut in mouth. I say "he" because scrub jays males bring food to the female before, during, and for a short while after egg-setting.

Unendurable Summer

To Have Nothing More to Do with Your Life Than Care about Flowers



season. This jay's mate sits her eggs, my guess is, in one of the nearby evergreens. Her nest, according to what I read, is a cup of grass lined with fine roots and hair, supported by a platform of twigs. I edged the sunflower pot and two wooden

tubs of blue hydrangeas with a trailing blue lobelia called Sapphire, whose 3/4-inch deep-blue blossoms are centered by two tiny white stripes. The dark, almost severe blue flowers have bloomed in such profusion as to cloak the plant's deep-green foliage. Its stems trail down a foot

and a half over the tub's wood slats and cause the plants to seem some miraculous blue cloud. The pot that holds the delphinium Belladonna I filled with lobelia called Cambridge Blue, whose flower is a sky blue even paler than the delphinium. The latter, this year, has put out three-foot-high stalks covered with blue flowers.

You can buy lobelia in shades of purple, rose, red, and white. But who would want? The very word lobelia is synonymous with blue.

Back all those summers ago, now way more than half the summers I'll be granted, I didn't know any flowers' names except rose and daisy and Easter lily and the orchid boys give for corsages. I spent summer days at Joanna's air-conditioned house where we lay buffed against the hot sun in her father's dark bedroom and watched soap operas and ate sandwiches the maid Annie Mae made us. Annie Mae sliced the meat off a real ham with white bone in it. Sitting on Joanna's father's big bed (which in memory may be bigger and softer than it was), we watched the half-hour *At the World Turns* on the black-and-white Philco. We slid off the bed and turned up the volume when Annie Mae turned on the vacuum cleaner. We turned down the volume when the organ music announced the end of a scene and the beginning of a soap commercial. We became obsessed with the romantic intrigues between the Hughes and Lowell families. We even found ourselves occasionally sympathetic (as we weren't to our own mothers) to young Tom and Bob Hughes's worried mother Nancy, as she paced her kitchen linoleum in the fictional Oakdale, Illinois, and offered her visitors coffee from a percolator she kept on the stove. (This was years before counter-top coffee makers like Mr. Coffee.) What Mrs. Hughes (and Joanna and I called her that, just as we would have anyone else of her age) was worried about was that her teenage son Bob was dating an inappropriate girl. A wild girl. A girl who "permitted liberties."

We were not wild girls. We lay propped up on Joanna's father's fat pillows and polished our toenails with Revlon's Fire and Ice. We talked about when we'd get married what we'd wear. We wanted lace gowns. We wanted four bridesmaids and each other as maids of honor. We wanted June weddings. We wanted a soprano with a warbling in her voice to sing "I Love You Truly." We looked at pictures of silver patterns in Joanna's mother's *Ladies Home Journal*. Joanne wanted Chantilly. I wanted Melrose.

We expected to be virgins on our wedding night. I know that I knew the other, the physiological, definition of the word "intact" but do not recall how I learned it. I believed that to become "un-intact" would involve great pain and leave a thin trickle of darkish blood on the honeymoon sheets. I believed that after the vows and

that first night, I would be as irrevocably changed as bread and wine at the altar were changed to flesh and blood. I would be a new and different person, myself no more, an entirely new loaf, named new with my new name. Even though my own parents were long divorced; even though Joanna's mother and father, while they tipped martinis (the titillating scent of the gin's juniper making me sneeze) and ate blanched almonds in their living room, spoke tensely to one another; even though I heard Mr. and Mrs. Hughes argue in their Oakdale kitchen, I believed I would remain unendurably happy. I would belong to my husband in a way I could never belong to myself.

Shyly, Joanna and I talked about how our lives would be in a future we expected was two or three years away. Our shyness grew not from modesty before an intimate subject but from spacious ignorance. What kind of man did we want our husband to be?

"Cute," Joanna would say. "Tall," I would add. "Well, at least six feet tall," Joanna would suggest. Where would we meet him?

"In college," one of us would say. A campus greensward, mottled by sunlight, stretched out in my mind and a tall boy dressed in crew-neck sweater, cords and dirty Spaulding tennis shoes walked toward me, smiling.

Either Joanna or I would then append, "Not in high school!" We would laugh. Maybe Joanna would say, "Be careful, you're laughing so hard you almost knocked over the nail polish bottle. My dad will kill me if we mess up his bed."

Most boys we knew in high school seemed barbaric. It never occurred to us these prospective husbands would be boys who had attended other girls' high schools.

And after we met one of these college boys, what would happen?

Love. Nothing, of course, came out like we (foolishly, ignorantly) planned. Nothing. We made dreadful mistakes there was no escaping. But that is another story.

I watched *At the World Turns* the other day, now shown in bright color for an hour rather than 30 minutes. Oakdale has gone from small town to big city and boasts a yacht casino. After

has been on the show since it first aired in 1956 (and is older than either Joanna's or my mother) is now truly old, her back bowed and her stomach poached out.

WE WANTED A SOPRANO WITH A WARBLING IN HER VOICE TO SING "I LOVE YOU TRULY."

all these years, while Joanna went on with her real life, and I with mine, many people we watched during our high school summers still populate Oakdale. Lisa, one of the wild girls Mrs. Hughes disapproved, has bleached her hair a pasty-metamorphosed pale blonde. Her face is lined and gutted. She has, I read somewhere, had 33 lovers, five marriages, half a dozen children and been put away twice in a mental institution. Bob Hughes is a doctor and has aged well. Mrs. Hughes, who

products that cure yeast infections and tell you if you're pregnant. A shadow falls over summer now that for me never fell before. Even before June was over, even before the blue dropped off the jacaranda trees and my thwarted sunflowers bloomed, I began to dread summer's end. Nature overruns, outbuilds cathedrals. I knelt down in my flowers. I'm like those old women I used to feel sorry for. I am those old women. ■

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continued from page 43

some powers over private property — powers far greater than those held by ordinary governmental agencies such as cities, counties, school districts, etc. To illustrate, governmental entities have long had the power of regular ("public use") eminent domain — the governmental power to take private property to convert it to ownership and use by the public (schools, freeways, parks, fire stations, post offices, etc.).

Redevelopment agencies possess additional, extraordinary powers, just one of which is "private-use eminent domain" — the power to take property from existing private owners and then resell, lease, or give the property to other private owners (without bidding, and at less than fair market value).

This extraordinary power exists even over perfectly good, functioning, "non-blighted" properties, even over "excessive vacant land on which structures were previously located," or "old buildings generally," or properties with "excessive vacancies," or properties with "delinquencies in the payment of real property taxes." In short, the redevelopment government can declare property to be "blighted" for the flimsiest of reasons. Successfully contesting in court such a blight declaration is difficult.

Politically powerful special interest groups benefit from the creation and expansion of redevelopment areas. Beneficiary groups include:

- 1) A vast army of developers and others connected with the development industry (development contractors, lawyers,

land use planners, architects, contractors, building material suppliers, timber companies, etc.).

- 2) Government bureaucrats whose economic life depends on the creation and expansion of more and more redevelopment areas (which have lives of 30 to 40 years).

3) Politicians who receive contributions from the development industry, or who would like to receive contributions. (The development industry is the most powerful special interest in San Diego.)

- 4) Big Government generally, because redevelopment allows Big Government to circumvent Proposition 13 and the "Gann Initiative" (statewide citizen initiatives to limit taxation and spending by government).

Caution! Redevelopment is a complex, controversial subject. It will drastically alter the fundamental character of your community forever. Beware! If you want the truth, don't ask the beneficiary groups, especially the government bureaucrats and their surrogates. Any information they give you is filtered to support their pocketbooks and to take away the few remaining property rights of existing small business and property owners.

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Reader

No Guns, No Pets, No Attitudes

Rockin' the Recession Music Festival and Bike Show

These guys are not outlaws, even though they wear a three-piece suit and the Viet Nam Veterans Motorcycle Club is an outlaw club," says "Cadillac" Jack Griffiths, who as you might expect from the name lives graciously: cathedral-ceilinged Rancho Petasquitos home, diamond watch, beautiful wife. He offers me delicate sun tea, sweet sliced cantaloupe and honeydew melon, grapes. "These guys don't live outside of society," Cadillac Jack continues. "They are deep inside the heart of society."

Some of "these guys," members of the local chapter of the Viet Nam Veterans Motorcycle Club, lounge beneath a sun umbrella at a round table on Cadillac Jack's patio. They are bearded, tattooed, leather clad. They are sipping coffee and eating crullers. An imposing gentleman by the name of Grizzly takes up a position behind me on my left. If I faint from all this testosterone he'll be there to catch me.

Their words are carefully considered, their manners courtly. Mountain Man, the slight, wizened group spokesman, explains that the brotherhood at the club's core was forged by common wounds of Viet Nam; all left buddies — brothers — behind. To club members, the men who died in the war weren't strangers or abstractions. As a fellow called Bombadier says, "I read their mail from home."

Which is why the Viet Nam Veterans Motorcycle Club has dedicated itself to keeping the P.O.W.-M.I.A. issue alive in the public consciousness, and why it is holding for the third consecutive year a three-day music festival and bike show. It runs Friday, Saturday, and Sunday at Acorn Park on the Pala Indian reservation. In addition to performances by dozens of rock, blues, and country and western bands, there'll be martial arts demonstrations, legal clinics,

a motorcycle "biathlon," and a slew of vendor booths including road fashions, leather, and lingerie. Sunday's display of custom motorcycles will probably be the biggest in the county this year, with categories for antique, stock, "rat," custom show-bread, chopper, sportster, and people's choice bikes. Club members say the crowd will include families, veterans, and bikers from organizations of all kinds.



including "Clean and Sober," Christians, and a few — it can't be helped — "one-percenters." A one-percentier, they tell me, is "a biker who'll do anything." For this reason, organizers will tolerate "no guns, no pets, no attitudes."

LOCAL EVENTS

The Viet Nam Veterans Motorcycle Club is awed by the kind of "one-percenters." They shun, they tell me, the kinds of illegal activities we've come to associate with outlaw bikers. They come across rather as knights errant, wounded warriors, some of them from long lines of warriors. Dignity, honor, and pride provide the rhetorical backbone behind their low emotional affect and cool bravado. It's kind of like the Men's Movement, only these guys don't trot off for weekends of drum-beating and hugs. They live the life.

They bolster their brotherhood the way men from samurai to freemasons always have: with uniforms, insignia, banners, and sacred rituals. The difference being that instead of horses, they ride Harley-Davidsons. The importance of this choice is as symbolic as the embroidered eagle on their club insignia. "The Harley-Davidson's an authentic American machine, made by Americans," they tell me. Bombadier waxes poetic: "It's made of chrome and steel. It has a beautiful, asetic appearance. It's balanced from front to back and from side to side. It's got a sound like no

other. And it throbs on down the highway!" We all thank each other and shake hands one by one, respectful as Japanese businessmen. Then Mountain Man strides forward and enfolds me in a hug. Jack says he wants to give me something. He takes a black and red embroidered patch down from a bulletin board. "To give you an idea of how important this is," he tells me, "you'll notice it's right next to my Woodstock ticket." The patch reads, "In memory of over 58,044 brothers who never returned Vietnam 62-75."

— Mary Lang

Viet Nam Veterans Motorcycle Club
"Rockin' the Recession" Music Festival and Bike Show
Friday, August 27, Rock music starts 5:00 p.m. (gates open 3:00 p.m.)
Saturday, August 28, grounds open 8:00 a.m., blues starts at 6:00 p.m.
Sunday, August 29, grounds open 9:00 a.m., country & western 10:00 a.m.
Acorn Park, Pala Indian Reservation
Highway 16 to eastbound Highway 78, 8.5 miles east to the reservation
Weekend pass \$35 couple, \$20 single
Friday night only \$10, Saturday \$15, Sunday \$15, at the door
Competition available, \$5 a entry (no hookups) 753-1402



San Diego Reader August 26, 1993
Photograph by Craig Calver

Calendar LOCAL EVENTS

How Rock and Roll Made Good-Looking Lowlifes Popular

Twist at the Ken Cinema

My mother once told me that when she was growing up on Long Island in the '50s, the most popular boy in high school wasn't the best-looking, but the one who could dance the best. The invention of rock 'n' roll, which eventually loosened couples from the bondage of formal dance steps, changed all that: suddenly, you didn't need lessons or practice to be a good dancer — you just needed soul. You could cut loose, move the way you felt, be liberated, passionate, physically libidinous, free. Next thing you knew, the good-looking lowlifes — the James Deans and Marlon



Brandos — had become the popular people. The outcasts were respected. No wonder everybody was so shocked!

According to *Twist*, a lovingly rendered documentary about the advent of the teen dance craze, the implications

inherent in the dance were recognized immediately, albeit hysterically, by the powers that be. The song, "The Twist," was

originally recorded in 1959 by Hank Ballard and later re-recorded for lack by Chubby Checker, since the sight of a black

man singing it was considered much too suggestive. The dance, first popularized by a Baltimore-area teen dance program called

It's like going to a drive-in without your car.

Just bring your blanket, picnic and friends and watch the movie (rear-projected onto a 30-foot floating screen) from a comfortable spot on the moonlit shore. It's like going to a movie without a ticket.

It's entirely free, brought to you for seven starry nights during August.

It's The Sunset Cinema Film Festival, a San Diego summertime cinema tradition under the stars and over the water. Showtime? *Sunset*, of course, but come early for the pre-movie fun with our sponsors.

FOURTH ANNUAL SUNSET CINEMA FILM FESTIVAL ON THE BAY

LA BAMBA Friday, August 27, 8 pm

Bayside Park
Chula Vista

GUYS & DOLLS Saturday, August 28, 8 pm

Bayside Park
Chula Vista

HOME ALONE Sunday, August 29, 8 pm

Pier Plaza
Imperial Beach

X96 Fiesta Mexicana
8-10:30 PM

750KFM
8-10:30 PM

Q106
8-10:30 PM

For more information, including directions to each location, please call 1-800-339-6683

The San Diego Union-Tribune
NIGHT-DAY

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The Fourth Annual Sunset Cinema Film Festival is an Audre Pridemore production. The Floating Cinema is a project of Cinema Events Group, Inc. Jon Rubin, Artistic Director

• FLOATING SOON TO A PARK OR BEACH NEAR YOU •

PICKY PICKY PICKY PICKY PICKY

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PRESCRIPTION EYEWEAR & SUNGLASSES

Sunglass Warehouse & Optical offers thousands of quality styles at prices nobody can beat. Manufacturers deeply discount our huge volume purchases. And we keep our overhead low. This incredible savings gets passed on to you.

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\$24 per lens. Baush & Lomb D134 soft contacts
\$24 per lens. Wesley Jones D134 soft contacts



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SAVE BIG MONEY ON 1000S OF STYLES

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& OPTICAL

The Best Value In Sight

The Buddy Dean Show, was considered monumentally level. (Checker, however, described it as "like driving your bottom with a towel while grinding out a cigarette.") At one point, the song and dance were considered symptomatic of a total breakdown of society, labeled decadent, brutal, and even a Communist threat.

Directed by Roy Mann, *Twist* is a montage of nostalgic black and white footage, interviews with important characters like Ballard, and sweet reenactments of the dance by obdurate like Mama Lu Parks and the Parkettes, a sextet of professional dancers famous in Harlem in the '50s and '60s for being "the world's greatest twisters." It's all very cute, historic, and campy, a seriocomic send-up of fads and fashions. But *Twist* nonetheless candidly highlights the obvious pattern whereby the powers that be — in this case concert promoters, record producers and television — manage to sanitize and whitebread any and every cool black trend that comes along. Indeed repeat itself. Clearly, the co-optation and exploitation of both youth and black culture has been the dominant theme of rock 'n' roll since its start.

—Gina Arnold

Twist, August 27, through Thursday, September 2
Nightly screenings at 8:30, 7:30, 5:30, Saturday and Sunday matinees at 1:30 and 3:30

Ken Cinema, 4061 Adams Avenue, Kensington

General admission \$6.50; seniors and children 12 and under \$4

283-9505

EVENTS LISTINGS

Contributors 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. In our 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, cost, the precise address where it is to be held (including neighborhood), a contact phone number, and a phone number for public information to READER'S EVENTS EDITOR, P.O. Box 85803, San Diego CA 92186-5803.

BAJA

"Mad vs. Hair" is the title for a lecture on wrestling in Mexico by writer Carlos Montez and wrestler Blue Demon, planned for Friday, August 27, at 7 p.m. Hear the talk at the Tijuana Cultural Center, at Paseo de los Heroes and Mina Street in the Zona Rio, in Tijuana. For more information, call 011-52-66-84-11-11 x302. Free.

An Over-the-Line Softball Tournament is scheduled at Rosarito Beach on Saturday and Sunday, August 28 and 29, beginning at 8 a.m. both mornings. For more information, call 011-52-66-12-13-23.

"The Season, watch the bullfights at the Monumental Bullring by the Sea, in Playa de Tijuana, on Sunday, August 29, at 4 p.m. For ticket and program information, call 232-5049.

A Piano Recital of classical music played by Hayara Tama is planned for next Thursday, September 2, at 8 p.m., at the Tijuana Cultural Center, at Paseo de los Heroes and Mina Street in the Zona Rio, in Tijuana. For more information, call 011-52-66-84-11-11 x302.

The Tijuana '93 Fair features industrial, tourist, and arts and crafts exhibits, along with music, food, and games for the family through Sunday, September 19, from 10 a.m. to midnight each day. Find the fair at the Caliente Race Track parking lot, on Boulevard Agua Caliente. For admission prices and other information, call 011-52-66-84-11-11 x302.

"Hoglos Tijuana" is a show of paintings by Felipe Almada and other artists on view through Monday, September 20. See the show at the Tijuana Cultural Center, at Paseo de los Heroes and Mina Street in the Zona Rio, in Tijuana. For more information, call 011-52-66-84-11-11 x302.

"Wrestling in Mexico," a photographic exhibit of the best athletes and their records, is on display through Thursday, September 23, at the Tijuana Cultural Center, at Paseo de los Heroes and Mina Street in the Zona Rio, in Tijuana. For more information, call 011-52-66-84-11-11 x302.

A Plastic Exposition by artists and printers continues through Sunday, September 26, at the Tijuana Cultural Center, at Paseo de los Heroes and Mina Street in the Zona Rio, in Tijuana. For more information, call 011-52-66-84-11-11 x302.

Omnimax Films, Vision of the Future is now showing at the theater at the Tijuana Cultural Center daily at 7 p.m. The movie now shows Monday through Friday at 4 p.m. and 8 p.m., on Saturday and Sunday

IMPROV

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INSECTS: Face to Face March 6 to September 6



SAN DIEGO NATURAL HISTORY MUSEUM in Balboa Park 232-3821

Live & Robotic Insects!

Robots by Robots Insects by Mother Nature

Calendar LOCAL EVENTS

It's Like to Be Under the Sea, explore the underwater park near the La Jolla Caves during a snorkeling excursion sponsored by the Birch Aquarium-Museum. Aquarium naturalists will lead divers on adventures from 10 a.m. on August 28. The fee is \$20 per person. Call 534-7523 for information and the necessary reservations.

OUTDOORS

Share Birds migrating southward are beginning to arrive in San Diego County. Through fall and winter various ducks, sandpeeps, and plovers will be spotted in increased numbers in the county's remaining coastal wetlands. Good birdwatching spots include the Tijuana River estuary, south of San Diego Bay, the San Diego River flood channel, Petanque Lagoon, San Elijo Lagoon, and Buena Vista Lagoon.

Jasmines' Thick, Sweet Ode will be on the night breeze this time of year, especially throughout the older, well-landscaped neighborhoods of San Diego. The exotic odor is produced by the flowers of true jasmines, as opposed to the so-called "star jasmines," which bloom in the late spring and early summer.

Nocturnal Rambling take a moderate hike to see the animals active during dusk and the early evening tonight, Thursday, August 28, at 7 p.m. at Blue Sky Ecological Reserve. (The walk will be repeated on September 1.) For further information, call 486-7238. Free. Find the reserve on

Raposa Road, one-half mile north of Lake Poway Road, in Poway.

Walk on the Wild Side with the Chula Vista Nature Center on Saturday, August 28, at 8:30 a.m., with center program director Barbara Moore, at the San Diego River Project. Meet the group in the parking lot east of the intersection of Mission Center Road and Hazard Drive, in Mission Valley. Reservations are required for this free walk; make them by calling 422-2481.

Nature Walks led by a park ranger are held every Saturday morning at 9 a.m. at William Harte County Park, 4945 Harte Park Road, Julian. Meet at the Cedar Trail for picnic area. The hike is free, but there is a day-use charge to enter the park, \$94-3049.

Collect the Most Trash or find the most unusual item, and get a prize during the first One-Cent Find on Saturday, August 28, at 10 a.m. The Balaize-Lucas Foundation will provide trash bags and guidance. Bring a hat and gloves to help retain the Balaize-Lucas Foundation's spirit. The event is free. Meet the group at the end of Avenida Road, off El Camino Real, in Carlsbad. Dial 431-5640 for more details.

Cactus Walk, Offshoot Tours offers its monthly hour-long guided stroll to the desert garden in Bullock Park, examining how plants from Africa and the Baja desert have adapted to

local conditions. Enjoy the tour on Saturday, August 28, at 10 a.m., starting from the park's Botanical Building. Free. Call 235-1114 for more information.

Moons Madeline, very prominent lunar features, including visible Apollo landing sites, during a program hosted by the Nature Company on Saturday, August 28, from 7:30 to 9 p.m. There will be discussion and explanation of the three lunar creation theories, cratering, lunar composition, and other natural formations. Free. Call 235-1114 for more information.

The Full Moon of Tuesday, August 31, will materialize low in the eastern sky on dusk fall. A more dramatic moonrise will probably occur the following night, as the moon peeks over the horizon in an already darkened sky. The August 31 moon will be the second full moon in the same calendar month — a so-called blue moon — for those living in the western hemisphere. Since two full moons in a calendar month occur once every three years or so, the interval of "once in a blue moon" is hardly an eternity.

How Are Things Sheds the Flooding in the South Bay area? Find out, and get a prize during the first One-Cent Find on Saturday, August 28, at 10 a.m. The Balaize-Lucas Foundation will provide trash bags and guidance. Bring a hat and gloves to help retain the Balaize-Lucas Foundation's spirit. The event is free. Meet the group at the end of Avenida Road, off El Camino Real, in Carlsbad. Dial 431-5640 for more details.

Plants Used for Medicinal Purposes by the settlers and indigenous peoples

of the area are the subject of a walk at Los Peñasquitos Canyon Preserve next Thursday, September 2, from 6:30 to 7:30 p.m. Meet the group in the parking lot by the La Cienita hiker shop, 4206 Sorrento Valley Boulevard, in Sorrento Valley. The walk is free. For more information, call 484-3219.

DANCE

Ballet in Bullock, the City Ballet presents its outdoor concert on Friday, August 27, at 7 p.m., at the Spreckels Organ Pavilion, in Balboa Park. The dancing will include Glazunov's *Rossini's Kismet*, *Swan Lake*, and *Les Sylphes*. Tickets are \$12 for adults, \$8 for children under 12. Call 466-2271 for more information.

Fourth Friday Dance Parties are held (no surprise here) on the fourth Friday of every month, including August 27, at Harte Hall, United Methodist Church, 1702 Dittmar Street, Oceanside. The focus this Friday is on jiving and the "doggone shame" line dance.

Dances of all ages and levels are held every Friday night, from Latin, country and western, and contemporary music, to a non-competitive, casual, smoke- and alcohol-free environment. A complimentary dance lesson is taught by Cheryl Brennan from 7 to 8 p.m., and general dancing is from 8 to 10 p.m. Admission is \$3 per person; refreshments are provided. For more information, dial 744-1453.

Classical/Orchestral Dance Socials are held on the fourth Friday of every month, including August 27, at Harte Hall, United Methodist Church, 1702 Dittmar Street, Oceanside. The focus this Friday is on jiving and the "doggone shame" line dance.

A Night in Russia is planned at the Better World Center on Saturday, August 28, at 7 p.m. The event is hosted by folk singer Andron Jabin, and there will be Russian folk music and dance. Find the fun at 4010 Goldfish Street, in Mission Hills. Tickets are \$12 for adults, \$8 for children under 12. Call 466-2271 for more information.

Valen (Hana) is a dance ensemble with 45 performers from Alberta, Canada. The troupe will appear as part of Christian Festival '90, on Saturday, August 28, at 7 p.m., in the Casa del Prado Theater, in Balboa Park. Also on tap Saturday, enjoy local Andrew Koty, who will perform traditional Christian songs on the bandstand. Tickets for the evening are \$12 for adults, \$8 for children under 12. Call 466-2271 for more information.

FILM

Director Luis Buñuel's Last Film, *The Obscure Object of Desire*, combines erotic training, wit, and social comment. Fernando Rey is a 50-year-old man who falls in love with his young maid. Buñuel cast two women to play the heroine and a third to do the role of her mother. It's surreal. Catch the object tonight, Thursday, August 28.

Two men whose chance meeting on a train leads to a diabolical plot for murder figure in Alfred Hitchcock's *Strangers on a Train*. See this 1951 film, starring Faye Grant and Robert Walker, on Wednesday, August 28, ending three weeks of intensive study by more than 80 students.

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doors open at 7:30 p.m. Find the out door Garden Cabaret at 4040 Goldfish Street, Mission Hills. Admission is \$5-295-4221.

"Beatnik World" — Mamma Drama! is a hour-long documentary providing a look into the life, love, and influence of this artist who is now 100 years old, still living and working in Ojai, California. The showing, hosted by the Mingei International Museum, is scheduled for Friday, August 27, 7 p.m., in Forum Hall, adjacent to the museum, in University Towne Center, La Jolla. Admission is \$7. To obtain further information, call 465-5500.

Renée H. Fleet Space Theater offers *The Search for the Great Shells*, which takes viewers on three separate diving expeditions with blue sharks off California, white sharks off Western Australia, and great white sharks off South Africa. The film provides a look at the shark and below sea level of human encounters with the feared animals.

The 11th Annual Summer Slides series concludes on Friday, August 27, at 8 p.m., at the MiraCosta College San Elijo campus amphitheater, 3333 Manchester Avenue, Cardiff. This week, enjoy the 1926 *Harold Lloyd* and Sally O'Neil *Back to Back*. Philip Carr will provide live accompaniment to the films. Admission is \$4, and popcorn will be ten cents.

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Calendar LOCAL EVENTS

George White and Anna Gunn
Martian House, noted San Diego architect William Hubbard and Irving Call designed this fine example of turn-of-the-century architectural style and design, with an emphasis on the decorative arts and the Arts and Crafts movement. Currently on exhibit are American Arts and Crafts furniture and decorative arts made by the Bay-Croft shops of East Aurora, New York. The museum is located at 3525 Seventh Avenue, Hillcrest; hours are Saturday and Sunday, noon to 4:30 p.m. Adults \$3, children under 13 free. 238-1442.

Heritage of the American Museum is a museum featuring art and artifacts from South and North America, concentrating on the utilitarian and decorative artistry of crafts workers from ancient cultures. There are wings dedicated to natural history, archaeology, education, anthropology, and fine art.

Find the museum on the Cuyamaca College campus, 2957 Jamacha Road, Rancho San Diego. Hours are 10 a.m. to 5 p.m. Tuesday through Saturday. 1 to 3 p.m. on Sunday. Adults \$3, seniors \$2, students with ID \$1, children 12 and under free. 670-5194.

House of Pacific Relations, the International Cultural in Balboa Park, are open every Sunday from 12:30 to 4:30 p.m., presenting the history and traditions of 30 ethnic groups. Children Around the World visitors are shown on the fourth Tuesday of every month from 11 a.m. to 3 p.m. in the Hall of Nations, and select costumes are open. Admission is free. For further details, call 592-1316.

Junipero Serra Museum, "Changing Landscapes, Changing Lives: Native Peoples and New Arrivals in San Diego, 1769-1846" is the name of the current exhibit, running through 1994. Through a variety of images, maps, and artifacts, the exhibit illustrates how local natives and San Diego's first Spanish settlers viewed the land in very different ways. Items on display include richly embroidered vestments worn by a Spanish missionary, intricate basketry from a Kumeyaay tribe, a dogue canoe exemplifying a mix of European and native characteristics, and a reconstructed section of the Mission San Diego de Alcala aqueduct.

The museum is located at 2727 President Drive, Presidio Park, on the original site of the San Diego mission. Permanent exhibits concentrate on the pre-American era of San Diego's history and include one of the finest collections of Spanish Renaissance furniture in the West. Hours are

Tuesday through Saturday, from 10 a.m. to 4:30 p.m., and Sunday from noon to 4:30 p.m. Adults \$3, children under 13 free. 232-8203.

Museum of San Diego History, the museum is hosting a traveling exhibit from the U.S. Holocaust Memorial Council, co-sponsored here by the Children's Museum. The show, "Remember the Children," is the story of the Holocaust told through the eyes of a child. The exhibition, which includes photographs, videotapes, environments, and participatory activities, illuminates political events of the "how and why" as they affected the life of a child and his family. The show, not overly graphic, is designed for children aged 8 to 14 and may be seen through September 18.

"Changing Faces, Celebrated Places: Images Over Time" is an exhibit comprising photographs chosen from the more than two million images in the San Diego Historical Society's archives. The documentary-style exhibit was briefly displayed in 1990 and will be on exhibit through most of 1993. The photos may show the visual changes of the San Diego area during the past 100 years and includes images of the Mission Beach roller coaster, La Jolla Shores, the Hotel Del Coronado, and other local landmarks.

The museum, located in Balboa Park, is open from 10 a.m. to 4:30 p.m., Tuesday through Sunday, and until 8 p.m. Thursday evenings. Admission is \$3 per person. 232-8203.

Reuben H. Fleet Science Center, "Odyssey of Women" is an exhibit on view through Monday, September 6. It celebrates the quest for knowledge by answering commonly asked questions about natural phenomena like rainbows, gravity, soundwaves, temperature, colors, and shadows.

The center's permanent exhibitions present a variety of hands-on exhibits illustrating scientific principles. The Science Center opens daily at 9:30 a.m.; closing time is 8 p.m. on Sunday, 9 p.m. on Monday and Tuesday, 8:30 p.m. Wednesday and Thursday, and 10:30 p.m. Friday and Saturday. Adults \$2.50, children 5-15 \$1.25. The museum is located in Balboa Park. For other information, call 234-1233.

San Diego Aerospace Museum, the museum offers exhibits of approximately 50 aircraft, 1400 scale models, 10,000 aviation-related items, and memorabilia from the Montgolfier balloon ascent to the present, the tuna fishing industry, and the military. The museum fleet consists of the 1963 biplane Star of India, the 1968 San Francisco ferryboat Berkeley and the 1994 experimental rocket plane, the X-43, also nautical exhibits, ship capers, model building, ships in bottles, woodcarvers, and a complete research library.

The museum is located along the

latest acquisition (spiral-mounted in front of the museum) is the Blackbird, a forerunner of the airplane that holds the world's altitude and speed records for more than 28 years.

The museum is located in the Ford Building in Balboa Park's Palisades area. Hours are 10 a.m. to 4:30 p.m. daily. Adults \$4, 6-17 \$1. For more information, call 234-8291.

San Diego Automotive Museum, more than 60 automobiles and motorcycles from horseless carriages to future prototypes are included in the featured exhibit highlights. Route 66. The museum has remodeled its main floor with a serpentine highway to highlight roadside architecture, signs, and other memorabilia of mid-century modern life, as well as cars you might have found along the route during its heyday. The Route 66 exhibit continues through August.

The 10th anniversary of the American automobile, a British car display, and exotic Italian cars will share the billing when the museum opens its fall auto class, beginning on Wednesday, September 1. Highlighted among the automotive cars will be a curved-dash 1902 Oldsmobile, a 1903 Ford, a 1904 Edsel, an 1894 Veto-Benz, a 1907 White Steamer, and a 1900 Briggs and Stratton. In the Italian car area, see a 1954 Alfa Romeo SZ, a 1946 Fiat, a 1966 Bizzanti, a 1952 140 Ferrari Mexico Spider, a 1962 200 GT Bertone, and a 1974 Lamborghini Countach. See this show through February 1994.

Located in Balboa Park near the Starlight Hotel, the museum is open from 10 a.m. to 4:30 p.m. daily. General admission \$4, seniors \$3, children 6-17 \$2, under 6 free. 231-2886.

San Diego Model Railroad Museum, San Diego Model Railroad Museum, four large-scale models of railroads of the Southwest, past and present, and other artifacts as well as artifacts from a wide variety of other topics. The museum is located at 1649 El Prado, Balboa Park. Hours are 10 a.m. to 4:30 p.m. daily. Adults \$5, under 12 \$1. 234-2244.

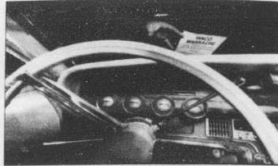
San Diego Maritime Museum, the museum features permanent exhibits documenting the history of San Diego's waterfront and the building of the West Coast by sea, including exhibits concerning the old San Diego harbor, the tuna fishing industry, and the military. The museum fleet consists of the 1963 biplane Star of India, the 1968 San Francisco ferryboat Berkeley and the 1994 experimental rocket plane, the X-43, also nautical exhibits, ship capers, model building, ships in bottles, woodcarvers, and a complete research library.

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HELL.A.

Places of Magic and Wonder in Smogland By Adam Parfrey

When visiting the recent Rajpits, you can count on three things — panhandlers, stray shopping carts, and Tony Alamo panhandlers stuck under your windshield wiper. Don't let their unlikely look fool you; check out those twisted broadsides! Where else on earth can you find photos of the Pope making Roger Rabbit goggles with his thumb and forefinger?



Pastor Tony Alamo is a creation in the Nathaniel West mold, a true self-created product of hope city. He changed his name from Bonnie Lazar Hoffmann, carried over all of lost souls to manufacture a 6000 sequenced dream jackets for the stars, bought bigtime into L.A. real estate, beat cult kids, and concocted the most fantastic conspiracy theories in mass distribution. In Alamo's universe, the Catholic Church is to blame for every evil in the world, real or imagined.

Alamo's latest pamphlet, *Intolerance*, reveals a plot hatched by the Catholic Church to initiate an "American Holocaust" of "Christians and patriotic American citizens." Waco, of course, is seen as the first baby step in the Jesuitical Apocalypses. All falls into place when one learns that Prez Clinton is a Catholic priapic giant and that the Cult Awareness Network is a City Catholic front — wait a minute, Tom Metzger says the anti-cult org is run by the Jews. Of course, the pamphlet doesn't stint on proclaiming Big Tony as the first True Martyr redevelped by the Satanic One-World government.

Insurance recommends that you order Pastor Alamo's book, *Messiah*, which "tells of the 333 prophecies of Messiah in the Old Testament." You can also get a 24 page booklet entitled *Concentration Camp Plans for U.S.* by William R. Patz, which tells how all non-Catholic Christians will either be murdered, brainwashed, or confined on Salinas plantations during the coming war of Armageddon.

At the end of Alamo's pamphlet is the caution, "THIS LITERATURE CARRIES THE ONLY PLAN OF SAVATION. DO NOT THROW IT AWAY. PASS IT ON TO ANOTHER." Of all the folks warning that only they hold THE solution, Tony Alamo may be the most profane and interesting. There are some advantages. 1. Safe, to live near the entertainment capital of the world.

(Tony Alamo, World Pastor, Holy Alamo Christian Church, 1231-36 Sierra Highway, Canyon Country CA 91351.)

Embarked at the corner of North Harbor Drive and Ash Street, downtown, hours are 9 a.m. to 5 p.m. daily. Adults \$5, 13-17 \$2, 234-9153.

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Photo by Adam Parfrey

Too Much and Not Good Enough

The chief characteristic of all forms of performance art is their amateurishness.

As the La Jolla Chamber Music Society's Summerfest continued, musical director Heichiro Ohyama's slightly increased emphasis on "modern" music asserted itself more aggressively. Here was a program in which only the second half was the standard.

Summerfest, consisting of what it did of the Brahms Piano Quartet in G Minor, Opus 25.

REVIEW
JONATHAN SAVILLE

That was what chamber-music audiences are used to: a major work for a familiar chamber ensemble by one of the great composers in the European Classic-to-Romantic tradition. With its gorgeous, expressive melodies, its range of impassioned emotions, its soaring lyricism, its fiery virtuosity, and the exotic Hungarian flavor of its concluding "Gypsy Rondo," the G Minor Piano Quartet is understandably a particular favorite — beyond the general sense of comfortable orientation audiences find in tonality, musical discourse based on the variation and development of recognizable motifs, and intelligible dramatic structures (such as sonata form).

This work is also a special crowd-pleaser because that "Rondo alla zingarese finale," which is marked "presto," ends with a breathtakingly fast section that by its sheer motoric impetuosity,

testing the musician's agility to the utmost, almost always drives an audience to its feet for a standing ovation. The performers in this case — violinist Hamao Fujiwara, violist Heichiro Ohyama, cellist David Finkel, and pianist Wu Han — received (and deserved) the requisite ovation for sensationally fleet playing in the final section, which they executed with the technical precision and the

flawless ensemble work that had characterized their entire performance.

Nevertheless, while the performance as a whole was never anything less than intelligent, tasteful, committed, and supremely professional, and while the musicians' understanding of the Brahms style and of the spirit and meaning of the G Minor Quartet was never in question, I myself experienced a certain marginal lack of interpretive inflection in the playing. By that I mean the ultimate degree of personal identification with the music, to the point where each moment seems totally alive, and every phrase is illuminated by the nuances of a vitally responsive musical personality.

This crucial level of performance was — to my ears — just a trifle lacking, in both the pianist and the string players. At any given instant, the performers were doing exactly what the score



Orion Quartet

Summerfest (Sherwood Auditorium)
 Ligeti, Six Bagatelles (Arise Wind Quintet); Weill, String Quartet No. 1, Opus 8 (Orion String Quartet); Berio, Opus Number Zoo (Arise Wind Quintet); Brahms, Piano Quintet in G Minor, Opus 25 (Hamao Fujiwara, violin; Heichiro Ohyama, viola; David Finkel, cello; Wu Han, piano)

required, but the extra subtleties making for a truly memorable performance were less in evidence. Even the *bravura finale* did not have quite

the flash, the wildness, the daring spontaneity, that brings out the music's full glory. While the Brahms suffered just a little, just

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Calendar CLASSICAL MUSIC

a very little — let me emphasize that) from comparison with the memory of more thoroughly realized performances, the first half of the program had no such problems to contend with, for these three works are performed extremely rarely and most members of the audience (including myself) were encountering them for the first time. Presumably for the last time as well, for all three are negligible compositions, unimportant in themselves and musically of only minor interest.

György Ligeti is a contemporary Hungarian composer whose participation in the development of avant-garde music in the second half of the century has been considerable, and his six *Raguettes* (a little account seven) for Wind Quintet are fairly conventional character pieces in a break modern idiom that makes the most of the colorful timbral effects offered by the instrumentation. Each of the brief pieces has a

lively (but inconsequential) idea or two, a catchy rhythm, a decorative dissonance, a piquant interplay of instruments, a rather impersonal reference to an emotional mood. They are pleasant pieces to fill an idle moment — which is precisely what the title indicates. The brilliant, disciplined playing by the Arisio Wind Quintet (the only local musicians on Summerfest's roster) was a pleasure in itself.

In their other contribution to the program, the Arisio musicians (flautist Linda Lukacs, oboist Peggy Michel, clarinetist Marian Leibowitz, hornplayer John Lorge, and bassoonist Dennis Michel) were stretched beyond their abilities. This was not a matter of insufficient musicianship, for these distinguished wind-players can do anything they want with their instruments, and they undoubtedly played the musical portions of Luciano Berio's *Opus Number 26* well enough. Unfortunately, Berio has conventionally supplemented his small but pretentious experimental avant-garde devices whose chief value has been in their novelty.

In the present case, we have an early example of performance art in its concert music guise. The chief characteristic of all forms of performance art is their unorthodoxy. In *Opus Number 26* (the archly cute title is another trait of the genre), the musicians are called upon to recite the playful verses of four little animal fables, as well as to play the instrumental parts assigned to them. The Arisio Quintet managed the moderate rhythmic challenges of the recitation with skill (Berio sometimes has the words of a single line distributed among several voices), but while they

are all professional musicians they are also all completely untrained actors, making up for their lack of skill in the usual way of amateur actors, by gross exaggeration. All this was embarrassing, if one took it seriously as art. And if one made the excuse that the whole thing was merely a piece of trivia (the music was only occasionally amusing or interesting), the question necessarily arose as to whether it was worth waiting time on at all.

The single substantial work in this modernist half-program was Kurt Weill's *String Quartet No. 1*, Opus 8. This student composition (Weill was in his 23rd year and under Busoni's tutelage) is of interest because of the very different direction Weill's career was to take later on. But, like virtually all the "serious" music he composed in the 1920s (the wonderful *Second Symphony*, from a few years later, is a notable exception), it turned out to be a rather unimaginative, emotionally overblown exercise in late-Romantic chromaticism, with tonality dissolving in some implied mystical-expressionistic program.

One would never guess from this Schoenbergianized Modernism that a wonderful talent for theatrical songwriting was ripening in the young composer, who would one day compose little masterpieces such as "Pirate Lullaby," "Speak Low, When You Speak Love," and "September Song." In any case, whatever its quality as music, the Weill piece received a superbly idiomatic performance by the always impressive Orion String Quartet (Todd Phillips and Daniel Phillips, violin; Steven Tenenbaum, viola; Timothy Liddy, cello), who played it with the same intense

concentration they had devoted to late Beethoven in a previous Summerfest concert.

If I may venture the opinion, none of the three works I've just described belonged to a Summerfest program — and certainly to have three of them together in a single evening compounded the error. The attempt — always an uphill battle — to make traditional chamber-music audiences accept advanced twentieth-century music as something they want to pay money to hear can only succeed if the works presented, however difficult to listen to some of them may be, indisputably proclaim themselves as having the stature that makes them worthy to stand with Beethoven and Brahms.

There is a considerable amount of 20th-century chamber music in such a category (Bartok and Shostakovich are the best known examples), great music by any objective definition. But the three pieces occupying the first half of this Summerfest concert don't make the grade — not anywhere near it.

CLASSICAL LISTINGS

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

Summerfest La Jolla concludes this week's *Temple* Thursday, August 26, at 8 p.m., there's a Rising Stars concert planned. Schumann's Piano Quintet in E-flat Major and a Beethoven piece (unsubscribed at press time) may be heard. The Duo in Violin and Cello by Ravel, the Sonata for Cello and Piano by Brahms and Dvorak's Ser-

nade in E Minor for Winds are planned for performance on Friday, August 27, at 8 p.m.

The final concert is planned for Saturday, August 28, at 8 p.m., when Sheng's Piano Trio, Frank's Piano Quintet in F Minor, and Tchaikovsky's String Sextet are scheduled.

All performances are given in Sherwood Auditorium at the San Diego Museum of Contemporary Art, 700 Prospect Street, in La Jolla. Individual tickets are \$27. To charge tickets by phone, call 459-3728. For more information, call 459-3724.

Former Jethro Tull Keyboardist David Palmer brings symphonic rock to the San Diego Symphony SummerFest on Friday and Saturday, August 27 and 28. There will be orchestral versions of rock staples such as Pink Floyd's "The Wall" performed.

On Wednesday, September 1, "Border Crossing," celebrates Mexican music, with an appearance by Mexican flautist Elena Duran. The concert began at 7:30 p.m. and is given at Embarkadero Marina Park South, located directly behind the San Diego Convention Center, downtown. Tickets may be purchased by calling 278-TIX or at the ticket office at Embarkadero Marina Park South on performance days after 4 p.m. Tickets range from \$10 (loose seating) to \$27. For more ticket information, call 699-4205.

Classical Guitar Music will be played by George Souda at the Better World Center on Saturday, August 28, at 4 p.m. The guitar is located at 4010 Goldfisch Street, in Mission Hills, 260-8007. Admission is by donation.

Organ Concert, civic organist Robert Hampton pays tribute to the 100th anniversary of the first USA tour of French concert organists, Alexander Guilmant and the opening of the 1893 Chicago Exposition Organ with music by Bach, Mendelssohn, Debussy, Gounod, and others. Enjoy the music from 2 to 3 p.m. on Sunday, August 28. This is the next installment of weekly free concerts on the 4,000 pipe instrument at the Spreckels Organ Pavilion in Balboa Park, 226-0819.

The Air Force Spectrum Band is scheduled to perform at the next Summer Sereade Concert, on Sunday, August 29, from 5 to 7 p.m., at Carmel Del Mar Park, 1200 Carmel Park Drive, in Del Mar. Call 481-1339 for more information. The concert is free; bring blankets or beach chairs and a picnic dinner.

Late Renaissance, Early Baroque style music may be heard at Quail Botanical Gardens when Primus performs a variety of classical, ethnic, and original music on violin, flute, and guitar. The concert, on Sunday, August 29, begins at 5:30 p.m. (gates open at 5 p.m.) and benefits the development of projects at the gardens. Admission is \$7.50 per person, available in advance or at the door. The gardens are located at 250 Quail Gardens Drive, Encinitas. For more information, call 456-4036.

A Celebration of French and Italian Art and song is planned when soprano Ellen Lawson, accompanied by pianist John Dinko, appear for the next Welcome to Opera program at the Better World Center, on Monday, August 30, at 7:30 p.m. The tickets are found in Mission Hills, at 4010 Goldfisch Street, Call 260-8007 for further information. Admission is \$7 per person.

Bayler University Organist Joyce Jones performs at the closing concert in the sixth annual Summer Organ Festival in Balboa Park. You'll hear music by Langlais, Bach, Vivaldi, Ives, Mozart, Dupre, England, Elmore, and Massel. The program is presented by the Spreckels Organ Society, on Monday, August 30, at 8 p.m. Call 226-0819 for more information. Free.

Columbian presents a performance of early 15th- and 16th-century music, featuring Penelope Hawkins, on Tuesday, August 31, at 8 p.m. Take it at the Better World Center, at 4010 Goldfisch Street, in Mission Hills, 260-8007. Admission is by donation.

That degree of finish varies in different parts of the picture, but the variations are themselves crucial elements in the composition, the result of calculated intention. It is the heads and arms of the two dancers that are the focus of attention, a focus achieved by the fact that they are more elaborately drawn, larger in their mass of dark outline and shading, more thoroughly modeled (and hence more like relief sculptures), and more varied in the types of charcoal lines used to depict them, than anything else in the picture — and, to top things off (literally), they are given unique emphasis by the artist's use of dark brown paint to color the dancers' hair.

It's Just a Drawing — It Can't Be Very Deep

A man who paints women inevitably reveals something of his attitude toward the sex.

Some visitors to the Paley Collection, currently on view at the San Diego Museum of Art, have expressed a bit of disappointment that one of the greatest of late-19th-century French artists, Edgar Degas, is represented only by drawings. Where are the famous oil paintings of the dance theater, the racetrack, the cafe, the domestic interior, the workplace? Where is Degas the Impressionist, with his mastery of color and lighting effects? Where are the large-scale compositions, with many figures in different poses magnificently arranged in a detailed spatial environment?

The popular predilection for those splendid paintings is understandable. But one need only put prejudice aside to realize that the charcoal-and-pastel drawing of *Two Dancers in the Paley Collection* is a major Degas. Its size alone (about two-and-a-half by three-and-a-half feet) indicates that it is meant to have the stature of a painting. (By 1905, the presumed date of this drawing, Degas had in any case given up oil painting altogether. Finding pastels perfectly adequate for even his most monumental pictures.) There is nothing of the sketch about the Paley *Two Dancers*, nothing tentative, provisional, incomplete. It is composed as a self-sufficient work of art, and it is executed to exactly the degree of finish its subject requires.

That degree of finish varies in different parts of the picture, but the variations are themselves crucial elements in the composition, the result of calculated intention. It is the heads and arms of the two dancers that are the focus of attention, a focus achieved by the fact that they are more elaborately drawn, larger in their mass of dark outline and shading, more thoroughly modeled (and hence more like relief sculptures), and more varied in the types of charcoal lines used to depict them, than anything else in the picture — and, to top things off (literally), they are given unique emphasis by the artist's use of dark brown paint to color the dancers' hair.

A lesser area of emphasis — dark but generally less modeled and detailed — crosses the drawing's bottom third, consisting of one dancer's left leg, the other's right leg, and two fluted legs (only one prominent) of the low, backless bench they are sitting on, along with the scribbled and rubbed gray area indicating the shadows beneath. Between and around these points of focus there are the outspread gauze tutus, a shimmer of insubstantiality merely (although magnificently) suggested by a few charcoal lines — long, swift arabesques, short straight strokes, or faint zigzags — on the cream-colored paper. The swift barer serves for an imagined floor in front and an imagined wall behind, while at the same time isolating the active center of the picture in its own complete, autonomous world.

Degas was, of course, part of the Impressionist movement, and these techniques are those of Impressionism, translated into the medium of drawing. But he was also a classicist, with as resolute a sense of orderly, balanced composition and firm, virtually geometrical structure as Raphael or Poussin or his contemporary, Cezanne. His structural bias is to be found underlying even the most light-and-color-oriented, "instantaneous," and casual-seeming paintings of amateur jockeys wandering about on their mounts or dancers engaged in disorganized, disparate activities backstage.

We can see it here with even greater clarity, where the basic principle is a series of triangular wedges oriented along a diagonal line. The diagonal is asserted by the front edge of the bench, echoed briefly by the waistline of the girl at the right, and then at greater length above by the heads of the dancers and the bent arm that connects those two emphatic forms. The triangles overlap. The upper part of the body of the dancer fixing her hair forms a triangular wedge. The head, upper body, arms and foot of the dancer adjusting her ballet slipper form another trian-

Calendar ART



The William S. Paley Collection
San Diego Museum of Art
Through October 3

Degas, *Two Dancers*

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gle. The line of that pointed foot, extended to the other dancer's foot resting on the floor, indicates the larger triangle encompassing both dancers and occupying a large part of the picture's right half.

In itself, the form of the large triangle is unstable, threatening to topple over (for these dancers have solidity and weight). Hence, another, less solidly oriented triangle is suggested by the dancer's arm, to prop it up, with sides formed by the right leg of the central figure (echoing the left leg of her fellow dancer, but with the toe pointed in a different direction), the curved and angled line of the shadow (articulated by the banquette legs), and the arm of the dancer. The triangle is subsequently widened (and subsequently extended along the fall of her hair). Degas has not made a sketch here; he has constructed a piece of architecture.

Why did the artist devote so much artistic energy to monumentalizing a "snapshot" of a dancer in the middle of a performance, dealing with trivial matters of her costume and appearance? This question is important to us because its an-

swer will suggest how we ourselves are to react to the picture. One answer that has been given (and it is surely a valid one, although incomplete) is that Degas's interest was in drawing for its own sake, independent of the subject or of any implied commentary on life. What absorbed him was the attempt to find effective solutions to the problem of representing complicated three-dimensional objects on a two-dimensional plane, and chiefly (or exclusively) by the use of line.

The poet Paul Valéry, who himself professed to be more or less a pure formalist, took this approach in his discussion of Degas: "Work, specifically drawing, had become for him a passion, a kind of religion, an ethic which were quite self-sufficient, a sovereign preoccupation which did away with everything else, an occasion for precise and perpetual problems which released him from all other curiosities. He was — wanted to be — a specialist in a genre which could be said to be a kind of universality."

Degas's authentic passion for the technical details of his art is beyond dispute, as is the systematic way he went about mastering the specific representational problems involved

He showed us how to see a dancer's foot. He discussed the special shape of the foot, the way the ankle cords which lace up the ankles, using pieces that revealed long study. He showed us how to see a piece of charcoal and in the margin of my sheet drew the structure of the model's foot. He showed us how to see then with his finger he added a few shadows and half-tones: the foot was complete. He smiled, it, its form released from banality by its deliberate and yet spontaneous treatment. He showed us how to see what there was to know about drawing dancers. By assiduous study he had learned all the dance positions. He had observed dancers in all their activities, on and off stage. He had seen them in every possible position, in every possible state of tension or relaxation. He had seen them in all the rooms of their wardrobes. He had internalized the total atmosphere

and hee in them? Why, specifically, dancers?

First of all, it is notable that he has been continually preoccupied Degas in his drawings and paintings of dancers was not interested in their personal lives, his art was concerned with their existence backstage or rehearsal. He was not interested in their personal lives, his art was concerned with their existence backstage or rehearsal. He was not interested in their personal lives, his art was concerned with their existence backstage or rehearsal.

He was chiefly fascinated by their professional performance, which was removed from the public's eyes. He likes to show them during idle moments in rehearsal, yawning, waiting. He likes to show them practicing at the barre, rehearsing steps they are learning in dancing class. Sometimes we see them on stage in performance, but more often from behind the scenes, away from the audience.

More than anything else, however, he seems to be fixating himself up in preparation for their entrance on stage. There are many hundreds of sketches showing a dancer adjusting her shoe or her hair (as in the Paley drawing), straining to get ready, making herself ready for the moment when the public sees her. It is as if there were no indication that she is thinking about the performance to

her, as to be already part of her, as are the technical skills that she has acquired for her artistic mission. Her concentration, at this moment, is all on the instrument she is playing. She is not thinking of herself as not a thinking, feeling, active being, but as a physical instrument.

The body must have all its small physical appurtenances efficiently adjusted, if it is to be able to perform its functions. The shoe must be tightened so that the foot cannot slip out of it, the shoe must be tied back so that it will not cover the face during a turn. This must be done right; the concentration must be on the concentration, which is what we see in *Two Dancers*. The concentration is on the point, aware of how slippery the other figure is not looking at anything; her concentration is on the point, aware of the head, and in the adjustments she is making with them.

Each of the dancers is alone, but they are not alone; she does not look at her fellow, and yet you may sense aware of her presence, as if she were in the case in Degas's background dancers). Although on stage the dancers will appear to form a single body, they are not; each other in the execution of the choreography, here each is

indifferent to anyone but herself and anything but her own body. The two figures are not the two dancers as in the ill-defined intersection of their diaphanous skirts, where they might suggest a single bunching up. Otherwise, either of the dancers might be removed without significant effect affecting the other. The drawing, too, could do without one or the other of them, and not only that, but they could be swapped out for any other figures, though some compositional adjustments would have to be made.

The effect of this absence of any psychological contact between the two figures is reinforced by the fact that neither has any psychological identity in either of them. When he is shown, the dancer is a superb portrayer of character, and his portraits are as rich in individuality and in the implication of a life as any of the portraits painted by Titian, Rembrandt, or Ingres (you may see an unprecedented number of typical examples in the *Portrait Key Collection's* exquisite Degas pencil drawing of a woman's head, for example). The dancer, like those of his admirer, Toulouse-Lautrec — tend to be generic, impersonal. The two figures are not defined by any specific traits; they, and the bodies they belong to,

in fact, be model two poses — as asserted multi-figure. The figure is thoroughly physical presence a matter of of bodies. The action — as extraordinary in their action drawings of male equivalent jockeys) so dancer adjust, example, is those lace; force she is ex of her hands parallelism of

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of their ambivalent emotional response to their being in the Paley family by Gaudin, Mattiace, and Mallof—and invited for most of the broad impact in point-form support to show conflict and permeate in its upshot—without rhetoric, or degas was not to criticize these "lower" born people—a proud progenitor—"the lower born into a family and

were fairly snobbish social position.

It was a regarded as Dancers were of loose moral standards; their bodies belong to Many of them granting physical wealth, generally stimulated (whom Degass shows paying cash Degass seems to mirrored them for art" and to have for their souls. He speaks of one gutter's breed," a "little fellow."

There is a no guilty about his

feelings for the young women was continually a gay never married. Known to have apparently lived the time to time — the existence of a series of pictures of tititudes would annoy another poem, himself as "an ornament by the most eloquent bodies."

But the bodies paint in works Dancers are not tects of sexual desire no more erotic ths (such as the Colosseum) and horses. Even his

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well-built, muscular bodies he serves, deriving—and was not attracted. He drew portraits from at least as remarkable as the prostitute he had proscribed. In the *Journal*, he referred to himself as "a forger of your

naked women because perhaps the greatest beautiful, and the drawings of his carefully unexplored, for example subjects by Rembrandt. The erotic element completely subordinated art of drawing in the hands of Gordon and André Degas. About Degas (1849–1870) insight with incomparable sequence (quoted in the catalogue): "The anatomy—to be any painter as least as—is more than it is heightened, caressed, and made to feel. Simply to

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
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information call 459-0746.

Black Comedy
In Peter Shaffer's one-act, darkness
equals light and light, darkness.
The main switch for the apartment
building at 18 Scarlati Gardens has
gone out, just when George Bur-
berger, the "mystery millionaire,"
and possibly the richest man in the
world, was coming to inspect.
Brandy Miller's artistic creations,
Miller's son-to-be-father-in-law,
Colonel Melkert, is also coming. To
impress him, Miller has "be-
ruined" the elegant furnishings of
his neighbor, Harold Gorrings, un-
beknownst to the man. Also making
unshedable appearances are
Max Furlini, a testifying neighbor,
Chia, Miller's lover of recent
years, and Gorrings. The produc-
tion begins in darkness (i.e., light
for the characters), and when the
lights go out, they come on en-
semble. When someone lights a
match, the room darkens slightly.
In effect, the audience casts in the
dark, and we watch the farcical
shenanigans of Miller, trying to re-
turn the furniture to Gorrings's
apartment, and his guests, fumb-
ling in the dark, most of whom
have discovered heartfelt reasons
for wanting Miller dead. *Black
Comedy* is a funny play — or could
be. The opening night perfor-
mance by the Southwest Comedy
Theater, however, left too much to
be desired. Tiring problems, faulty
coordination between the light
bush and the stage, and uneven
acting made for a sporadically
funny, creaky at best. The perfor-
mance lacked much-needed polish.
Also, the actors too often tried to
tear the comedy into being, rather
than relax and trust the text and
situations. As to the latter, director
Stephen Brown could have in-
vested more physical business, just
as the attractive scenic design, un-
credited in the program, could
have made Miller's apartment
more of an idealistic source. It
would also help if the actors played
"real" people, not caricatures
caught in a bizarre conundrum.

but only Wendy Cullum, in Miss
Furnival, Peter Moore, as Gorrings,
and young Natasha Nikolai, as
Carol Melkert manage to create the
sense that an actual person is going
through this pass of improbabil-
ity.

Bodies of Evidence
Cafe Cinema, in association with
South and the Blue Door Book-
store, is hosting the premiere of
performance artist Carla Koh-
wood's recent work, an imaging
of violence as a tool of resistance.
Cafe Cinema, 1603 First Street,
downtown, Thursday, August 26,
through Saturday, August 28, at
8:00 p.m. For information call
236-9573.

Coastal Disturbances
The Pato Playhouse Community
Theater is offering Tina Howe's
romantic beach comedy which
has something for everyone.
Grant Gelvin has directed.
Pato Playhouse Community The-
ater, Friday, August 27, through
September 19; Friday and Saturday
at 8:00 p.m. Matinee Sunday at
2:00 p.m.

The Elephant Man
Reviewed this issue.
Lamb's Playhouse Theatre, through
September 11; Wednesday and
Thursday at 7:30 p.m. Friday and
Saturday at 8:00 p.m. Matinee Sun-
day and Sunday at 2:00 p.m.

The Elephant Man
Reviewed this issue.
Lamb's Playhouse Theatre, through
September 11; Wednesday and
Thursday at 7:30 p.m. Friday and
Saturday at 8:00 p.m. Matinee Sun-
day and Sunday at 2:00 p.m.

The Fern Street Circus
Now in its third season, the Fern
Street Circus has a new show, "Mr.
Cavendish & His Circus of the
Universe," written by Ringmaster
Don Victor. Ricky X (Kerry
Abouda) has lost his family. They
have leaped through the "Omni-
Portal," the doorway from this cir-
cus world to all other circus
worlds, "which could take them
anywhere, and does. Ricky and the
Ringmaster seek them out. They
visit Animal Land, where they see a
large, recalcitrant mule and free
from Kiffer Biers, and Aqua Land,
where huge sea monsters frolic,
to the harbor of everyone else. Along
the way, the single-ring, bilingual
circus offers the juggling of Sean
McKinney, 1992 winner of a gold
medal at the International Jugglers
convention in Montreal, the comic
antics of the 3 Gobies (Crono,
Onorio, and Pietro Cunnestrilli,
the right generation of a circus
family), rope gymnastics by Corky
Lindley, tumbling drills by young-
sters from the After-School Circus
Program at the Golden Hill Rec
Center, and the Fern Street artistic
director, John Higgins, way up
there on stilts. I saw a preview of
the show, and it was still rough
around the edges. The pacing was
often lax, as in the case to pre-
views, and sections of the story
needed sharpening, especially for
the younger attention spans in the
audience. In spite of these draw-
backs, though, the show has an in-
fectious spirit, and the highlights
are many: one of San Diego's fun-

niest comics, Don Victor, is a dis-
tinctly amusing man, one being
linked themselves together like a
wheel and going under — then
over — a table, and McKinney's
juggling is terrific (particularly im-
pressive was when he juggled two
large, black balls and a young
boy). The costumes, coordinated
by Cheryl Lindley, are a big plus.
The music, composed by the
musicians on keyboards.
Worth a try.

Fern Street Circus, 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
236-9766.

Good News
The Starlight Musical Theater pre-
sents the West Coast premiere of this
1937 musical — music by Ray
Henderson, lyrics by B.G. De Sylva
and Low Brown. Mark Madama
has directed.
Starlight Bowl, Thursday, Au-
gust 26, through September 3;
Tuesday through Sunday at
8:00 p.m.

**I Do, We Die... The Mother-in-
Law of All Weddings**
The Mystery Café's last interactive
musical comedy is set around a
wedding. "When the Minister says,
'I'll death do us part,' he's not kid-

ding."

Mystery Café, Imperial House
Restaurant, 505 Alhambra Street,
San Diego, open-ended run, Friday
at 8:30 p.m., Saturday at 3:00 p.m.
and 8:00 p.m. For information call
544-1600.

I Hate Hamlet
The Lamplighters Community
Theater presents the San Diego
premiere of Paul Rudin's com-
edy, "a duet over women, art, suc-
cess, duty, and television." Jim
Lebanian has directed.
Lamplighters Community The-
ater, through September 12; Friday
and Saturday at 8:00 p.m. Matinee
Sunday at 2:00 p.m.

**Joseph and the Amazing Techni-
color Dreamcoat**
The Lamb's Playhouse Theatre is stag-
ing 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 Buckley's set. The stage
doesn't resemble ancient Canaan
or Egypt; it looks like a 1940s Cal-
ifornia beach. Nathan Peterson's light-
ing bathes the place, glitter-fake
palm trees and all, in salmon pink.
And during the evening, the live
band doesn't intrude with modulations
on flute and curved keys. It plays
a potpourri of modern styles, rang-
ing from calypso to disco and ev-
erything in between — including
rap, an addition to the Lamb's pro-
duction, by Vande Lignation, that
makes it even more current. Joseph
is an "Old Testament" story told
through a Contemporary Musical
Review, and much of its light-
hearted fun comes from the con-
trast of the hallowed story of
a chosen/blessed brother's suffer-
ings and the bizarre, modern
choices made for playing each



under the direction of
Steven & Elizabeth Wurtisch

Complete ballet curriculum including
technique, pointe, variations, tutting,
jazz, modern and flamenco.
Separate quality programs for children,
pre-professional and adults.

FREE PERFORMANCE
Friday, August 27, 5:00 p.m.
Organ Pavilion — Balboa Park

Full classes begin September 7
274-6058
941 Garnet Ave., Pacific Beach
(Alley entrance)

King Lear
The Old Globe Theatre has staged a
sprawling Lear. In boom, it bores,
Nightmare and Her Ninefold fire

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and fall back — but the chief excel-
lence of the production is the way
director Jack O'Brien unfolds the
story with such amazing clarity.
The story, told so clearly, is en-
gaging. It's only after that one re-
alizes how effectively O'Brien has
organized Shakespeare's vision of
chaos. Harley Granville Barker, the
glorious director/critic, once said, "At
last, the actor can be best a token of
the ideal Lear." This is true of Hal
Holbrook's performance as the in-
ferior superior who, in the end, be-
comes the ultimate equal of us all.
His is no Prometheus Lear, and
there are times when he stuns his
line so much he seems more
than that mad. Holbrook lacks
the metaphorical size needed to
believe Lear through the storm,
matching it verbal jolt for lightning
bolt. But when Holbrook's in the
middle — and lower — i.e., more hu-
man — scaled — ranges, he's some-
thing to behold. Holbrook has an
admirable freedom of emotional
movement that shifts easily from
cruelty, and even to wit and
self-satire. And in the final
scenes, when the character be-
comes a bundle of rage, there is no
doubt that Holbrook's Lear all the
emptiness we can muster. The large
cast is one of the strongest ever as-
sembled at the Old Globe. Richard
Easton's Gloucester, Kandi Chap-
pell's Regan, Robert Sean
Leonard's Edgar, and William An-
ton's Kent (with rock-solid pa-
trience, the virtue Lear learns to ap-
preciate most) are particularly
distinguished. And Patricia
Conolly's Cord (who, like Merlin,
appears to be living backwards and
already knows the outcome of the
play — as reflected in a profound
look of sadness when Lear com-
mences his regal fall) is excellent.
Like the cast, the design team is
composed of Old Globe all-stars:
Ralph Funicello (set), Robert Mor-
gan (costumes), David F. Segal
(lighting), Jeff Ludman (sounds).
All are first-rate, as is this produc-
tion. One could wish more from
Holbrook, but what he does he
does quite well. Overall, in the Old
Globe's production, the story is the
star.

King Lear
The Old Globe Theatre, Simon Edison
Center for the Performing Arts,
through August 29; Thursday
through Saturday at 8:00 p.m.
Matinee Sunday and Sunday at
2:00 p.m.

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The Poway Center

**"...INDENIABLY
FASCINATING"**
LOS ANGELES TIMES — Don Shirley

**"SEARS AND WILLIAMS ARE
A JOY TO WATCH."**
DAILY NEWS — Daryl H. Miller

★★★★ (HIGHEST RATING)
**"BUY YOUR TICKETS TO 'TUNA
TEXAS' IMMEDIATELY!"**
ABC RADIO NETWORK — Linda Rose

"THIS IS A FLAWLESS SHOW."
PASADENA STAR NEWS — Frances Nicholson

"DO NOT MISS IT!"
KCAL-TV — John Corcoran

PICK OF THE WEEK
CRITIC'S CHOICE

THE ORIGINAL CAST
JOE SEARS & JASTON WILLIAMS
STARRING IN

**TUNA
CHRISTMAS**
By Jaston Williams, Joe Sears
& Ed Howard
Directed by Ed Howard

**OPENS SEPT. 23 -
LOBERO THEATRE,
SANTA BARBARA**

A TUNA RUSH!
1 HOUR PRIOR 1/2 PRICE WITH A CAN OF TUNA
PREVIEWS ONLY
SEPT. 2 & 3 AT 8:00 PM, SEPT. 4 AT 2:00 PM
Benefitting local San Diego charities

**CALL NOW
FOR TICKETS**
800-883-PLAY
619-278-TIXS

Calendar MUSIC SCENE

balance — a check for \$10,000 — is then given to help San Diego schools.

Hellman has become adept at raising money for this event, but the result is that much of the decision making — such as choosing the talent involved in the evening's festivities — is left solely in his hands. Of course, he does his best to be inclusive, but inevitably some local acts are left out, and those nominated are not universally agreed on as meritorious.

Such a situation is bound to create bad feelings on the part of many people, and this year's awards carry an added burden, because San Diego's music scene has suddenly hit the national spotlight. In recent weeks, *Entertainment Weekly*, *Details* magazine, and the *L.A. Weekly* have logged stories that tout San Diego as "the next Seattle." In fact, STP re-released and record in Los Angeles, but two band members, Dean and Robert DeLeo, have San Diego addresses. (Indeed, Dean DeLeo is listed in the local phone book as far back as 1987, showing remarkable foresight in terms of cashing in on a future hype cycle.) Be that as it may, when Stone Temple Pilots appeared on the awards ballot, nominated for Group of the Year and for Best

Rock Album or EP, a contingent of San Diego music fans, led by Laura Lande of Cargo Records, filed a petition with Hellman asking that the band be removed from the ballot.

Lande says the petition was not motivated by jealousy. On the contrary, "The point," she explains, "was not to say that Stone Temple Pilots don't deserve success, or that they don't live in San Diego, or that they had never played in San Diego. The point was simply that we felt they had not made a significant contribution to the San Diego music community during the past year, the period of time [June '92 to June '93] which the ceremony honors."

The petition eventually garnered some 200 signatures, picked up mostly at local music haunts like the Casbah, Off the Record, and Lou's Records in Encinitas. Hellman, however, chose to ignore the request. "I don't think someone should be penalized for making it [big]," he says. "STP got their deal, went to L.A., made a record, and it went top five. I think we should tell the world they're from San Diego. If Rocket makes it big, will they then get a letter asking that they get removed from the ballot?"

The Stone Temple Pilots controversy is not the first one Hellman has had to face down as head of the San Diego Music Awards. Last year's political dilemma involved the exclusion of a category honoring rap music, which was protested by

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Barry T. Nantz, News Blackwood

Unfortunately, the preponderance of testosterone grew more and more evident.

Rancho Bernardo rap artist Trick, leader of the group Lord Byron. "I've been signed to MCA since 1986," he explains, "but when I saw the nominations for the music awards [last year], it kinda hit me that there was no category I could even be nominated in. I wasn't really concerned with winning or losing, but I felt there was a whole vein of music that was

missing." Trick picketed 1992's ceremony, and his gripe was subsequently supported from the stage by Best Alternative Rock winners Rocket from the Crypt. Thanks to Trick's activism, Hellman this year rectified the omission by adding a category called Best Punk, Rap, or Hip-Hop — and also adding Lord Byron to the live

performance lineup. Lord Byron, with its MCA deal, was a leading contender for this year's award, vying with popular funksters Flattten Manhattan for the crown. But ironically, they both lost out to newcomers First Choice (Tommy Pangeliman, Earl Amern, and Jessie Nalag), who perform frequently at Horton Plaza, have a self-produced tape available at

NEW SHOW

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SONY M. PRESENTS

SUNDAY OCTOBER 3RD 8PM

Open Air Theatre

Seating for this Special Engagement is Limited!

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Including Robinson's-May, Tower Records, Music Plus, select Warehouse locations, Arts Tr, Parkside Book Worm and the Astor Center Box Office. No containers of any kind or alcoholic beverages permitted on or around the facility. To charge by phone call 278-TDLS.

Open Air Theatre
SAN DIEGO STATE UNIVERSITY

PRESENTS

SPIN DOCTORS

SOUL ASYLUM

TONIGHT SHOW STARTS AT 6:30PM!

SPIN DOCTORS SCREAMING TREES SOUL ASYLUM

THURSDAY AUGUST 26 6:30PM

MIDNIGHT OIL

ON SALE MONDAY 3PM!

WITH

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& COUNTING CROWS

FRIDAY OCTOBER 1 7:30PM

Including Robinson's-May, Tower Records, Music Plus, select Warehouse locations, Arts Tr, Parkside Book Worm and the Astor Center Box Office. No containers of any kind or alcoholic beverages permitted on or around the facility. To charge by phone call 278-TDLS.

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PLEASE RESPECT OUR NEIGHBORS. DON'T MAKE UNNECESSARY NOISE WHEN YOU LEAVE.

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Thursday, August 26, 9:00 pm
Rock 'n' roll Hall of Fame inductee
ETTA JAMES
and guests
ROBERT PENCINIS

Friday, August 27, 9:15 pm
THE MAR DELS
RUBY AND THE REDHOTS, 5:30-8:00 pm
CHICAGO 15, 5:00-8:00 pm

FREE ADMISSION!
Blues PARTY
Monday, August 30, 9:00 pm
THE MAR DELS

Monday, September 6, 9:00 pm
The local punky garage band, the intensity of Jans Joplin, the seductiveness of Chrissie Hynde
MARIA MCKEE
and guests
BLACKSMITH UNION

Monday, September 13, 9:00 pm
Fitted music
THE RADIATORS

Thursday, September 16, 9:00 pm
Cinematic imagery
STAN RIDGWAY

Thursday, September 23, 9:00 pm
Back to hard. "Tight Rope," "Dada Lady" backed the Rolling Stones, Eric Clapton, the Spectator, Bob Dylan
LEON RUSSELL
and guests
THE CHEAP DATES

Thursday, September 30, 9:00 pm
Commander Cody, September 24
Belly Up 19th Birthday Bash, September 26
Reverend Horton Heat, October 9
Messin' Up, October 5 • Savvy Brown, October 16
Survivor Band, October 18
Texas Tornados, October 25
19th Annual Belly Up Halloween Spectacular, October 31

Calendar MUSIC SCENE

Off the Record, and composed the music for the Jeff and Jer show on Q106.

No doubt First Choice deserved the award as much as anyone, but the situation is not ideal. First Choice plays music its members describe as R&B. Lord Byron raps. Fltten Manhattan does a Red Hot Chili Peppers punk-funk thing. The only thing they have in common is that some members of each band are African-American. Lumping them together on that account alone is like putting together Michael Bolton, Perry Farrell, and Eric Clapton in one category because all three are white.

The innate unfairness of the rap/funk/soul category highlights the main problem with the San Diego Music Awards, and with music award shows in general (not excluding the Grammys). To wit: music is not a contest. Treating it as such leads to a highly competitive situation. The fact is, although local awards ceremonies are intended to acknowledge local musicians' contributions, the music community might be better served by non-competitive fundraising celebrations.



like Olympia, Washington's now-legendary International Pop Underground Convention. Chicago's recent Drag City International, Austin, Texas' SXSW Music and Media Conference, and even San Diego's upcoming Street Scene.

After all, whenever somebody wins, somebody else necessarily loses. And nothing makes people feel worse than losing.

Initially, however, bad feelings were not in evidence at the music awards. For the first couple of hours, ladies cheered and glasses dinked as awards were given in Best Contemporary, Best Mainstream Jazz, Best Pop Jazz, Best Dixieland, and Best Folk categories. Country, blues, Latin... An award was even given to Rockola, for being the best classic rock (or cover)

"Now, there's a jealous guy. Wonder what loser band he's in."

band. Big Mountain, Candye Kane, and the Savory Brothers each performed a song for the seated, seated crowd. People cheered a little bit and danced a little bit. Encores Nina Blackwood and Russ T. Nails kept things moving, albeit in the professionally unctuous manner of awards-show hosts worldwide.

But unfortunately, as the show wended its way towards completion, the preponderance of testosterone grew more and more evident. Early on, a few women did win awards: first pop-jazz vocalist Kevin Lettau, then the bi-gender band Tobacco Road, whose drummer, Sharon Shufelt, bravely said, "I'd like to encourage more women to do their own thing," before her voice trailed off and one of seven statuesque beauty queens, dragged from the Del Mar Fair for the purpose, handed her the award.

After that, the faces of five-guy band after five-guy band flashed up on the video screen. And the more male-dominated it grew, the more competitive the atmosphere became, a situation not helped in the least by the dreadful, sexist, and homophobic patter of emcee Russ T. Nails, which even co-host Nina Blackwood tried, without luck, to tone down.

Meanwhile, the drunken murmurs from the back of the house grew louder, and the acceptance speeches grew goofier, culminating in a spontaneous onstage ruckus after Rocket From the Crypt won the award for Best Rock Album or EP. The second their name was announced, a zillion local band members — Rocketeers, Deadbolters, and others — piled onstage. One rudely tore the crown off a beauty queen's

head, bending her backwards for an unwitting kiss. Two others grabbed one another and began French kissing, à la Chris Novoselic and Dave Grohl's infamous smooch on Saturday Night Live. Another snatched the mike and said, "You're taking any shit!" A second said, "On behalf of the gray whale, we're rejecting this award. Free Willy!" A third said, "WAAAAAAH!" The fourth really struck the heart of the matter when he dlobbered out, "Hooray! Now we're gonna get laid!"

Clearly, things were degenerating. Like a little kid's birthday party after the cake's been cut, it was all bound to end in tears. When the Beat Farmers won the award for Best Rock Band, David Jax, guitarist for Uncle Joe's Big Of Driver, preceeded Farmer Jerry Raney to the mike, saying cryptically (and cruelly), "Fuck dinosaurs!

Rock lives forever." Local alternative rockers Honey Glaze picked up two awards, for Best Alternative Band and Best Local Recording (no doubt piquing the interest of several ASR people, without causing too much anxiety. But the real ugliness began when Asphalt Ballet was pronounced Best Metal Band. Before they could accept, Jax again mounted the stage. Held aloft by Jonny Downhoo of the band fluf, he grabbed the mike and said vindictively, "Asphalt Ballet used to be from San Diego. They moved to L.A. four years ago!"

His words were greeted by boos from the audience. An older man seated behind me hissed, "Now, there's a jealous guy. Wonder what loser band he's in." Meanwhile, Asphalt Ballet's singer Tommy Dean replied with great dignity, "That's true. But we love San Diego and really appreciate the support you've given us over the years."

At this point, half the audience got up to leave, while the beauty queens, now permanently (and justifiably) miffed, watched contemptuously from the sidelines. The next award was for Album of the Year, and as was inevitable, Stone Temple Pilots won. As was also inevitable, Jax, once again helped by Downhoo, made a final, ill-advised attempt to rush the stage. This time fate, in the form of Hellman and a bouncer, intervened. Jax was tossed unceremoniously off the stage, and instantly the crowd erupted, as his friends leapt to his defense. Within seconds, a huge melee was occurring on the grass. Fists flew. Tempers flared. Metaphorical clouds of dust rose up from the faces. It didn't help that the award presenter, 102.1 DJ Peg Pollard, who has her mike, lost control completely, shouting obscenities at the anti-STP faction. "Fuck you people who have a problem with them!" she bel-



David Jax (white jacket) tries to mount the stage a third time...



...and receives a taste of security's disapprobation

lowed, in a most unladylike manner.

Presently, however, the mob pit was cleared and the last two awards were hurriedly given out. Luckily, the first one, Artist of the Year, was won by popular local resident A.J. Croce (whose mother owns the restaurant Croce's). Even more fortuitously, the last award, for Best Group, was taken by acknowledged San Diego natives Big Mountain, who attempted to soothe ruffled feelings with their peace-and-love mumbo jumbo.

Even as Big Mountain blithely advised the crowd that "music can heal the world" — a theory we had just seen dis-

proved — disgruntled people were filing out, some heading for the post-show party at Chilliers, others, battered and bleeding, repairing to the Cabana, there likely to dampen the spirits of co-owner Tim Mays, who had just received a timely and well-deserved Lifetime Achievement Award (shared with promoter Harlan Schiffman). On my way out the gates of Humphrey's, I noticed a hastily pinned-up flyer flapping in the wind. "Sanger wanted," it read. "Original hard and heavy rock and roll band needs lead vocalist!" I hope they find one soon. According to a recent special supplement in Billboard, the city of Chicago is now officially the new Seattle. ■

AUGUST ENTERTAINMENT

Thursday, August 26, 7-11 pm
John Opperkuck Trio featuring Frank Dobbs

Friday, August 27, 8 pm-12 am
Jaime Vallé & EQUINOX

Saturday, August 28, 8 pm-12 am
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Sunday, August 29, 4-8 pm
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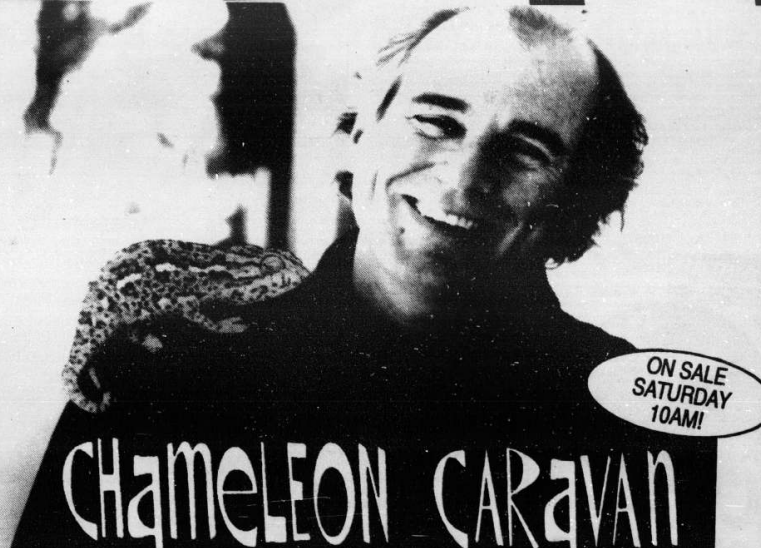


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Calendar
MUSIC SCENE

Chock-Full of Heat

They plead with you in the end. Just like a man.

Music is sex. Or rather, sexuality. Not about sex, necessarily, and not the act of engaging in same, but that urge within us to feel fuzzy, hot shots of painful bliss through our bodies, to feel the warmth of someone else's inner heat mingle with our own. No contact need be made; it's just the urge for contact. The need, the drive.

REVIEW
CLEA HANTMAN

If I, as a woman, talk publicly about this element of music, I will be segregated to GroupieLand. If I talk about a male band member's sexuality, I must want to fuck him, right? But it is not about wanting to meet him, talk with him, sleep with him, or have his firstborn. It is about music and how it can have the power to coerce you into feeling every bit of the emotional spectrum. When executed with intelligence and finesse and fervor, music can make you (me) feel sexy, feel heat, and feel desire.

Urge Overkill is a band that oozes this sex. They use their confidence as a tool to draw you into their suave yet unsophisticated world. They flaunt their attitude with a swagger and a swoosh. And then they plead with you in the end. Just like a man.

Saturday, Urge Overkill's first release for major label Geffen, is chock-full of that heat. It is an exercise in which '70s supra-rock stylings have been cut 'n' pasted and then coated with a sheen that is all UO — suave, bohemian, and damn catchy.

Urge Overkill have fashioned for themselves

quite the offstage personas: martini-drinking, Dean Martin-loving, high-rolling good-time boys who just want to drive around in flashy '60s convertibles and spend lots of cash on frivolous toys. At their Casbah show last week, I overheard the

sound man saying to an anonymous fan, "There is a case of beer in the contract, but it's for the crew; these guys don't drink beer."

But UO were less than stylin' before they went onstage — before, that is, they dressed up as National Kato, "Eddie" King Roeser, and Blackie Onassis. Two members, King and Blackie O., blended into the sold-out crowd, neither standing higher than five feet four. King's feet were not much bigger than my own and looked pretty crammed in a pair of children's tennis. It dawned on me that all of UO's press photos have been shot from odd angles, and here is why: They're short. Really short.

However, National Kato, guitarist and half-time lead vocalist, is not short. Everything about him is long and thin — legs, torso, nose, hair. Nash wears a perpetually stoned, and therefore perpetually aloof, look on his face. His eyelids hang over big blue eyes, and the deep bags underneath just add emphasis.

Before showtime, they all wore pegged jeans with dirty T-shirts and had unwashed, unruffled hair. But an hour later they came onstage in dark, pegged hip huggers and matching (as always) black leather vests sans buttons, revealing their relatively hairy chests, and thick chains from



Nick Katz

Urge Overkill
The Casbah
August 17

which hung giant UO medallions.

King Roeser played bass on the albums but has taken on the role of second guitarist for the live shows. Joining UO on this tour of the States is Goat's bassist Chuck E. Trece. His costume was topped off with a brimmed black leather hat that

hid his bald-except-for-that-six-inch-long-tuft-in-the-front head. He was the only black person in the club.

"Do you like it, baby?" crooned Kato as they opened with "Crackbabies," a song from the newest LP. The words slithered from his mouth

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Calendar MUSIC SCENE

completely deadpan — no smile, no sense of sarcasm, except perhaps that implied by its very omission.

The club was tiny and sold out, so by song three, they were hot 'n' sweaty and we were hot 'n' sweaty, but it was all a bit too sterile. The band continued with a couple more songs, too letter perfect. There was no bounce to their step; there was no boiling energy seething from their skin — there was no sex. I know it is a small stage and their gigantor arena amps took up more than half of it, but I longed for a little live rock action. It might as well have been the record playing, and they could have been pulling a New Kids routine. At that moment, I wished I was indeed home listening to the record, because there in the comfort of my own castle, I could turn it up louder, pretend they were thrashing about, and play my air guitar along with them. I started to believe that their onstage personas could not live up to their offstage ones. It was too clean; it was overkill.

At that point, though I like UO's recordings better, I couldn't help thinking the opener, Minneapolis's Walt Mink, had given us more bang for the buck. Mink, a three-piece, play familiar, high-

spirited, traditional rock and roll. Lead singer John Kimbrough is a cross between Joel Fleischman, the doc on TV's *Northern Exposure* (How do I know this? I watch too much TV) and our critic David Stump. His nasal, high-pitched but confident voice had been more than adequate, and their songs had been just different enough to keep me from getting some fresh air outside. But their performance wasn't even done, in content or manner, to the very stylized pop-rock of Urge.

But UO slowly started to

**Martini-drinking,
Dean Martin-loving
good-time boys.**

turn around. With "Turn Your Back on Me," one of *Saturation's* more benign tunes — a Byrds-esque-by-way-of-college-radio song — they kicked in. They began to rock on. And on. When they played the first notes of "Woman 2 Woman," we were off.

"Woman" is the perfect '93 Urge tune and, like the rest of *Saturation*, combines the riff-off rock-out of bands like Mont the Hoople, the Flamin' Groovies, and Sweet with the cheesiest of moments from the Looking Glass ("Brandy [You're a Fine Girl]" and Pilot ("Magic") and then moves into Kiss territory with a splash of '70s soul-funk for added listening pleasure. Blend in jiggers

of irony, chase it down with their Chi-town punk-rock roots, and you have it — fast, catchy, and smooth dumb rock with a brain.

In their song structure, delivery, and lyrics, Urge Overkill fuck with the clichés of their medium. They sing lines like ... *bottle of fur, missing the smell of her* ... with a pure and aching earnestness. The next moment, they break into a sappy "Wild-fire" interlude (you remember Michael Murphy, don't you?) that casually throws out the phrase we used to make it off

daylight. They sing a song entirely about soap opera character Erica Kane ("Erica Kane, another Emmy's passed you by / Erica Kane, when joy was pain, you had to cry / Erica Kane, if I was the man to dry your eyes ..."). Nash wraps his lips around that one, mouthing E-R-I-C-A slowly and emphatically. And they have a glibish tune based on the idea of just using that damn zip code in a song ("When she comes to me and takes my hand and pain is all I know, she gives me heaven that thrills — 90210").

I just know that the boys of Urge own all the Rudy Ray Moore albums, and every Martin Denny LP, and probably

anything Booker T's long fingers have ever graced. And I do mean records, LPs, vinyl. They are aficionados of the not-so-long-lost art of stockpiling, protecting, caressing, and worshipping the long-playing album. In an un-Geffen-like move, their label released *Saturation* two weeks early on vinyl only, at the request of King, Blackie, and Nash.

The closer we moved to the front of the room, the better the sound, the stronger the feeling: it improved tenfold. They were off and running, rocking through the best of old and new material. "Now That's the Bar-Clords," one of their sexiest songs just by virtue of Nash's confidence as he spits out the words, had the crowd jumping. This was what I had come to see — the band rocking out like the '70s arena supergroups they paid homage to and made fun of. I wasn't looking for the cartoon antics of a glossy Ridd Kross; I wanted high-spirited sexual aggression, not silly and overdone rock-star moves. I wanted the Urge. I got the Urge ... baby.

It was coming to a head; the encore was the peak. "Sister Havana," the pseudo-BTO action single, started the intense climb. They shook for us, shimmied for us, shot their guitars our way. Then it quieted down for the slow, lustful intro to Hot Chocolate's "Emma."

I could have listened to an entire night of just this song, over and over. Nash's lead vo-



"Edible" King Rover

cal had a breathless intensity reserved for sappy '70s storytelling ballads. He belted out the story of young-gal dreams turned sour with such sincerity you'd have thought it had been Nash there in the bedroom with the dead girl. A tear came to his eye before he screamed out the last, desperate "Emmaline."

They dropped their instru-

ments, huddled together, threw their fists in the air, and one by one leapt over the low wall that separates the stage from the front door. Out they went into the night, dressed for some sleepy, late-night lounge action. But maybe they went off to practice their moves in front of full-length mirrors for their next S.D. gig — X-File? ■



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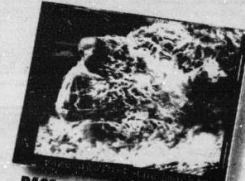
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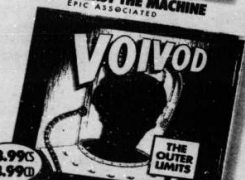
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The Vinylitis Viris

Does the world need LPs from everyone who's ever picked up an electric guitar?

Every American knows someone who suffers from collecting mania. It's a disease that afflicts people in consumer societies. Barbie dolls, Goddards... I know a guy who husted his credit rating the year CDs came out. It seemed he felt a compulsive need to re-purchase every album he already had on vinyl in the five-inch digital format.

Nowadays this same record nut searches out the import vinyl versions of domestic CD-only releases, not to mention seven-inches, picture sleeves, and colored-vinyl collector's items. Inevitably, Tsunami is his favorite band. That's because the Arlington, Virginia-based outfit appeals primarily to rock fans afflicted with the vinylitis virus, sufferers of which are forced to spend millions of hours dredging record swap meets and used record stores for arcane seven-inches and other pieces of merch.

Tsunami, fronted by Jenny Toomey and Kristin Thomson, releases its LPs, singles, and cassettes on its own Simple Machines label, and its product is masterfully packaged, unwittingly feeding the collector's market with beautifully rendered one-off singles and special CD compilations, showcasing cult indie bands like the Scrawl, the Tinklers, Unrest, Small Factory, and others. Everything the label sells is collectible, as well as couched in some superfunk form, like its series of four-song singles ("pulley," "lever," etc.), its individually silk-screened clothing (you tell

REVIEW
GINA ARNOLD

them your size and desired item, and label bosses Toomey and Thomson go out and find it at a junk store), or its "Working Holiday" singles club, which sends members a split single every month, each one featuring two different bands.

Working Holiday members may have noticed that July's single (featuring one song each by Tsunami and Lois Maffeo) is late in coming out. This is because

Tsunami is currently on tour, both as part of the Lollapalooza tour's second stage and at shows of its own. Three weeks ago, the band showed up at the Casbah with second-stage Lollapalooza mates Sebadoh and San Diego locals Drip Tank, plus all its merch in tow. In addition to CDs of Tsunami's new recording, *Deep End*, and cute Simple Machines T-shirts, you could purchase, for three bucks, a booklet describing how to make and market your own CDs and LPs.

This may or may not be a good thing. After all, such a booklet in the wrong hands could do a lot of damage. Tsunami's do-it-yourself ethos and tastefully rendered creations are admirable expressions of its members' ideals, but does the world need to be inundated by LPs from every one who's ever picked up an electric guitar? One worries that, after Tsunami's national tour, a flood of self-pressed singles will follow, created by bands enchanted with their own musings. This would freeze up the independent market, which can't really bear too much bad product. And for

those of us who look for musical content, rather than collectibility of packaging, Tsunami's helpful handbook may mean that much more amplified bullsh*t to wade through, an ever-longer, more arduous search for excellence at the record store.

On the other hand, Tsunami is itself an example of the benefits of such a system. The band's first single, "Gonistes of Crack" (1991), was a loose, droning number, full of promise but certainly not breaking any musical barriers (or hearts). Subsequently, however, Simple Machines seemed better as a collective than Tsunami did as a band. After a weak Tsunami performance in California last year, one couldn't

help but think that it was coasting on its cool collector's niche. Its benefit record "Fortune Cookie Prize: A Tribute to Beat Happening" (with tracks by Love Battery, Kim Gordon, and others) was a far better showcase for the label's talents than for its own. Thanks to projects like that one, the la-

bel/brand developed a following for its method, rather than its music, and was portrayed in the small press as a sort of Fugazi without the politics, or a better-organized K.

With the release of *Deep End*, however, Tsunami has finally begun to grow into its nu-



Jenny Toomey

Tsunami
The Casbah
August 5

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- *Cindy Lee Berryhill
- Bill Macpherson & Third Beat
- Teyé Sa Thiosanne
- Rites of Passage Still Dancers & Bomani Drum Ensemble

SATURDAY • SEPTEMBER 11 • 4 pm-Midnight

- Richie Havens*
- Fabulous Thunderbirds*
- Jefferson Starship
- Eric Burdon/Brian Auger Band
- Zachary Richard*
- Mazz*
- X
- War*
- Tony Williams Quintet*
- Ambrosia*
- Joshua Redman Quartet*
- Zulu Spear
- Albert Collins & The Icebreakers*
- John Kay & Steppenwolf
- O.J. Ekemode & The Nigerian All-Stars
- Rockin' Dopsie & The Zydeco Twisters*
- Hugh Masekela*
- Li'l Ed & The Blues Imperials*
- Mighty Clouds of Joy*
- The Chambers Brothers*
- Re-Birth Brass Band*
- Charles Brown*
- Quetzalcoatl
- Everette Harp*
- Rod Piazza & The Mighty Flyers*
- Belly
- *Big Mountain*
- *Ali Farka Toure*
- Beat Farmers
- Bitoto
- Bakra Bata
- Dave Wakeling & The Free Radicals
- The Paladins*
- The Fleshtones
- Roberto Perera*
- Huayacilla
- Spiritual Connexion*
- Teyé Sa Thiosanne
- Juliana Hatfield Three
- Grupo Coraje*
- Los Tucanes de Tijuana*
- Rites of Passage Still Dancers & Bomani Drum Ensemble
- Sol e Mar
- Inch*
- Uncle Joe's Big Ol' Driver*
- Deadbolt*
- Lucy's Fur Coat*

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SATURDAY Sept. 11		\$20	\$
SPECIAL 2-day package		\$35	\$
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City • State • Zip			
Phone • Day _____ Eve _____			
VISA MC J AM EX J Discover J Exp. No. _____			
Signature _____			

Calendar MUSIC SCENE

Thursday through Saturday: Cole Brannon and the New Avenue, country music, Sunday.

The Boatmen, 87 Escalante Boulevard, Encinitas 944-1338. Todd McFadden, contemporary music, performed on acoustic guitar, 8 p.m. to midnight, Friday and Saturday.

Book Works/Panache Book Cafe, 2070 Via de la Valle, Flower Hill Mall, Del Mar, 735-3733. The David Jackson Trio, jazz, 8 p.m. Friday.

David's Rock Room, 3427 Vista Way, Oceanside, 721-5400. Ambrose, contemporary, Thursday through Saturday; country, Sunday, Tuesday.

Robbie's Barbecue, 201 West Mission Boulevard, Escondido, 745-8005. Acoustic open mike jam session, 7 p.m. to 10 p.m., Thursday.

The Canoeist Inn, 867 San Marcos Boulevard, San Marcos, 744-1332. Stringwinds, Irish music, Friday, live music, 8 p.m., Saturday; club for information, Dave Howard, original acoustic folk and rock and roll, Tuesday.

Carlos Murphy's, 202 East Via Rancho Parkway, Suite A-1 (in the North County Fair shopping mall), Escondido, 489-2933. Terry Schuch, contemporary, Thursday; the Bluebeaters, vintage rhythm and blues, Friday and Saturday.

Club City Linds, 1433 East Valley Parkway, Escondido, 745-8005. Howard, and Linds, heavy metal rock and roll, Sunday.

The Coach House, 1513 Camino Capistrano, San Juan Capistrano, 496-8400. The Tullies, featuring the Weibull, rock and roll, Friday; the Bare-naked Ladies, rock and roll, Saturday; Ian Tyson and Opus Dei, contemporary, Monday.

The Coffee Bar, 2461 Vista Way, Suite 1, Oceanside, 721-4004. Kent Hayes, folk music, Thursday; George Roberts, jazz music performed on trombone, Friday; Sherry Neal, blues and folk music, Saturday.

Performances are from 7:30 p.m. to 10 p.m.

Coyote Bar, 300 Carlsbad Village Drive, Carlsbad, 729-4895. Live music, Thursday through Saturday, club for information.

Carlsbad Cafe, 807 East Vista Way, Vista, 430-2747. David Chavez and Friends, jazz, Thursday.

The Del Rio Country Barn, 20154 Lake Drive, Escondido, 745-2733. Red Lane and Paul Hume, country music, 7 p.m. to 10 p.m., Thursday through Saturday.

The Derby, in the Hilton Hotel, 15575 Jimmy Dunne Boulevard, Del Mar, 792-5200. Wild One, featuring Judy Taylor, country music, 9 p.m., Friday and Saturday.

Dina's, 2391 South Highway 101, Cardiff by the Sea, Oceanside, reggae music, 9 p.m., Friday; Hot Rod Lincoln, rockabilly, Tuesday.

Duke's Tavern, 1421 Poway Road, Poway, 486-4272. Karaoke with Party Train, 7:30 p.m., Thursday.

Douglas' Club Hotel Del Mar, 11915 El Camino Real, Del Mar, 481-5860. Daniel Strommen, original songs, 8 p.m. to 11 p.m., Saturday and 11 a.m. to 2 p.m., Sunday.

El Camal, 1245 Poway Road, Poway, 486-1010. Greg Hartline, contemporary, blues, country, and danceable variety music, Friday; happy hour live music, Friday and Saturday, club for information.

El Camal, 1245 Poway Road, Poway, 486-1010. Greg Hartline, contemporary, blues, country, and danceable variety music, Friday; happy hour live music, Friday and Saturday, club for information.

Florida Lounge, 419 West Washington Avenue, Escondido, 483-1322 or 309-1800. Live music, 8 p.m. to 11 p.m., Sunday; Wednesday through Saturday; Karaoke entertainment, Sunday through Thursday.

The Flying Bridge, 1103 North Hill Street, Oceanside, 722-1864. Don Thompson and Susan Kivley, contemporary, Thursday through Saturday; Don Thompson, country and Sunday, Monday and Tuesday.

Fogarty's Pub, 245 West El Norte Parkway, Escondido, 745-8141. Perfect Stringer, rock and roll, Thursday through Saturday; Karaoke entertainment beginning at 9 p.m., Sunday and at 7 p.m., Wednesday.

Full Moon Saloon, 481 First Street, Escondido, 436-7397. Alan Strang, rock and roll, Thursday; Green Eggs and Ham, rock and roll, Friday; Ruby and the Red Hots, vintage blues and rhythm and blues, Saturday; Norman Corbett, variety music, Sunday; Duke Ranch and the Home, country rock, Tuesday; live music, Wednesday, club for information.

Gasline's Choice, 1020 West San Marcos Boulevard, San Marcos, 744-2515. Karaoke entertainment, 8:30 p.m. to 12:30 a.m., Friday and Saturday.

The Grove, 3232 Mission Avenue, Oceanside, 757-7711. Ed Thomson, piano variety, 8:30 p.m. to 1 a.m., Thursday through Saturday.

Guilley's Italian Restaurant, 1185, Black Mountain Road, Rancho Penasquitos, 484-9112. Diego Cornejo, classical guitar music, 7 p.m. to 8 p.m., Sunday.

Honolulu's Tavern, 2177 Kananoluhi Street, Carlsbad, 729-4951. 4 Way Street, live music and rock, 8 p.m., Friday; Chip and Sean, variety music, 9 p.m., Saturday; 4 Way Street, rock and roll, 8 p.m. to 8 p.m., Sunday.

Henry's, 264 Carlsbad Village Drive, Carlsbad, 729-5244. Tony Sauter, Top 40 dance music, 9 p.m., Friday and Saturday; Karaoke entertainment with Rich Martin, 5 p.m., Sunday and 9 p.m., Monday; Ambrose, contemporary, 8 p.m., Tuesday through Thursday.

The Hungry Hunter, 11940 Bernardo Plaza Drive, Rancho Bernardo, 483-1322 or 309-1800. Live music, 8 p.m. to 11 p.m., Sunday; Wednesday through Saturday; Karaoke entertainment, Sunday through Thursday.

Inca's, 361 Waukena Street, Escondido, 436-8434. Reggie Smith and Friends for Time, jazz and contemporary, Thursday; Mark Meadows, jazz and contemporary, Friday; Deborah Desmond, rhythm and blues, Saturday.

Jack's Lounge, Del Mar, at the Del Mar Resort and Spa, 1540 Camino Del Mar, Escondido, 745-8141. Perfect Stringer, rock and roll, Thursday through Saturday; Karaoke entertainment beginning at 9 p.m., Sunday and at 7 p.m., Wednesday.

Jack's Lounge, Del Mar, at the Del Mar Resort and Spa, 1540 Camino Del Mar, Escondido, 745-8141. Perfect Stringer, rock and roll, Thursday through Saturday; Karaoke entertainment beginning at 9 p.m., Sunday and at 7 p.m., Wednesday.

Kamukiki's Pub Sports Bar and Grill (formerly the Power Mine Company), 12375 Poway Road, Poway, 748-7296. Bottomline, rock and roll, Friday and Saturday.

Kirby's Cafe, 215 15th Street, Del Mar, 483-1002. Live music, 8:30 p.m. to 9:30 p.m., Friday; club for information, Christopher Pratt, country music, 6:30 p.m. to 9:30 p.m., Saturday.

La Costa Resort and Spa, Costa Del Mar Road, Carlsbad, 438-9111. In the Tournament of Champions Lounge.

Live music, Friday and Saturday, club for information.

La Costa Coffee Roasting, 4963 El Camino Real, No. 208, La Costa, 438-4140. Daniel Strommen, original folk and contemporary music, 8 p.m. to 11 p.m., Friday.

Leo's Little Bit of Country, 480 West San Marcos Boulevard, San Marcos, 744-4126. Char Carroll and the Orange Band, country music, Wednesday through Saturday (jam session Wednesday and Sunday); Karaoke entertainment, Thursday.

Malibu Cafe, 245 East Vista Way, Vista, 431-2246. David Strommen, original folk and contemporary music, 8 p.m. to 9 p.m., Thursday.

The Metaphor Carlsbad, 238 East Second Avenue, Escondido, 489-8890. Midnight Sun, variety music, 7:30 p.m. to 10 p.m., Thursday; An Face-Bias, Celtic music, 9 p.m., Saturday; open mike 5 p.m. to 11 p.m., Sunday; jam and blues jam 7:30 p.m. to 11 p.m., Monday; live music, 7:30 p.m. to 11 p.m., Tuesday; original folk music, 7:30 p.m. to 11 p.m., Wednesday.

Millie Hume, 4009 Paseo Delicias, Rancho Santa Fe, 756-3083. Randy Brecher, piano variety, 7 p.m. to 11 p.m., Wednesday and Thursday, and 8 p.m. to midnight, Friday and Saturday.

Miracle's Cafe, 1953 San Eljo Avenue, Cardiff, 483-7924. Variety show, 7 p.m. to 10 p.m., Thursday; Ric Keatner, with Glenn Goodwin (of Brotherhood of Man) and Laura Dillon on vocals, original folk rock, 8:30 p.m. to 11 p.m., Friday; open mike, 7 p.m. to 10 p.m., Sunday.

The Mission Inn, 901 East Mission Road, San Marcos, 471-2839. The Legendary Jetties Boys, vintage rock and roll, 9 p.m., Friday and Saturday.

Monterey Bay Camerons, 1325 Harbor Drive North, Oceanside, 722-8474. Dianne O'Kallie hosts Karaoke entertainment beginning at 9 p.m., Thursday through Saturday and at 8 p.m., Sunday.

The North Coast Inn, 561 Waukena Street, Escondido, 436-8434. Live music, Friday and Saturday, club for information.

Oakdale Lodge, 14900 Oakdale Road, Escondido, 727-2148. Pastiche, Top 40 dance and Motown music, 8:30 p.m. to 12:30 a.m., Tuesday through Thursday, and 9 p.m. to 1:30 a.m., Friday and Saturday.

Pen Song Anderson's, 850 Palomar Airport Road, Carlsbad, 941-1400. Forecase, jazz and rhythm and blues music, 5 p.m. to 9 p.m., Sunday.

Powder's, 125 West Grand Avenue, Escondido, 729-1288. Randy Carr, rock and roll, Friday; jam session, all styles of music welcome, Sunday; live music is offered most other nights, club for information. All shows begin at 8 p.m.

Ralph and Dottie's, 390 Grand Avenue, Carlsbad, 729-3898. Live rock and roll, Thursday through Saturday, club for information.

Rancho Bernardo Inn, 17500 Bernardo Oaks Drive, Rancho Bernardo, 727-2148. Pastiche, Top 40 dance and Motown music, 8:30 p.m. to 12:30 a.m., Tuesday through Thursday, and 9 p.m. to 1:30 a.m., Friday and Saturday.

Red Tractor's Restaurant, 550 Via de la Valle, Solana Beach, 755-4040. Karen George, piano variety with vocals, beginning at 7:30 p.m., Wednesday through Saturday.

Ringer's, 5517 Mission Road, Highway 761, Bonita, 941-5843. Live music, Wednesday, Friday, and Saturday, club for information.

Rancho Raps Lobster, 264 South Harbor Drive, Oceanside, 734-2252. Bruce Fidler, one-act rock and roll show, performs 8 p.m. to midnight.

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Calendar MUSIC SCENE

Mishkin, 7417 La Jolla Boulevard, La Jolla, 351-9997: Puddingtown Tom, original and popular music, performed by two gentlemen playing acoustic guitars, 9:30 p.m. Friday.

The Ocean Beach Pier Ball Shop and Restaurant, 5091 Niagara Avenue, Ocean Beach, 226-3476: Live music is offered nightly, call club for rescheduled information.

W.D. Pelt, inside the Quality Inn, 2901 Nimble Boulevard (at Rancocas Street), Point Loma, 224-8978: The Hellbenders, rock and roll, Thursday, Bordenheads, folk rock, Friday, Daffodil Jones, music of the Grateful Dead, Saturday.

Pawelka Cafe, 2145 Rancocas Street, Point Loma, 224-8971: The David Jackson Trio, jazz music, 7 p.m. Saturday; Joseph Angelino, jazz music, 7 p.m. in 7 p.m. Sunday.

Papa Eugene's, at Garnet Avenue and Haines Street, Pacific Beach, 227-9488: Steve Newberger, variety music on acoustic guitar with vocals, 7:30 p.m. to 9:30 p.m. Thursday.

Rumors Cafe, 4996 Newport Avenue, Ocean Beach, 323-8086: Live music, Thursday, call club for information; Liquid Nostalgia, rock and roll, 8 p.m. to midnight, Friday; Robin Hendrik, blues music, 8 p.m. to 1 a.m. Saturday; Elizabeth Hummel, original folk music, 8 p.m. to 11 p.m. Sunday; Peter Hall, acoustic music, 9 p.m. to 11 p.m. Monday; Mary Olson, folk music, 9 p.m. to 10 p.m. Tuesday; open mike, 8 p.m. to midnight, Wednesday.

The Solano House, 1970 Quivira Way, Marina Village, 223-2284: The Love Handles, featuring Glen Fisher, Paul Hayward, Steve Snyder, Michelle Lovett, and Center Lenses, jazz music, 9 p.m. Thursday; Fish and the Seawards, rock and roll, 9 p.m. Wednesday, Friday, and Saturday; Norman Clifford, contemporary, 11 a.m. to 3 p.m. Sunday; Cap-Alma, Latin jazz, 8 p.m. to 10 p.m. Sunday, 6:30 p.m. to 11:30 p.m. performance; Herman Clifford, contemporary, Thursday and Saturday; Dennis Parker, variety music performed on tape, Monday through Wednesday.

Seas Restaurant, 7811 Harshel Avenue, La Jolla, 454-1313: Bill Byers, 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.

Shower's Bar at the Ballroom Hotel, 2299 Holiday Court, La Jolla, 587-9717: Jon Sandover, variety music on the piano, 7 p.m. to 11 p.m. Friday and Saturday; William Chapman, variety music performed on piano, 7 p.m. to 11 p.m. Tuesday.

Sky Box, 1023 Prospect Street, La Jolla, 323-5230: The Joe Martin Quartet, jazz, 9 p.m. Friday and Saturday.

Tavern Club, 2048 Highway Drive, La Jolla, 224-4833: Judy Ames and Karaoke Music, 8:30 p.m. to 12:30 a.m. Tuesday.

Texas Teahouse, 4970 Voltaire Street, Ocean Beach, 222-4895: Pump, rock and roll, Thursday; The Dumb Dory, rock and roll, Friday; Big Tension, rock and roll, Saturday; Hapentencia, rock and roll, Sunday; Judo, rock and roll, Monday; Side Effect, rock and roll, Tuesday; Tomcat Country, blues, Wednesday; All shows start at 9 p.m.

Tiki House, 1152 Garnet Avenue, Pacific Beach, 273-9754: Live music, Monday through Saturday, call club for information.

Top of the Cave, 1216 Prospect Street, La Jolla, 454-7778: Kid Rock, reggae tunes and pop classics (on the piano accompanied with vocals), 8 p.m., Wednesday through Sunday.

Tutti Mera, 4365 Encinitas Drive, La Jolla, 454-1313: Bill Byers, 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.

Venue Caffe-Bar, 2914 Carlton Street, Point Loma, 223-4547: Ed Brooks and Steve Grady, variety music, 9 p.m. to midnight, Thursday; The George Farrow Trio, jazz, 8 p.m. to midnight, Friday and Saturday; William Chapman, variety music performed on piano, 7 p.m. to 11 p.m. Tuesday.

Weston's, 1921 Bacon Street, Ocean Beach, 222-4822: Common Sense, reggae, Thursday; Ben Calvert, reggae music, Friday; The Mississippi Mud Sharks, blues and rhythm and blues, 8 p.m. to 11 p.m. Saturday; The Bonadicks, world beat music, Saturday evening; live music, 9 p.m. to 11 p.m. Sunday, call club for information.

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Top of the Cave, 1216 Prospect Street, La Jolla, 454-7778: Kid Rock, reggae tunes and pop classics (on the piano accompanied with vocals), 8 p.m., Wednesday through Sunday.

Tutti Mera, 4365 Encinitas Drive, La Jolla, 454-1313: Bill Byers, 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.

Venue Caffe-Bar, 2914 Carlton Street, Point Loma, 223-4547: Ed Brooks and Steve Grady, variety music, 9 p.m. to midnight, Thursday; The George Farrow Trio, jazz, 8 p.m. to midnight, Friday and Saturday; William Chapman, variety music performed on piano, 7 p.m. to 11 p.m. Tuesday.

Weston's, 1921 Bacon Street, Ocean Beach, 222-4822: Common Sense, reggae, Thursday; Ben Calvert, reggae music, Friday; The Mississippi Mud Sharks, blues and rhythm and blues, 8 p.m. to 11 p.m. Saturday; The Bonadicks, world beat music, Saturday evening; live music, 9 p.m. to 11 p.m. Sunday, call club for information.

W.D. Pelt, inside the Quality Inn, 2901 Nimble Boulevard (at Rancocas Street), Point Loma, 224-8978: The Hellbenders, rock and roll, Thursday, Bordenheads, folk rock, Friday, Daffodil Jones, music of the Grateful Dead, Saturday.

Papa Eugene's, at Garnet Avenue and Haines Street, Pacific Beach, 227-9488: Steve Newberger, variety music on acoustic guitar with vocals, 7:30 p.m. to 9:30 p.m. Thursday.

Rumors Cafe, 4996 Newport Avenue, Ocean Beach, 323-8086: Live music, Thursday, call club for information; Liquid Nostalgia, rock and roll, 8 p.m. to midnight, Friday; Robin Hendrik, blues music, 8 p.m. to 1 a.m. Saturday; Elizabeth Hummel, original folk music, 8 p.m. to 11 p.m. Sunday; Peter Hall, acoustic music, 9 p.m. to 11 p.m. Monday; Mary Olson, folk music, 9 p.m. to 10 p.m. Tuesday; open mike, 8 p.m. to midnight, Wednesday.

The Solano House, 1970 Quivira Way, Marina Village, 223-2284: The Love Handles, featuring Glen Fisher, Paul Hayward, Steve Snyder, Michelle Lovett, and Center Lenses, jazz music, 9 p.m. Thursday; Fish and the Seawards, rock and roll, 9 p.m. Wednesday, Friday, and Saturday; Norman Clifford, contemporary, 11 a.m. to 3 p.m. Sunday; Cap-Alma, Latin jazz, 8 p.m. to 10 p.m. Sunday, 6:30 p.m. to 11:30 p.m. performance; Herman Clifford, contemporary, Thursday and Saturday; Dennis Parker, variety music performed on tape, Monday through Wednesday.

Seas Restaurant, 7811 Harshel Avenue, La Jolla, 454-1313: Bill Byers, 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.

Shower's Bar at the Ballroom Hotel, 2299 Holiday Court, La Jolla, 587-9717: Jon Sandover, variety music on the piano, 7 p.m. to 11 p.m. Friday and Saturday; William Chapman, variety music performed on piano, 7 p.m. to 11 p.m. Tuesday.

Sky Box, 1023 Prospect Street, La Jolla, 323-5230: The Joe Martin Quartet, jazz, 9 p.m. Friday and Saturday.

Tavern Club, 2048 Highway Drive, La Jolla, 224-4833: Judy Ames and Karaoke Music, 8:30 p.m. to 12:30 a.m. Tuesday.

Cayote Line, 6022 Clairemont Mesa Boulevard, Kearney Mesa, 279-5403: Art High, country music, 8 p.m. to 11 p.m. Thursday through Saturday; 2 a.m. Sunday; Karaoke entertainment, 8 p.m. to 11 p.m. Monday.

The Ring Line Inn, 3125 Linda Vista Road, Mission Valley, 291-4378: Dr. J and the Parrots, jazz, Friday; Ken Kaiser, jazz, 9 p.m. to 12:30 a.m. Saturday.

La Perla Inn, at the Town and Country Hotel, 360 Hotel Circle North, Mission Valley, 291-7131: Steve E. Ochs, Top 40 dance music, 8:30 p.m. to 12:30 a.m. Tuesday through Saturday.

Madaly's Restaurant, 6315 Adobe Falls Road, Mission Valley, 263-7198: On the 6th floor, 5:30 p.m. to 10:30 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 Nurple Inn, 6511 Nurple Road, San Carlos, 465-1735: Serious Guitars, rock and roll, Thursday through Saturday; George and Leo, rock and roll, Friday and Saturday; Tuesday and Wednesday, call club for information.

O'Connell's Pub and Nightclub, 1300 Mission Boulevard, Bay Park, 376-3685: Karaoke entertainment; La Fayette and the Kello Blues Boys, blues and rhythm and blues, Friday; Road House, rock, rhythm and blues, Saturday; Karaoke entertainment with La Fayette and the Kello Blues Boys, 8 p.m. to 1 a.m. Sunday.

Pal Joey's, 1147 Waring Road, Allied Gardens, 266-7873: The Bughans' Preservation Band, Dixieland jazz, 7:30 p.m. to 1 a.m. Sunday through Thursday; 8 p.m. to 1 a.m. Friday and Saturday; 7 p.m. to 1 a.m. Saturday.

Prague, 1370 Fraser Road, Mission Valley, 294-4708: Steve Valle and Equinox, Latin jazz, 5 p.m. to 9 p.m. Thursday.

Red Line Hotel, 7430 Harvard Center Drive, Mission Valley, 297-5466: In Windows, Rock Room, 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.

Saukey's Nightclub and Sportsbar, 10975 San Diego Mission Road, Mission Valley, 563-0900: Lady Arnes hosts Karaoke Nights with cash prizes for contestants, 8 p.m. Thursday; Fuzzy and the Bluegrass, blues and rhythm and blues, 5 p.m. to 8 p.m. Friday; Friday showcase, Saturday, call club for information.

Spill's, 1180 Bonanza Avenue, Bay Park, 377-3995: Various otherwise mentioned all bands perform rock and roll music; The Evil Dead, Nation of Ute, Puke and Puke 13, Thursday; Ill Repair, Thursday; Ill Beddowned and Fresh Shave, Friday; Chemical Generation, Merry House, Loaded Bones, and Sausage, Saturday; Trench and Excess, Wednesday.

Supa La Salmon, 9178 Greenway Drive, Serra Mesa, 560-4760: The Midnight Gamblers, country music, 8 p.m. to 1:30 a.m. Thursday through Saturday.

The Loaf, 5182 Napa Street (at Morris Boulevard), Bay Park, 342-1482: Emergency Exit, rock and roll, Friday; Citrus S. reggae music, Saturday.

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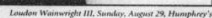
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San Diego Reader August 24, 1993 \$0.00
San Diego Reader August 25, 1993 \$0.00

[illegible]

The Tubbies Coach House
Tyler and Albert Fireside Lounge
White Trash Dream Street
Wig Turtur the Caboli
The Wild Truth Java Joe's Gourme
- Coffeehouse
Wooden Face Dream Street

[illegible]

Steve Langdon Old Town Explained
Joy's, O'Hungry's
Gary Lehman Club Jim's
Mark Meadows Incognito
Todd McFadden
Beachhouse/Encinitas
Midnight Sam Metaphor
Coffeeshouse
Larry Moore Mr. A's Restaurant
Charlie Moore iFamburgers!
Dennis Parker the Salmon House
Passion Rancho Bernardo Inn
The People Movers Hotel del Coronado
Perfect Balance Loews Coronado Bay Resort
Puddletown Toss Mikkas
Rainmakers Avanti Restaurant,
Hilton Hotel
Bruce Robbin La Maza
The Road Volcanoes, Astor Blvd

Terry Scheidt Carlos
Murphy's/Escondido
Second Shift Gentlemen's Choice
Second to None the Albatross
Shine It On Le Pavillon Lounge
Tony Soraci Henry's
Take Two Loews Coronado Bay
V Resort
Don Tomasco the Flying Bridge
Variations Gourmet Room
Gene Warren Old Town Esplanade
Brian Whitaker Carlos Murphy's/L
Jolla
Jimmie Williams Tio Leo's/Mission
Gorge
Jazz and Big Band
Gene Perry and **Afro Rumba** Crock
Restaurant and **Jazz Bar**
Joe Angelastro Pannikin Cafe

Ar's News (Fred Bremstedt, Steve
Rosen, Jim McMahon, and Robert
Williams) • Better Worldwide
Galleries • Yester • The
Frederick • The
Don J. Patrick's • Dick's Last
David Charles and Rebecca Curdsale
Club
The Chicago 10 Bells Up Tavern
Bill Dubich • The Museum Room
The April Dreyfus/Mel Court
Linda • The
Hankenstein Cafe • Cream
• (Sandra J. Smith & Marc
Sevilla)
The George Fournes Tree • Venice
• The
Glen Fisher • C's Restaurant and
Jazz Bar
Theatre • The Sony Anderson's

The Harold Land House (Horton
Grand House)
The Harold Land House, featuring Paul
Hayward, Carole Lussan, Glenn
Fisher, and Steve Schneider on the
Schneider
Craig Magdalen • The Marine
Room/Symphony Hotel
The Marine Room/Symphony Hotel's Jazz
Bar and Restaurant, Skybox
Marine Room/Symphony Hotel
Public Menches Hotel
Sherry Meyers Elia's
The Marine Room/Symphony Hotel
Restaurant and Jazz Bar
The Jay Magdalen/Sky Meyers
Marine Room/Symphony Hotel
The Paul Miles Express • Simbad's
Coffee Co.
Reggie Little and Prasad for Time
Kiss, Krell, Inc.

T. From the Coast Cafe at the Embassy Suites Hotel/La Bolla
Holla's (Holla's Restaurant & Coffee's Top Hat Bar and Grill, Elbario's)
The Hollis Garden Quarter Croce's Restaurant and Bar, Bar
Richard Gill and Joe
Emporium Espresso Garden Cafe
The Rocky Garden Quilts
Barry's (Barry's Garden, Jocy Caruso, Dave Williams, Jocy Stravento, and Joe Urbancic)
Miligan's Restaurant
Johnson's (The Harrier Hotel) del Coronado
Harvey and S2ad Street Inn
Mexican V-Style Restaurant
The Bookery (The Book House, Man/University Avenue)
Holly Hoffman, Peter Sprague, and John H. Magnuson Horton Grand Hotel
The Daniel Jackson Trio Pannick Cafe, Book/Works/Pannick Book House
The Jazz Doctors Naked Bean Coffee Co.
The Jazzmen Cafe Crema
Dr. J. Hutchins King King Inn
The Jeff Jerris Big Band U.S. Grant Hotel
The Johnson Trio Espresso Library Books and Music
The Ken Kalmer Trio King Luis Inn

Restaurant
The Harvard Land Quartet: Horton Grand Hotel
The Love Handies, featuring Paul Heyward, Caesar Lussano, Glen Fisher, and Steve Schneider: the Salmon House
Craig McGinnis: the Marine Room/Spindrift Motel
The Joe Marille Quartet: Croce's Jazz Bar and Restaurant, Skybox
Mark Mendow: Incognito
Philomena Fillion: Hilton Hotel
Shp Meyers: Elario's
The Shp Meyers Quartet: Croce's Restaurant and Jazz Bar
The Jay Migliori/Shp Meyers Quartet: Elario's
The Paul Mills Express: Sinbad's Coffee Co.
Reggie Smith and Pressed for Time: Kiva Grill, Incognito

The Progressive Shave Shave Cafe
Cremas
Quetzote Agnate Croux's Jazz Bar and
Cafe
Quilley's Hair Salon's Down Under
The Really Big West Coast Band
Lithia
George & Robert's Expresso Literary
Books and Music, the Coffee
Basket
The Gary Scott Quartet, featuring
Miles, the Wolfords, Wayne Hord
Peter Spagnone and Rabbin Allard
Tappa Pupa Fritas
Tenny's Strips Tambo Club
The Tiki Bar Maanani Dining Hall
South Bay Banquet and
Conference Center
Swirls The Shoney Mayo South
Bay Banquet and Conference
Center
Coral Thru's Elia's
La Quinta Hotel del Coronado
Tuesday the 13th at Rancho Santa Fe
Joanne Valley and Elegance Tutto
Mare, Island Social, U.S. Grant
Hotel
Jim Van Be-shen Cafe 2018
The Sebastian Winston Dunn Inn
Culveridge
The Bruce Walker Dues Cafe
Toulouse
Patrick Yandall and Marjorie Hilton
Hank Young and Wayne Rejo

Piano Bar and Classical

Randy Beecher: Kelly's Strak House,
Inn L'Auberger, Mille Fleurs

Fred Benedetti and George Svoboda:
Inner Change Coffeehouse

Bill Beyer: Sante Restaurant

Jim Bianchi: Bahia Hotel

Lou Brockman: Dookies, Dante's

Ray Bray: Le Meridien Hotel

John Calin: Avanti Restaurant of La Jolla

William Cresty: Colonial Inn

Bill Dusherty: the Marine Room

John Evans: Prince of Wales British
Pub and Restaurant

Karen Giorgio: Westgate Hotel

Patti Glenn: Alisio's Restaurant,
Boondocks Restaurant

Dan Greenhaus Mully's/Jan Diego
Marriott
Pete Gregg Dookies, Cafe del Rey
New
Jim Gorman Hotel del Coronado
Richard James the Gourmet Room
Miki Lamy Hotel del Coronado
Sylvia Lazerette the Butcher Shop
Steve MacKenzie Krater's Meats
John Lyons Village Emporium
Espresso Garden Cafe
John MacKenzie Hotel del Coronado
Jerry Malachuk Hotel del Coronado
Rita Moss D.W.'s Pub at the Marriott
Hotel, downtown
Gary Mowbray The Beef Inn
Joel Nadel Scallini Restaurant
Miki Nelson Better World's Galeria
David Peterson Kelly's Steak House
John Peterson Level 10
Kristi Rinkoff Top of the Cove
Pete Robbush Doubleside
Bar/dinner/dance
Mike Ross Hummer's
Rick Ross Cafe Bon Appetit, Mully's
Restaurant, Red Lion Hotel
John Sander Butterfield Mully's
Restaurant
Jon Sandhu Shooter's Bar at the
Radisson Hotel/La Jolla
John San Jose Double
Lawrence Spectator Better World's
Galeria
John Sorkin Better World's
Galeria

Deborah Washington and Al
Daniels: Hyatt Islandia Hotel

**Country / Country
Rock**

Ace High: Coyotes Live, P.J.'s
Country Connection

Ron Bell: the Wellhouse

Borderline: the Country Club

Linda Rae and Breakheart Pass:
P.J.'s Country Connection, In
Caboots

Rock N' Roll: Hunch's
Chatterbox and Dickson: Van Winkle's
Cut to the Chase, Beaver Creek
Chair Carrol and the Durango Band:

Leo's Little Bit of Country

Dude Ranch and the Henne Full
Moon Saloon

Fast Gun: Zoo Country

Grand Central Station: Don's East

Chad Hayes: Doc's Landing
 Greg Hartline: El Comodoro/Poway, Pa.
 Miss Resort
 Haywire: Wrangler's Roost
 Peter: Jerry's Coney
 Kenneth and Miller: P.J.'s, Countryside
 Fred Lane and Paul Hanes: Del Dios
 John
 Leather and Lela: Mulcahy's
 Restaurant, Louie Louie
 Ray: Hanes: Club Jim
 Bob: Lone Junction 52a: The Ox
 How Inn
 The Midnight Gambler: Suga-Lu
 John
 Kelly Smith and Madren: West Film
 Springs Inn
 Cole Brannon and the New Avenue
 the Big Stone Lodge
 James and Off: the Intuition Pine
 Valley House
 Prairie Fire Boats, Buffalo Joe's
 Delano Grill and Saloon
 Rickshaw: Oakville Lodge
 Rockin' Hansen Smith's Downtown
 The Little Rose B&B: Whiskey
 John
 Suele Salazar and Ruff: Cat Room's
 Red Eye Saloons, Beaver Creek
 The Rose: Beaverhead Big Stone
 Lodge
 Keith Selby and the 50/50 Bands
 Joel
 The Rose: Steve Maerick's

Steer Crazy Wrangler's Roost
Unbridled: Zoo Country
Lair White: Coyotes Live
Wildish Beaver Creek
Wild Out: the Derby at the Hilton
Hon/Dan
The Randall Williams Band: Buffalo
Joe's Barbeque Grill and Saloon
Folk / Ethnic
An Flor-Bhian Metaphor
Coffeehouse, Buca's Coffeehouse
Jose Anibal y Su Orquesta Allianza:
Cafe Sevilla
Armen Avanti Restaurant
Brian Baynes: Barney's Stone Pub
Bruce Betts: Village Emporium
Espresso Garden Cafe
Terry Arabella and Cafe
Explanade
Burning Bridges: Megalopolis Bar
and Grille

Joe Bryson Barney Stone
Don Davidson
David Cohen and **Friends** Curbside
 Cafe
Deerly Glarehills Naked Bean Co.
Deirdre Caplan's Mariage Cocktail Lounge
Colombian with **Panache**
Hawkins: Better Worldie Galleria
Diego Carriente Gotspey's Italian
 Restaurant
Myrle Dolan Rumors Cafe
Elysian Field Zanzibar Coffee Bar
Eso Eto Hilton Hotel
Joe Fautera Cafe Italia
Peter Hall Rumors Cafe
David Howard Camelot Inn
Elizabeth Hummel Rumors Cafe
Andrew Jablon Better Worldie Galleria
David Johnson Better Worldie
 Galleria
Rik Kautonen Miracle's Cafe
Amy Lynn Kausten Better Worldie
 Galleria
John Katchoon Java Joe's Gourmet
 Coffeehouse
Jeff Kitchin Inner Change Coffee
 House
Latin Soul Hilton Hotel
 the **Guasfajalira** Grill
Michael Lopez Bert's Latin American
 Restaurant
Rich Nicholson Wynola Coffee Co.
Lou Nicholson the Mariel Coffee

Italy

Natty Scat: Cafe 1018

Steve Newberger: Pasta Espresso

The North County Bluegrass Club:
Folk Circle: Metaphor
Coffeehouse

Gregory Page and Steve Politz: Inner
Change Coffeehouse

Janies Paxton: Inner Change
Coffeehouse

Christopher Prim: Kirby's Cafe

Rainmaker: Hilton Hotel, Avanti
Restaurant, Islands Lounge

Alan Rogers: Cafe Crema

The Rughnans: Kelly's Pub/Old Town
Semite and Pula Bula: Ireland's Own
Spice Club, Java Joe's Gourmet
Coffeehouse

Strange Woods: Camelot Inn, the
Living Room

Daniel Streitman *Coastal Cafe, La Jolla*
Joan G. Roasting *Doubletree Hotel/Del Mar*
Tawfig Twifig and **His Band** *George's in Greah*
Roberto Valdes *Roberto's Restaurant at the Shevaton Harbor Island East*
Jaime Valle and Equinox *U.S. Grant Hotel, Torito Ma, Prgo, Elaro*
John Zahedy *Cafe Coyote*
Gene Warnoy *Better World Grease*
Blues / R&B / Reggae
Bad Dog *Patrick's W. Island Saloon*
Bass Culture *Winston's, Belly Up Tavern*
Kenny Beaumont *Kelly's Pub/College Area*
The Blonde Brue Band *Blind Melons, the Gorrilla Pit, Winston's*
Bud and the Blue *Winston's*
Butter *Place*
The Busedaddy *Winston's*
Chad *Winston's*
Murphy's *Alcaidoro*
Burning Birds *Megalopolis Bar and Grille*
The Blue Redfern *Belly Up Tavern*
Dr. Chio's Island Sound *the Coast Cafe at the Embassy Suites*
Dr. Phil *the Daily Planet, Baracuda and the Coast*
Dr. Phil *the Coast*
Citizen X *To Leo's/My Play*

James: Tenthredin, Texas Teahouse
Galera: Jennifer Cowden: Better World
The 1st Choice: Johnny M's M01
The Fontaines: Better World
Galera: Blind Melons
Forecast: Pea Soup Anderson's
Fried Bananas: the Sand Bar Cafe
Fuzzy and the Bluesmen: Smokey's,
Blind Melons, Croce's Top Hat Bar
Marta: Ga ZanZurr Coffee Bar and
GALLERY
The Rick Gazlay Group: Tio
Leo's/Mira Mesa
Raphael Harpe: Cafe Crema
Robin Henke: the ZanZurr Coffee
Bar and Gallery, Rumors Cafe,
Croce's Top Hat Bar and Grill
Hook and the Hitchhikers: Betty
Tavern
Eita James: Betty Up Tavern

Willie "The Texas Hurricane" Jayne
 Johnny M's 801, Blind Melons
 Jaxxon's 801
The Juice Stompers Crocker's Top Hat Bar
 and Grille
Confessions of the Sinister
 Armadillo: Dick's Last Resort
LaFayette and the Ko Ko Blues Big
 New Dolphin Inn
Tom Alexander's Pub and Nightclub
Tom Malone's Cafe Toulouse
Bob Margolin's Blind Melons
The Mighty Penguins Cafe Japenese
 The Tap Room
The Paul Miller Express Simba's
 Coffee Co.
The Texas Angel Blind Shearun the
 Sand Bar Cafe, Blind Melons,
 Winston's, Bodie's
Obashu Dins's
 The Aston Osborne Blues Band
 Patrick's II
Passion Rambo Bernardo Inn
The Youngs Patterson Blues
 International Coffee Shoppe
Wade Freeman Blind Melons
Los Rainey and the Midnight
 Juice Stompers' Top Hat Bar and
 Grille
Rebecca and the Bendys Kozak's
 Restaurant
Rocky and the Howlers Ivy Tavern
Road House O'Connell's Pub and
 Nightclub

Sassy Blues: the Gorilla Pit
The Soul Persuaders: Barefoot Bar and Grill
360 Degrees: Montford Point Marine Association
Billy Thompson and Friends: Patrick's II
Tobacco Roads: Hotel del Coronado
Zoot Cante: Croce's Top Hat Bar and Grille

Comedy and Music

Rick Gaskin: Tuba Man's/University Avenue
Oh! Ridge: Jolly Roger/Seaport Village
Steve Orr: Hungry Hunter/Rancho Bernardo
Joe Sinatra: Spirit

10

August 27 & 28

Don't miss this incredible entertainment in the Club 950.
Club 950 opens Friday and Saturday at 7:30 p.m.

Located At The Hardiery Hotel & Country Club • 950 Hotel Circle North, Mission Valley • 290-0511

Thursday, August 26 - RAY CORREA 6 pm
LADIES' NIGHT -
Fashion Show & Auction 7 pm
• Friday, August 27 - 5:30 pm
PATRICK YANDALL & "MATRIX"
Jazz Happy Hour with
1/2 Off Appetizer Menu During Happy Hour
• Friday, August 27 - MAKAI 8:30 pm
• Saturday, August 28 - Fashion Show &
Auction 7 pm MAKAI 9 pm
• Sunday, August 29 RAINMAKER
during Super Branch 10:30 am-2 pm
• Salsa Sundays with PABLO MENDEZ &
AGUA F° COCO 7 pm-11 pm
• Monday, August 30 - KARAOKE 7 pm





MAKAI



PABLO MENDEZ & AGUA F° COCO

K San Diego
Hilton
Beach & Tennis Resort

475 East Mission Bay Drive • (619) 5 & Sea World Drive

Dino's
Beach Bar

Happy Hour 4:00 pm-7:00 pm Monday-Friday
Enjoy Drink Specials & Appetizers while the sun sets.
Ocean View Patio Dining for Dinner
Daily 4:30 pm-11:00 pm
Homemade pastas, specialty pizzas & tasty salads

▲ **Thursday, August 14 — Doug Randall**, 6 pm-8 pm and **Surf Chiefs & The Seventh Son**, Rock 'n' Roll & Channel 31

▲ **Friday, August 15 — Jerry McCann**

▲ **Saturday, August 28 — The Offenders**

▲ **Sunday Football, August 29 — \$3.00 Two-Egg Breakfast • \$1.50 Bloody Marys • \$1 Drafts**
Dance to **Randy Fontaine & The Swingers** with **Dino Valente**

▲ **Monday Night Football!!!** **Charmer ticket giveaways. 1.00 draft • \$3.00 pizzas • \$4.00 pitcher beer**

▲ **Tuesday, August 31 — Hot Rod Lincoln**

▲ **Wednesday, Sept. 1 — \$1.50 Drink Nite — All Nite**

▲ **Lost at the races? Bring in your losing tickets for \$2.00 16-oz. Miller Genuine Draft (limit 3 per person)**

Lunch/Dinner Saturday and Sunday 11:00 am-11:00 pm

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
MON.-FRI. HAPPY HOUR 4-7
Drink specials & 1/2-price appetizers

**THURSDAY
\$1
DRINKS**

ROCKIN' JOE & GUY
Live 5:30-8 pm

THE 1ST CHOICE
Live 9:30 pm

FRIDAY HAPPY HOUR 4-7 PM



THE 1ST CHOICE
1993 *WOLFE* *WOLFE* WINNER
Live 5:30-7:30 pm
Drink specials & 1/2 price appetizers

THE WILLIE JAYE BANI
LIVE AT 10 PM

SATURDAY NITE



TOMCAT COURTNEY
10:00-11:30 PM

SUNDAY NITE
All-you-can-eat
CRAB FEAST 11:00 PM

Sat., Sun. & Mon. Includes soup,
corn on the cob & watermelon.

THE WILLIE JAYE BAND
WEDNESDAY

ROCKOLA
1993 **MOORE JOURNAL** WINNER
Best Graphic Book

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MOVIE DIRECTORY

DOWNTOWN

Amos, 460 5th (234-8541)
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Cal Cinema, 1401 First Avenue (234-8675)
Call theater for program information
Central, 441 1st (234-8675)
Call theater for program information
East, 1401 First Avenue (234-8675)
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West, 1401 First Avenue (234-8675)
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UPTOWN

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BEACHES

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MISSION VALLEY

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Call theater for program information

the dance movies of the previous decade: *Footloose*, *Dirty Dancing* (especially that), *Splash*, *Forbidden Dances*. Where that movie diverges from its analogies is in the overly understatement for female. Manually, Manly's comic tone, while very revealing of his self-expressive urge, his ascendance through "art." The satire at the expense of the grungy costumes, vaporous hairdos, neo-cool-captain, Boon-the-Chow composites (the movie is really more a wardrobe and a makeup kit than a full-blown movie), is roughly on the level of British-music-hall and Henry Hill and the "Carry On" gang. And any suggestion to laugh is stamped out beneath a Renaissance boom box. The movie is really more a wardrobe and a makeup kit than a full-blown movie, is roughly on the level of British-music-hall and Henry Hill and the "Carry On" gang. And any suggestion to laugh is stamped out beneath a Renaissance boom box. The movie is really more a wardrobe and a makeup kit than a full-blown movie, is roughly on the level of British-music-hall and Henry Hill and the "Carry On" gang. And any suggestion to laugh is stamped out beneath a Renaissance boom box.

Surf Ninjas — Two adopted Santa Monica surfers find out they are really crown princes of a place called Pans. Surfer, hunted by a man with half a metal face and protected by a man with one eye. Atomic color, atomized comedy. Bob Schneider gamely returns in good spirit. With Ernie Reyes Jr., Ernie Reyes Sr., and Leslie Nielsen directed by Neal Israel. **U.S.G.** (MGM, R, 12/21 through 12/22)

That Obscure Object of Desire — Adapted from the Pierre Louis novel, *La Femme et le Pantin*. The story, in its fifth incarnation on screen, tells how a naive, six-year-old Frenchman becomes pathetically and irresistibly hooked on a Spanish film named *Conchita*, and how she keeps the old buzzard in a constant dither with her teasingly hot and cold affections and her stubborn withholding of her most highly prized possession, her maid-servant. (Because the story is told from the utterly flummoxed and possibly scandalized viewpoint of the man, it is impossible to discern anything of the girl's motive, not even

enough to be certain the isn't simply an art-theater Curly Brown, struggling at all times of the heart and a devout believer in the Victorian credo that men only marry virgins.) By about the halfway point, you ought to realize that the goal is going to remain never unattainable; and after that, the movie turns into something of a monotonous sexual diaphanous in which every episode poses the question about the Pearl White heroine. "How is the going to get out of this?" The big gimmick of this scene, enervated, and repetitious movie is Luis Buñuel's casting coup of having two actresses, Carole Bouquet and Angèle Molin, alternate in the role of Conchita. The two are not treated as dramatically opposing aspects of one personality — *Jealousy and Hate* — but rather as arbitrarily interchangeable, and the effect of this device is a richly audacious joke on the self-deception and whimsicality of the hero's, and all men's, grand romantic passion — the apple of one's eye could just as well be a tomato. With Fernando Rey. **1977.**

Two Men in a Boat — A Canadian documentary, mixing archival footage and current interviews, on the early-1930s canoe trip of two young and gorgeous, but I instinctively drew back. Once at the door, I asked with all the bravado I could muster: "Do you want people over 25?" The young hostess regarded me blankly and then came up with the appropriate grin, "No problem."

The Wedding Banquet — Reviewed this issue with William Chon, May Chin, and Mitchell Lieberman, directed by Ang Lee. **WILCOFF CINEMA**, FROM 8/21

My Friend Broke Into a Complete Body Sweat

People ask me for a "fun place" to eat, and Que Pasa fits that definition: high spirited, new, and filled with pleasure-seeking diners.

Que Pasa Rockin' Cantina is located in a new white building on Mission Boulevard near the now-defunct Giulio's. Its name means "What's happening?" Even as we parted we could hear the rock music thundering from open windows. At 6:15 p.m., midweek, every seat in the patio was occupied by a bronzed young man or woman.

REVIEW
ELEANOR WIDMER

They all looked as if life consisted of surfing, rollerblading, or playing volleyball in the park. Everyone was so young and gorgeous that I instinctively drew back. Once at the door, I asked with all the bravado I could muster: "Do you want people over 25?" The young hostess regarded me blankly and then came up with the appropriate grin, "No problem."

A white-haired man did arrive with his grandchild in stroller laden with seeds for his bearded pet. I made this point only because the new restaurants in Pacific Beach — Yo Espana, Hell's Kitchen, Que Pasa — seem to cater to the young, casual diner who wants to eat for under \$10. Que Pasa boasts an open kitchen, a bar surrounded by stools, and a gift shop that sells caps and T-shirts. A few glossy surfboards hang from the ceiling and when it gets hot they could

use them to cool off. The menu is a cross between California cuisine and Mexican. For example, the excellent made-on-the-premises tortillas are served with honey butter — how California can you get? But the salsa will send you searching for a fire extinguisher. Tomatillo salsa, prepared from tiny green tomatillos, is enhanced with serrano and jalapeno chiles. Most cookbooks advise you to remove the seeds of the serrano chile while wearing gloves, then burn your skin. Yet at Que Pasa, the tomatillo salsa is studded with seeds, so beware. My friend broke into a complete sweat after tasting it. Even the fresca Vera Cruz, a blend of fresh tomatoes, onions, and cilantro, has a mulish kick to it.

The beans here are wonderful. You have a choice of three kinds: pinto, black, and refried. No lard is used, only low-cholesterol oil. Our favorite was the pinto bean, firm in texture and



The Restaurant: Que Pasa Rockin' Cantina
The Location: 4287 Mission Boulevard, Pacific Beach, 273-5076
Type of Food: California-style Mexican
Price Range: \$2.50 to \$10.95
Hours: Open daily, breakfast, lunch, and dinner. Same menu lunch and dinner. Breakfast, 7:00 a.m. to 11:00 a.m. Lunch and dinner, Sunday through Thursday, 11:00 a.m. to 11:00 p.m. Friday and Saturday 7:00 a.m. to one hour past midnight. Sunday brunch, 10:00 a.m. to 3:00 p.m.

Throw A Limo Birthday Party

at
Johnny Rockets
THE ORIGINAL HAMBURGERS

Our luxury limousine will escort 8 people to the greatest Birthday Party ever! Enjoy 8 original hamburgers, 8 American fries, 8 sodas and a whole apple pie a la mode baked fresh in our ovens. Party indoors at our counter or outdoors on the patio.

Only \$149.95 plus tax & gratuity
Mention this ad at time of reservation for a FREE surprise gift for the birthday boy or girl.

PACIFIC OCEAN
JOHNNY ROCKETS
LA JOLLA
3333 Avenida Encinitas, Lower Level West St. Plaza Courtyard, next to the 17th block out of Prospect & 45th Avenue

Johnny Rockets opening this summer in Belmont Park (next to the roller coaster).



Sunday
Champagne
Brunch only \$6.95
\$1
Margaritas
Mon. & Tues.

TRY OUR DELICIOUS MEXICAN FOOD & SEAFOOD

Casa Sanchez
Power Breakfast
Mexican Style
Only \$4.95
Choose from our delicious Mexican breakfast specialties. Includes coffee, orange & syrup. Served until 10:30 a.m. Monday through Saturday. *Dine in only. *Offer expires 12/31/92. *Coupons good at both locations.

Casa Sanchez
Lunch or Dinner
for Two
Only \$19.95
Choose from our delicious Mexican lunch and dinner specialties. Includes coffee, orange & syrup. Served until 10:30 a.m. Monday through Saturday. *Dine in only. *Offer expires 12/31/92. *Coupons good at both locations.

Casa Sanchez
1/2 Price
Seafood or
Specialty Entrées
Choose from our seafood or specialty menu plates. Any item sold separately. Buy one entrée & a side plate & receive second entrée at 1/2 price. Dine in only. *Offer expires 12/31/92. *Coupons good at both locations.

Weekend Lunch & Early Dinner Specials only \$4.95 (Please arrive before 5 p.m.)

San Diego
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(Avenida at Encinitas)
883-0355

East County
1530 Jamacha Rd.
(Jamacha at Chase)
444-7713

Orders to go welcome
Hours: Sun-Thurs. 8 a.m.-9 p.m., Fri. & Sat. 8 a.m.-10 p.m.
Checks & major credit cards accepted

& PINK FLOYD'S THE DARK SIDE OF THE MOON IN 3-D IN BALBOA PARK

RENDERED IN 3-D
SPACE
THEATER AND SCIENCE CENTER

RESERVED
TICKETS ON
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TO CHARGE
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TICKETS
RECOMMENDED
FOR
WEEKENDS

Johnny Rockets opening this summer in Belmont Park (next to the roller coaster).

THE LITTLE BAJA BUCKET®
\$10.95 FOR ONE
WITH THIS AD ONLY.
EXPIRES 9/30/95
NOT VALID WITH OTHER OFFERS

THE ROCKIN' BAJA LOSTER
B&B Grill
264 S. Harbor Drive, Oceanside • 754-BABA

THE BONITA STORE
RESTAURANT & BAR
4014 Bonita Road, Bonita • 479-3337

Seasoned slipper lobster tails, marinated chicken, char-grilled carne asada and Baja-style shrimp, served with a Caesar salad and all the beans, rice, tortillas and salsas from our salsa bar you can eat!

KARAOKE 7 NIGHTS A WEEK
\$9.95 SUNDAY BRUNCH
"LET US BRING THE BUFFET TO YOU!"
DINE ON THE WATERFRONT WITHOUT GETTING SOAKED! THE BEST SUNDAY BRUNCH MENU ON HARBOR ISLAND INCLUDES STEAK & EGGS AND MEGA BELGIUM WAFFLES. PRESENT THIS AD FOR A FREE GLASS OF CHAMPAGNE OR SODA.

WATERFRONT CAFE & CLUB
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HARBOR ISLAND

5 GREAT REASONS TO TRY AVALON!

- The Food** - Exquisite meals from pasta to steak and seafood plus delectable in-house made desserts.
- The Great Service** - We treat every customer like you were in our home.
- The Atmosphere** - A comfortable, friendly, casual yet elegant setting.
- The Reputation** - Never an unsatisfied customer and the critics rave about us.
- The Low Price** - Affordable prices for unbelievable meals, incredible daily specials and sometimes even greater savings!

Buy one, get one free!
Valid on selected entrees. Lunch or dinner through 9/30/95. Not valid with any other offer.

AVALLON
6941 La Jolla Blvd. • 456-2535 • Parking in rear

Treat Yourself to the "Best Kept Secret in Town"

SUNDAY BRUNCH at the
Diverse Menu with Exciting Weekly Specials

Kids \$6.95
Adult \$15.95
With our special location, you can spend the rest of your afternoon enjoying local shopping and attractions like Seaport Village, Mission Plaza, and the Zoo or relaxing by the Bay.

Champagne
Validated Covered Parking

Call for RESERVATIONS 696-0234
KAMADA HOTEL BAY VIEW 660 K Street (adjacent to the Gaslamp District)

Calendar RESTAURANTS

very tasty. The fried beans look a little strange because they're made from pureed black beans and are dead black in color—but they taste great.

For dinner we selected one combination plate, consisting of a chile relleno and a chimichanga (\$6.95), one order of swordfish fajitas (\$10.95), and one carne asada (\$10.95). The chicken chimichanga was mild and selective; by contrast, the chile relleno in a light batter topped with mole sauce was very spicy. If you add bottled chichula (hot sauce) to this dish—which appears on every table—it'll set your hair aflame. Combination plates plus rice and beans are a good buy at \$6.95, or you may select larger individual orders at the same price.

I enjoyed the swordfish fajitas enormously: the fish was fresh and so were the sizzling red and yellow peppers and onions that came with it. Keep in mind that all fajita dishes, whether the chicken, fish, and beef are cut into strips, provide less food than if the meats are ordered grilled by themselves—much of what is on your plate consists of vegetables.

Though the chef did good work with the other dishes, he must have gotten distracted, because the carne asada arrived absolutely dry. My friend, who had ordered medium rare, gallantly disguised his disappointment. Fortunately, the meat still maintained its flavor.

The restaurant serves breakfast daily: an all-you-can-eat brunch is available on Sundays for \$9.95. The same menu is available for lunch and dinner, and on Friday and Saturday the place is open to 1:00 a.m.

In keeping with our jovious summer season, I'll be recommending an outstanding breakfast spot each week.

George's Ocean Terrace, 1250 Prospect Street, La Jolla 92037. Located on the top floor of George's at the Cove, this is the perfect place to take a guest. The view is spectacular; since there's no ceiling, the open sky is directly above your head. Omelette range in price from \$6.50 to \$7.50 and include incredible diced, fried potatoes, but no bread. My egg white omelette filled with Canadian bacon, mushrooms, and spinach was superbly prepared. However, the omelette with sausage, broccoli, and Sifton cheese sauce had much more flavor. Pancakes and French toast are also available. Please note that coffee costs \$1.60, but it is French Canadian style, and the price includes refills. An English muffin with butter and made with the previous blueberry one is also \$1.60. Since most restaurants include bread with their eggs and omelettes, George's should too. (continued on page 111)

10% OFF MENU & FREE SOFT DRINKS*
No alcohol. Offer good with purchase. Expires September 30, 1995.

SIAM RESTAURANT
4621 University Ave. 383-6991
2540 Highway 94 335-5966
(near Home Depot) (near Pacific Mall)
Open 11:00 a.m. to 10:00 p.m. Open 11:00 a.m. to 10:00 p.m.

Authentic Moroccan Cuisine
1/2 OFF SECOND ENTREE
Buy one dinner entree at regular price and receive second entree of equal or lesser value for 1/2 off.
Please present coupon at time of ordering. Maximum 4 coupons per party.
Valid 7 days a week • Dine-in only
Expires 9/30/95 with this ad.

Marrakesh
634 Paul Street • La Jolla • 524-2500
Call for reservations

Rediscover the Original Montanas!

- Chef Jeffrey Duggan is back!
- Our winning menu is here again!
- 100+ pork, steaks, and seafood!
- American & European cuisines.

20% off
on all food and beverage orders over \$10.00

MONTANAS
1421 UNIVERSITY AVENUE • CROWN • 297-0722

THE WORLD'S MOST ORIGINAL

Schlotzsky's Deli
Open a Schlotzsky's Original Sandwich and See for Yourself!
911 South Avenue (between Broadway & E) 233-6300 Tel 233-6382
We serve you just what you need, and we do it right!

\$1.00 OFF ANY REGULAR SIZE SANDWICH OR PIZZA
Offer valid 9/1-9/30/95 only. Offer expires 9/30/95. One coupon per person per item. Not valid in conjunction with any other offer.

(continued from page 110)
I finished my breakfast with a bread pudding (which I ordered from the luncheon menu), made with sautéed apples and a meringue topping. It had me in rapture. Breakfast, Sunday only, 9:00 a.m. to 11:00 a.m. ■

RESTAURANT LISTINGS
The Reader's Guide to Restaurants is compiled by Eleanor Widener 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. **Low** below \$5; **moderate** \$5 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 795-1661. Especially 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 Bullies. The high intensity carbonic 6. Service is continuous and lunch is served until 4:00 p.m. Steak and prime rib are favorites. Open daily 10:00 a.m. to midnight. Moderate.

CALIFORNIA PIZZA KITCHEN 437 S. Highway 101, Solana Beach, 795-0999. Here's a good family restaurant where you can take your children and grandchildren for salads, pasta, pizza. There are 25 pizzas from which to choose (individual size) good. Universal chicken salad and a pleasant menu with children and marula marula. The place is open daily, so you can drop by for a light meal in casual but 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.

THE ENCINITAS CAFE 531 First Street, Encinitas, 932-0919. If you are

Early Bird Dinner Specials from \$6.00
5:00 p.m. to 8:00 p.m.
All items prepared fresh and from scratch by our chefs. For to-go orders call 544-1559. Open from 11:00 a.m. until 8:00 p.m. for lunch and dinner.

Century School for Culinary Arts
1605 5th Avenue
located in the Century Building on the corner of 5th & Nimitz, 2 blocks north of Laurel in Hillcrest.
Banquet facilities available.

Food With Flair

Berta's
LATIN AMERICAN RESTAURANT

ALL YOU CAN EAT
\$4.75 LUNCH
Homemade soup, fresh homemade salad, rice, black beans & tortillas
\$5.75 DINNER
Expires 9/30/95

searching for a place that serves American breakfasts from opening to closing, try this low-cost cafe which is open from 8:30 a.m. to 9:00 p.m. The Encinitas Special offers entrees prepared with house-made and almonds plus either bacon, sausage or ham and two eggs for \$4.95. Children's menu are \$1.95 and biscuits and gravy arrive with eggs. Fast, excellent service. Open daily. Low.

THE FISH MARKET 640 Via de la Valle, Del Mar 795-2277. From the moment it opens until closing, there's scarcely a lull. The reason: low to moderate prices, lots of fresh food, on-the-run service, and a choice of about a dozen fresh fish items, accompanied with south-of-the-border, choice of potato, rice, cold rice or cottage cheese. Fish, which may include salmon, yellowtail, or orange roughy, may be prepared over rice, pasta, or bread, but not a plate for the three C's: calico, conservation, and contemplation. Open daily, lunch and dinner. Continuous service. Low to expensive.

IL FORNARO CUCINA ITALIANA 1553 Camino del Mar, Del Mar Plaza, 795-8676. Il Fornaro offers a stunning understated view and its outdoor and indoor seating are gorgeous. The grilled items tend to be uneven, but the stuffed

TWO FREE MEALS!
Buy 2 or more items of equal or lesser value for free.
So you gotta bring your friends!
(10 people's worth of food, 2 for 1 or better and we'll be your friends.)
Try this! With this coupon. Expires 9/9/95

MISSION
INTENSELY FLAVORED SAVORY DISHES!

COBBERHOUSE, BAKERY, CANTINA
2795 Mission Blvd. & San Jose
Open Early 8:00 a.m. • 488-9800

ALC. SEC. BARBEQUE BLUES & BREWS

THE DUKES \$15.95
14-16 oz. Cut for the serious steak eater.

CHICKEN BUCARELLI \$10.50
Brenda's bread or chicken sautéed in garlic butter and white wine, served with linguini and mushrooms.

SHRIMP SCAMPI \$14.50
Shrimp sautéed with garlic butter, white wine and mushrooms.

LOCAL SHARK \$11.95
Firm texture, lean meaty flavor.

LATE NIGHT DINING!
Sun-Thurs. till 2:00 a.m.
Fri-Sat. till 3:00 a.m.
3768 Mission Blvd., Mission Beach
Reservations accepted 488-7311

2 FOR 1 DINNER, LUNCH OR BRUNCH
\$11.00 (maximum value)
Buy any dinner, lunch or brunch entree and get another of equal or lesser value free. Valid through 9-9-95 with this coupon. Not valid with any other offer. 5% gratuity will be added to the total before discount. One coupon per couple. No to-go orders.

NORTH INLAND

ANTHONY'S RANCHO REBELADO
1106 Avenida Plaza (off Bernardo Center Drive), Rancho Bernardo, 451-2070.
One of the best features of Anthony's is that it accepts reservations for parties of five or more. This reflects your of the necessity of seating around your table is less frantic than the downtown branches. Good fish and chips, salad, bread, buttered fish. Fast service. Hours, 11:30 a.m. to 8:30 p.m. night. Low to moderate.

ASHOKA THE GREAT 4174 Black Mountain Road (off Mission Road), 695-9749. Seek out this splendid Indian restaurant. The setting is lovely, the service excellent, and the food is first rate. Don't overlook the fantastic dishes, baked in a Tandoor oven, or the

DINNER FOR TWO '10.95'
Dinner includes: soup, egg roll, fried wonton, fried rice and your choice of two different entrees below:
• Beef broccolini • Cashew chicken • Sweet 'n' sour pork
• Pepper steak • Kung Pao chicken • Shrimp lobster sauce
• Chicken lo mein • Sublimo vegetables • Chicken broccoli

FREE DINNER ENTREE!
Buy one dinner entree at regular price and receive second entree of equal or lesser value for free.
(Maximum 4 coupons per party. Valid 7 days a week. Dine-in only. Expires 9/30/95 with this coupon. Not valid with any other offer.)

SHAANGHAI
Shanghai Cafe
6551 Mission Canyon Road
(behind Kater's - next to Vons)
950-8000

Spokane STEAK & SEAFOOD

Here's a sample of our sumptuous entrees at moderate prices:

THE DUKE \$15.95
14-16 oz. Cut for the serious steak eater.

CHICKEN BUCARELLI \$10.50
Brenda's bread or chicken sautéed in garlic butter and white wine, served with linguini and mushrooms.

SHRIMP SCAMPI \$14.50
Shrimp sautéed with garlic butter, white wine and mushrooms.

LOCAL SHARK \$11.95
Firm texture, lean meaty flavor.

LATE NIGHT DINING!
Sun-Thurs. till 2:00 a.m.
Fri-Sat. till 3:00 a.m.
3768 Mission Blvd., Mission Beach
Reservations accepted 488-7311

2 FOR 1 DINNER, LUNCH OR BRUNCH
\$11.00 (maximum value)
Buy any dinner, lunch or brunch entree and get another of equal or lesser value free. Valid through 9-9-95 with this coupon. Not valid with any other offer. 5% gratuity will be added to the total before discount. One coupon per couple. No to-go orders.

Calendar RESTAURANTS

regan josh lamb stew. Ten vegetable platters and six rice dishes are available for vegetarians. All you can eat lunch buffet is served daily. It's worth a lunch and dinner. Low to moderate.

BERNARDO 12457 Rancho Bernardo Drive (Rancho Bernardo Village Shopping Center), Rancho Bernardo, 9207-7171. Don't miss this charming French-California cafe for its exquisite food combined with low costs. You may make a meal from the French omelette soup plus spinach salad accompanied by potato purée or from one of several pastas and gourmet pizzas. For entrees, the fresh fish is grilled and covered with a very light sauce. All the food tastes clean and is low fat/low-cholesterol. However, you can't miss the excellent desserts, especially the crisp stuffed with pears. Closed Monday. Lunch, Tuesday through Friday; dinner, Tuesday through Sunday. Patio dining available. Low to moderate.

EL REZCOCHO 1400 El Bernardo Blvd., 17500 Bernardo Oaks Drive, Rancho Bernardo, 727-2111 or 487-1811. This first-rate, la carte dining room offering a good assortment of contemporary gourmet entrees from prime ingredients. Fresh fish, rack of lamb or roast duck with cabalot (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. Parking Tuesday through Saturday in La Bodega Lounge below. Open nights for dinner five Sunday brunch. Wine tasting dinner served every two months. Roast duck carved tableside. Expensive.

REYAMA CAFE 9673 Scripps Ranch Road, Scripps Ranch (reached by taking Mira Mesa Boulevard, off I-805), 451-1444. Located at the San Diego Tech Center, also known as the Netram building, this Japanese restaurant offers a meticulous and terrific sushi bar and a tatami room that's available for parties. The cafe overlooks a koi pond and a Japanese-style bridge. American food also available. If you're seeking an unusual setting try Kiyama, but go early—it's closed at about 5:00 p.m. Closed Saturday and Sunday. Low.

LA PALOMA 116 Escaladilla Avenue, Vista, 734-7448. This outstanding gourmet Mexican restaurant deserves applause for its preparation, presentation, large portions, and modest prices. The lobster shrimp pasta made *Gourmet* magazine. However, the shrimp and chicken clafoutis and the chile rellenos are also noteworthy, as are the Cuban-style beans and the alfajores. Tasty center are outstanding. Everything is made from scratch and tastes marvelous. Don't miss La Paloma. Lunch Monday through Friday; dinner daily. Low to moderate.

LA JOLLA
ALFONSO'S LA JOLLA 1231 Prospect Street, 454-2232. Both the outdoor patio and inside dining room are lively, crowded, noisy, and festive. The house specialty is carne asada, but the steak pseudo beef (served with Mexican sausage), the Guadalajara-style baked chicken (available only on Friday and Saturday nights), and the special soufflé are outstanding. A diverse menu offers combination plates, chiles rellenos, soups, and flautas. Very crowded on weekends. Open daily. Lunch, Monday through Friday; dinner Tuesday through Sunday. To midnight. Friday and Saturday, to midnight. Low to moderate.

GEORGE'S AT THE COVE 1250 Prospect Street, 454-1314. The always excellent George's has its first-rate fish and meat menu, but boasts three different rooms on its ocean view site. The first is a central dining room with a full menu and gourmet lunch and dinner. Above it is the Cafe, with limited butget offerings. Top of it is the Terrace, which has no calling, is romantic in balcony and offers excellent views of the bay. The Terrace, open daily, lunch, and dinner. Low to moderate.

HARRY'S CAFE GALLERY 7545 G Street, 454-2232. This landmark coffee shop is noted for its breakfast, served from opening to closing. The buttermilk pancakes, varieties of waffles made from scratch, and egg combinations are all generous and well prepared. One of the few places where you can still get hot oatmeal or cereal of choice. Harry's also serves freshly squeezed orange juice and entrees of freshly ground coffee. Open daily, breakfast and lunch, closed at 10:00 p.m. Sunday, lunch, Tuesday through Saturday. Low to moderate.

IMPERIAL WOK 5771 La Jolla Village Road, 454-8625. This family restaurant offers an attractive room, a very caring staff, and Mandarin and Cantonese specialties. The three types of chicken on one plate, the crispy beef, and the egg omelette are outstanding. Excellent value for the money. Lunch, Monday through Friday; dinner, night. Moderate to expensive.

LA JOLLA SPIRIT 5737 La Jolla Village Road, 454-2232. If you're looking for a place to eat, you're in luck.

searching for chef Pierre Luiton, but mostly of L'Espresso, he can be found every night preparing light French meals at this cafe. The setting is quite charming and among the best here are the fresh fish dishes, which change nightly and include soup or salad. The bouillabaisse is also delightful and so is the warm chocolate. Best of all is Pierre's famous Tarte Tatin, but please call an hour in advance to pre-order. It's not L'Espresso but you won't be disappointed here. Open daily, breakfast, lunch, and dinner. Pierre prepares dinner only. Low to moderate.

LA TERRAZZA 808 Grand Avenue, La Jolla, 459-9750. The expansion of this pleasant Italian cafe provides more room and a more festive atmosphere. The pastas 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. Some menu lunch and dinner except for regular specials. Open daily, lunch and dinner. Low to moderate.

MANHATTAN OF LA JOLLA 7766 Park Avenue, 454-2232. If you're searching for a restaurant that provides a sense of place as well as good New York-style Italian food, then try Manhattan of La Jolla. Provided over by Peter Joseph Macdonald, owner, is a very good New York atmosphere. Sunday and Monday night 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, night. Moderate to expensive.

THE MEDITERRANEAN ROOM La Valencia Hotel, 1132 Prospect Street.

ch-adjusted to the temps. Open daily to 5:00 p.m. Low to moderate.

PIATTI RESTAURANTE 2182 Avenida de la Playa, La Jolla Village, 454-1589. Located on the site of the old Catalina Aides, this colorful Italian restaurant serves authentic Italian dishes with light sauces and moderate prices. Not to be missed menu items are the daily soups, risotto, chicken and roasted potatoes, vegetable lasagna with mushrooms, and ravioli with tomato sauce. Sunday and Sunday à la carte brunch offers 14 items. Moderate to expensive.

OCEAN KITCHEN 5555 La Jolla Village Road, 459-9750. If you're looking for a place to eat, you're in luck. This low-priced Cuban cafe provides authentic specialties, of which the best are shredded beef in wine sauce, roast pork with yuca and morote, chicken and rice, or tripe soup. Cuban-style. Don't overlook the appetizers, including Cuban table and fruit platters. 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, very good. Excellent Cuban sandwiches (roast pork, plus roast beef served steaming hot) are available for lunch. Only Cuban sandwiches in the city. Extensive line of Latin groceries. Closed Sunday and Monday; open for lunch and dinner, Tuesday through Saturday. Reservations suggested. Low to moderate.

THE GODFATHER 7878 Claremont Mesa Boulevard, Kearny Mesa, 360-1747. The best here are the combination dinners accompanied by live

ch-adjusted to the temps. Open daily to 5:00 p.m. Low to moderate.

CLAIREMONT & KEARNY MESA

ANDRÉS PATIO RESTAURANTE 1235 Marina Boulevard, Bay Park, 275-1114. This low-priced Cuban cafe provides authentic specialties, of which the best are shredded beef in wine sauce, roast pork with yuca and morote, chicken and rice, or tripe soup. Cuban-style. Don't overlook the appetizers, including Cuban table and fruit platters. 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, very good. Excellent Cuban sandwiches (roast pork, plus roast beef served steaming hot) are available for lunch. Only Cuban sandwiches in the city. Extensive line of Latin groceries. Closed Sunday and Monday; open for lunch and dinner, Tuesday through Saturday. Reservations suggested. Low to moderate.

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KHYBER 2nd floor of the Hyatt Regency, 3000 La Jolla Village Road, 454-1589. Located on the site of the old Catalina Aides, this colorful Italian restaurant serves authentic Italian dishes with light sauces and moderate prices. Not to be missed menu items are the daily soups, risotto, chicken and roasted potatoes, vegetable lasagna with mushrooms, and ravioli with tomato sauce. Sunday and Sunday à la carte brunch offers 14 items. Moderate to expensive.

THE ORIGINAL PANCAKE HOUSE 3906 Century Street, Kearny Mesa, 360-1747. If it isn't already the "apple pancake," which is really an enormous, fluffy soufflé prepared with cinnamon sugar and apples, should save a price. Its ability to satisfy all that is soft, sweet, and wonderful can't be duplicated elsewhere. The recipes for the apple pancake, the french pancakes, and the flapjacks are from the original restaurant in Oregon. Omelets that cover the entire plate are accompanied with pancakes, which is served with whipping cream, and you'll find something to help you out the day if you're into a good breakfast. (Dinner breakfast food includes fresh scrambled fruit with cream. Open daily but closes early. Low to moderate.)

PHUONG TRANG 4970 Convoy Street, Kearny Mesa, 360-4700. The menu is healthy, offers a variety of dishes, and is pleasing to the eye as well as the palate. Best bets are egg rolls, char-grilled shrimp on sugar cane, ground beef wrapped in spring rolls, prawn salad, beef in caramelized sauce, grilled whole fish, grape leaves. Service is swift. The best here are the appetizers, including fresh fish, grape leaves, and beef. Open daily, breakfast, lunch and dinner. Continuous service, 9:00 a.m. to 9:30 p.m. Low to moderate.

THE BEACHES

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CHINA IN 77 7700 Highland Street, between Garnet and Grand, Pacific Beach, 483-4880. At least 118 items appear on the menu, which offers Mandarin and Sichuan specialty dishes and includes barbecued pork chops and duck in orange sauce. But if you call the corner, Andy Kuo, at about 5:00 p.m., he will prepare Hong Kong dishes for you. Setting is relaxing. Food is good. Andy is there. The menu is very good. Open daily, lunch and dinner. Moderate to expensive.

CUCINA FRANCESCA 811 Bacon Street, Ocean Beach, 483-4880. This charming family-operated restaurant serves very early Italian food at low cost. The lounge, basement is especially good and so are the chicken dishes and the fried pizzas. Since the restaurant is always offering low-cost specials you'll get very value here. The menu is very good. Open daily, lunch and dinner. Moderate to expensive.

KARINA THAI RESTAURANT 4475 Mission Boulevard, Pacific Beach, 483-4880. The menu is very good. Open daily, lunch and dinner. Moderate to expensive.

REUBEN'S 4475 Mission Boulevard, Pacific Beach, 483-4880. The menu is very good. Open daily, lunch and dinner. Moderate to expensive.

VEGETARIAN LUNCH BUFFET \$4.25. 11 am-5 pm daily. With an app. \$5.95. REUBEN'S RESTAURANT AVAILABLE.

Fairfax Cafe & Gallery 3166 Midway Dr. #102, San Diego • 225-0380

salads. Not supercharged, but you get your money's worth from the extensive menu that includes wild, smoky seafood, chicken, and cioppino. Cheerful, bustling atmosphere, home-style preparation, and a piano player Wednesday through Saturday nights. Lunch, Monday through Friday; dinner, night. Moderate.

THE ORIGINAL PANCAKE HOUSE 3906 Century Street, Kearny Mesa, 360-1747. If it isn't already the "apple pancake," which is really an enormous, fluffy soufflé prepared with cinnamon sugar and apples, should save a price. Its ability to satisfy all that is soft, sweet, and wonderful can't be duplicated elsewhere. The recipes for the apple pancake, the french pancakes, and the flapjacks are from the original restaurant in Oregon. Omelets that cover the entire plate are accompanied with pancakes, which is served with whipping cream, and you'll find something to help you out the day if you're into a good breakfast. (Dinner breakfast food includes fresh scrambled fruit with cream. Open daily but closes early. Low to moderate.)

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live early to avoid waiting for tables. Open daily. Lunch Tuesday through Friday; dinner nightly. Moderate.

MICHELANGELO 1878 Rosemead Street, Point Loma, 228-9478. It's best to order the full Italian dinner that includes soup or salad, or you may try the evening pasta special. The scanty entree and chicken with eggplant are wonderful. Good value here and therefore always crowded. Open daily, lunch and dinner. Low to moderate.

MIDWAY, OLD TOWN & MISSION VALLEY
BETA'S LATIN AMERICAN RESTAURANT 1928 Irving Street, Old Town, 290-2145. You'll find preparations from all Latin American countries. However, with few exceptions, the food is very spicy. If you must have something 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 entree plus salad is \$11.75. Open daily, lunch and dinner. Low to moderate.

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rather than fiery. Try rainbow shrimp and twin delights (pork and chicken), as well as the crispy beef. The strong beans are excellent. Open daily. Continuous service, lunch and dinner. Low to moderate.

COLLEGE RESTAURANT 6095 El Camino Boulevard, State College area, 409-1440. A haven for those on a budget, this restaurant is noted for its fried chicken dinner, with choice of soup or salad, potatoes, and hot biscuits. Not fancy, but plentiful and fresh. Chicken-fried steak is another home staple. Home-style breakfasts. Open daily, breakfast, lunch, and dinner. Low to moderate.

HOME TOWN BUFFET 5681 University Avenue, University Square Shopping Center, 581-7373. If you're a student, this is a place to eat. It's a casual eat-in buffet. The restaurant is open daily and the menu is widespread. The best here are the Wednesday roast beef, turkey, ham, fried chicken, shrimp, soup, salad, dessert and Thursday, which is family-friendly. Open daily, lunch and dinner. Low to moderate.

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With this coupon before 9:00 PM, 100% gratuity waived before service. Do not combine with other offers.

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Buy one pasta dinner at the regular price and receive the 2nd of equal or lesser value for free. One coupon per party. One's off daily specials not included. One-in only. Must present coupon when ordering.

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"Cucina Fresca" is a new and exciting concept in Italian cuisine. We offer a variety of pasta dishes, including our famous "Pasta Fresca" and "Pasta Fresca" and "Pasta Fresca".
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EAST COUNTY & STATE COLLEGE

D.J. AKIN'S 5400 Alvarado Road, State College area, 409-1440. A haven for those on a budget, this restaurant is noted for its fried chicken dinner, with choice of soup or salad, potatoes, and hot biscuits. Not fancy, but plentiful and fresh. Chicken-fried steak is another home staple. Home-style breakfasts. Open daily, breakfast, lunch, and dinner. Low to moderate.

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Johnny M's Early-Bird Lobster Clam Bake

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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San Diego Reader August 26, 1993



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
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